CALIFORNIA
STATE LIBRARY

Call No.

0 2007 1213173 5
California State Library

Vol. 47, No. 1 NOVEMBER 6, 1920 Price 25 Cents

MOVING PICTURE World

FOUNDED IN 1907 BY J. [illegible] CHALMERS

Jesse L. Lasky. . . . presents
George Melford's
PRODUCTION
"Behold My Wife!"
From "The Translation of a Savage"
By Sir Gilbert Parker
Scenario by Frank Condon
A Paramount Picture
Everything a motion picture should be, One of the most artistic and interesting pictures shown at any theatre this year"
N.Y. World
FAMOUS PLAYERS-LASKY CORPORATION
The Gentlemen
The Savage

Published by CHALMERS PUBLISHING COMPANY
516 FIFTH AVENUE NEW YORK CITY

A Weekly. Subscription Price: United States and its Possessions, Mexico and Cuba, $3 a year; Canada, $3.50 a year; Foreign Countries (postpaid), $5 a year. Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

Actual and Intrinsic Value

Intrinsically a jewel may be worth a large sum of money, but if it cannot be sold, *actually* it isn't worth a single solitary cent! Precisely the same thing applies to a photoplay. As an entertaining work of art it may be literally priceless, while as a money-maker it proves an utter failure. To the exhibitor its actual worth depends entirely upon the number of people who buy tickets of admission to see it—and these, in turn, depend upon the posters used to sell them!

Great posters are therefore greater money making factors than great films are. Because the greatest poster advertising experts in the world have been developed or absorbed by the RITCHEY LITHO. CORP. this organization is, and for a long time past, has been, enabled to turn out the greatest motion picture poster that it is possible to execute. Because of the absolute truth of that statement the RITCHEY poster towers dominatingly above all others. Because of that truth the RITCHEY poster gives to a film an *actual* value, and as a result, the exhibitor's ultimate profits are altogether relative to the number of RITCHEY posters that he uses!

Considered solely as a motion picture selling mechanism, the RITCHEY poster is the greatest achievement in modern advertising!

RITCHEY LITHO. CORP.

406-426 W. 31st STREET, NEW YORK TELEPHONE, CHELSEA 8388

45923

PARAMOUNT PICTURES

for DECEMBER

The greatest month of pictures in motion picture history!

THE FAMOUS PLAYERS-LASKY CORPORATION takes great pleasure in announcing to exhibitors the Paramount Pictures to be released in the month of December, 1920.

In story and entertainment value—

in the best efforts of the screen's great directors—

in the drawing power of stars and artists—

in the lavishness and perfection of production—

in the variety and diversity of the subjects—

in the possibilities and opportunities for profitable exploitation—

in the golden opportunities for extended and money-making runs—

in every point of merit that the exhibitor considers—

the eight pictures listed herein stand unquestionably as the best the market can supply.

You will recognize that fact for yourself if you glance through the list—

and your box-office and patrons will tell you more.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

JESSE L. LASKY

presents

THOMAS MEIGHAN

in

WILLIAM DEMILLE'S

production

"Conrad in Quest of His Youth"

From the novel by Leonard Merrick

Scenario by Olga Printzlau

A Paramount Picture

A STAR who is backed up by his record in the screen's biggest productions and a novel that was talked of around the world.
¶ If the people who love Tom Meighan and the people who read the novel all came to your theatre you couldn't get one-tenth of them in.
¶ But you can bet they'll all try to get in.
¶ Get ready for them.

JESSE L. LASKY

presents

ROSCOE [FATTY] ARBUCKLE

(By arrangement with Joseph F. Schenck)

in

"The Life of the Party"

From the story by Irvin S. Cobb

Directed by Joseph Henaberry

Scenario by Walter Woods

A Paramount Picture

WHEN the critics saw Arbuckle's first full-length drama they all said they hoped he'd never go back to two-reelers.
¶ This second one, written by another famous fat man, will confirm them in their opinion. This one is full of more fun and genuine comedy than "The Round-Up," and it's got a wider human appeal too.
¶ You know that it means money.

NEW ART FILM CO.

presents

DOROTHY GISH

in

"Flying Pat"

THE brilliant star flies to the heights of comedy in this production. The story of a young bride who wanted a career and decided to be an aviatrix gives Miss Gish all sorts of opportunities for comedy and thrills and about everything else in the entertainment line.
¶ Your patrons will want to take a trip with "Flying Pat."

FAMOUS PLAYERS-LASKY CORP.

presents

"Heliotrope"

By Richard Washburn Child

Directed by George D. Baker

A Cosmopolitan Production

A Paramount Picture

A PICTURE that has without doubt the most unusual and gripping plot ever written.
¶ The story of a man's sacrifice for his daughter's happiness, it will bring tears to the eyes of every man and woman who sees it.
¶ You can't realize how big it is until you have seen it.

THOMAS H. INCE

presents

DOUGLAS MacLEAN

in

"The Rookie's Return"

By Archer McMackin

Scenario by Agnes Christine Johnston

Directed by Jack Nelson

Photographed by Bert Cann

A Thomas H. Ince Production

A Paramount Picture

IT'S the best news in a long time that Douglas MacLean is going to play a rookie again.

¶ Because it was a rookie role that made him famous—that turned him over night from an unknown into the big box-office attraction that he is today.

¶ Everybody remembers "23½ Hours' Leave" and they'll all want to see this as soon as they read the title.

JESSE L. LASKY

presents

BRYANT WASHBURN

in

"An Amateur Devil"

From the story "Wanted a Blemish" by

Jesse E. Henderson *and* Henry J. Buxton

Directed by Maurice Campbell

Scenario by Douglas Bronston

A Paramount Picture

HE tried to do the wrong thing but it always turned out right. He tried to be a devil, but he didn't have the professional touch.

¶ His wild adventures with wickedness make the funniest comedy that Bryant Washburn has had yet—funnier even than "The Sins of St. Anthony."

A LOIS WEBER

production

"To Please One Woman"

A Paramount Picture

IT was to please a woman that Adam ate the apple, that the Trojan war was fought, that Marc Antony gave up an empire.

¶ The most eternal and far-reaching of all themes—the havoc and destruction that a selfish woman can bring about—and the love and faith that bring joy out of tragedy—these are the threads which Miss Weber has woven into a powerful drama of modern life.

WILLIAM S. HART

in

"The Testing Block"

By William S. Hart

Picturized and directed by Lambert Hillyer

Photographed by Joe August, A.S.C.

A William S. Hart Production

A Paramount Picture

THE dominant note of this production is human interest. Hart has sounded the very depths of pathos and feeling.

¶ While you will find thrills as big and excitement as intense as in any of his pictures, you will find them subordinated to the genuine emotions of human hearts, wonderfully and understandingly portrayed.

THE RECORD OF PARAMOUNT PICTURES released during the first three months of the new season has now been made. A record that bears witness to the popularity and money-making powers of such productions as "*Humoresque,*" Cecil B. DeMille's "*Something to Think About,*" Wallace Reid in "*What's Your Hurry?*" Thomas Meighan in "*Civilian Clothes,*" "*The Restless Sex,*" George Melford's "*Behold My Wife!*" George Fitzmaurice's "*Idols of Clay,*" William S. Hart's "*The Cradle of Courage,*" Bryant Washburn in "*Burglar Proof,*" Billie Burke in "*The Frisky Mrs. Johnson,*" Ethel Clayton in "*A City Sparrow,*" Roscoe Arbuckle's "*The Round-Up,*" and all the others.

¶ Such a record is positive evidence of the value of an organization that combines high ideals with unlimited production and service equipment. Such a record is definite assurance of the future.

¶ The schedule announced for December includes more money-making pictures than have ever been put forward in any single month in motion picture history.

¶ Eight Paramount Pictures—and standing room only for every one of them!

Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres JESSE L. LASKY Vice Pres CECIL B. DE MILLE Director General
NEW YORK
ARTCRAFT PICTURES

"The Trouble Hunter"

"His Jonah Day" "The Backyard"

JIMMY AUBREY COMEDIES

HERE ARE NINE PICTURES OF UNUSUAL MERIT

A Theatre Thought:
The public is beginning to understand something of the differences in rental prices for various grades of pictures; the day is at hand, therefore, when audiences will reject what they know is cheap.

DOUGLAS FAIRBANKS
in
"His Majesty The American"

D. W. GRIFFITH'S
"Broken Blossoms"

DOUGLAS FAIRBANKS
in
"When The Clouds Roll By"

MARY PICKFORD
in
"Pollyanna"

MACK SENNETT'S
Five Reel Special Comedy Sensation
"Down On The Farm"

DORIS KEANE
in
"Romance"

DOUGLAS FAIRBANKS
in
"The Mollycoddle"

MARY PICKFORD
in
"Suds"

D. W. GRIFFITH'S
New Picture
"The Love Flower"

Prints in the best of condition, intelligent, thoughtful service, and efficient exploitation help are offered on these releases at all of United Artists Corporation's

BRANCH OFFICES

Atlanta, Georgia — 106-108 Walton Street
M. C. Coyne, Sales Manager.

Boston, Mass. — 43 Winchester Street
Harry M. White, Sales Manager.

Chicago, Ill. — 17 North Wabash Avenue
Cresson E. Smith, Sales Manager.

Cleveland, Ohio — 2143 Prospect Avenue
R. K. Evans, Sales Manager.

Dallas, Texas — 1900 Commerce Street
J. E. Luckett, Sales Manager.

Denver, Colo. — 617 Ninteenth Street
T. Y. Henry, Sales Manager.

Detroit, Michigan — 605 Joseph Mack Building
Herbert W. Traver, Sales Manager.

Kansas City, Mo. — Film Exchange Building
17th & Main Streets
H. D. Buckley, Sales Manager.

Los Angeles, Calif. — 643 So. Olive Street
Walter S. Rand, Sales Manager.

Minneapolis, Minn. — 402 Film Exchange Building
Thos. J. MacEvoy, Sales Manager.

New York City — 729 Seventh Avenue
Jack Von Tilzer, Sales Manager.

Philadelphia, Pa. — 1319 Vine Street
C. U. Martin, Sales Manager.

Pittsburgh, Pa. — 119 Ninth Street
Carlos E. Moore, Sales Manager.

San Francisco, Calif. — 229-231 Golden Gate Avenue
Edw. B. Baron, Sales Manager.

Seattle, Wash. — 1913 Third Avenue
Charles W. Harden, Sales Manager.

Washington, D. C. — 801 Mather Building
George F. Lenehan, Sales Manager.

Toronto, Canada — 13-15 Adelaide Street,W.
William Cranston, Sales Manager.

Winnipeg, Canada — Room 219 Phoenix Building
H. M. Master, Sales Manager.

UNITED ARTISTS CORPORATION

MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D.W. GRIFFITH

HIRAM ABRAMS
PRESIDENT

MARCEL ALLAIN
Famous French author
Chronicler of the exploits
of Fantomas

Exclusive rights sensational stories are by Fox Film

Fant

Fiend of Fiends! Crime

With
Eva Balfour
and a cast of
noted players

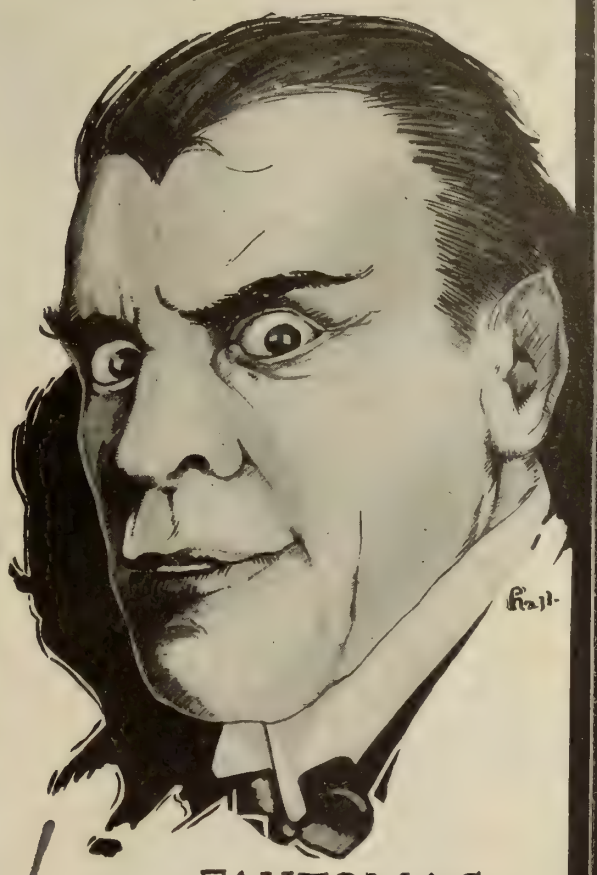
The first episode of FANTOMAS will be released immediately following the last episode of "Bride 13". Fox branches are supplied with forms and you can

CONTRACT *NOW*

Scenario and Direction by
EDWARD SEDGWICK

to these detective now owned Corporation

omas



specialist par excellence !

FANTOMAS
A fiend whose love of crime led him to invent new crimes to commit.

He's coming in

the 2nd FOX SERIAL

American made!

Brand new 1921 production now nearing completion at Fox Studios New York City

FOX ENTERTAINMENTS

Who's Who on the Screen

BE YOUR OWN ANSWER MAN

When was Bert Lytell born? Where?

How tall is Buster Keaton? How much does he weigh?

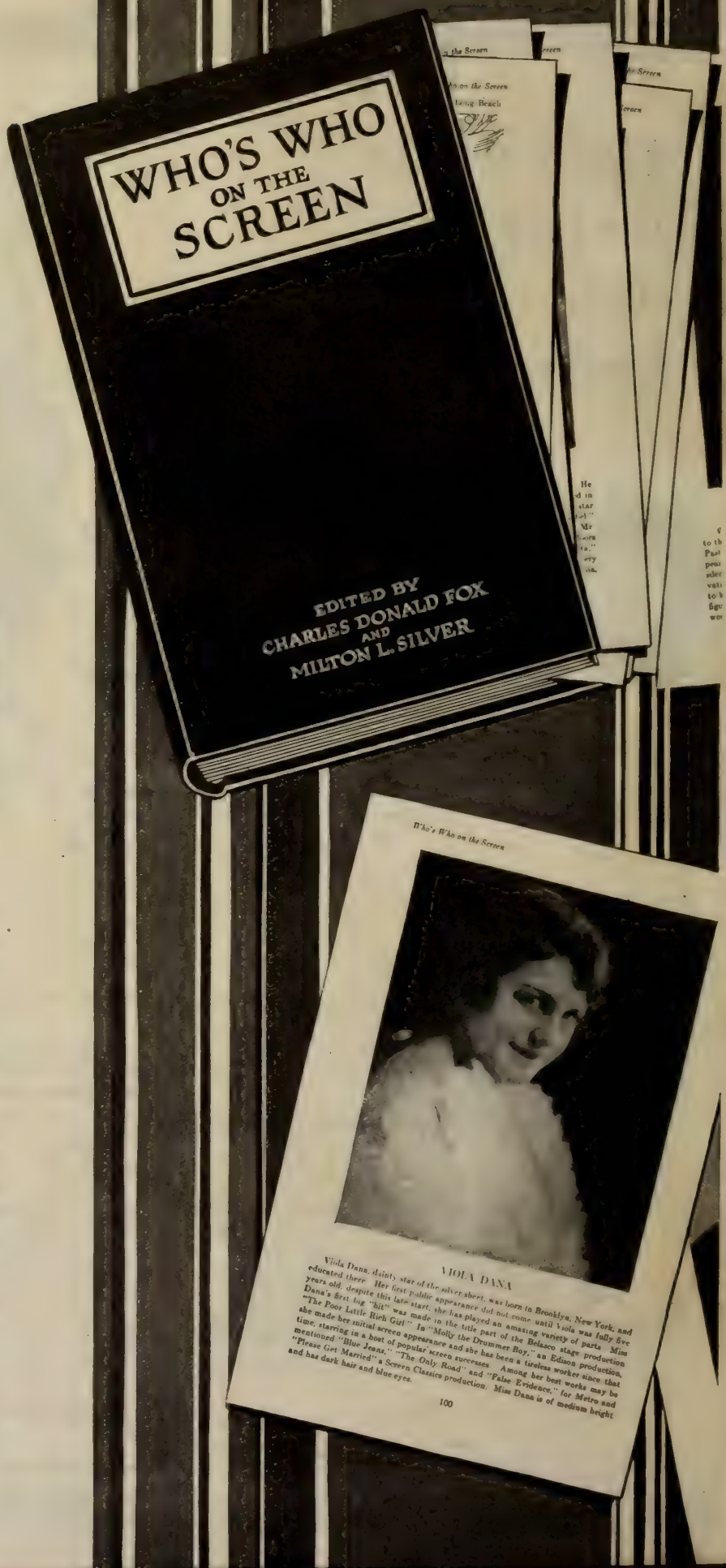
What is the color of Viola Dana's eyes?

You are asked questions like these every day about all motion picture stars. You give your patrons 100% service by accurately answering these questions!

With "WHO'S WHO ON THE SCREEN" in your office you can not only run an "Answer Mans" column in your program but tell your patrons all about their favorite players—at once!

In this compact, complete and handsomely illustrated volume of 424 pages is given the life story, together with a beautiful full page picture of every star and featured player in Screenland and many feature stories that will help to make your program interesting to the fans and put dollars in your pocket.

Tear off the coupon on the opposite page—mail it now.



Ross Publishing Co., Inc.
1463 Broadway - New York.

Bryant 5494

MOTION PICTURE ROSS PUBLICATIONS

INA CLAIRE

...en the entrancing charm, personality and beauty of Ina Claire are transferred ...silversheet in Metro's picturization of the Belasco stage success "Polly With a ... this splendid actress will add to her already great host of followers. The ap... ...nce of "Polly With a Past" will mark the first appearance of Miss Claire in the ...drama. Hers is indeed a winning personality. Her piquancy, beauty, and capti... ...g manner together with her ability to perfectly characterize the roles entrusted ..., are alone responsible for her rise from the musical revue in which she was a ... a few years ago to her present position in the theatrical and motion picture ...d.

138

BERT LYTELL

...York and is descendent of a long line of prominent ...ing a contemporary of Augustin Daly. Raised in ...on completing his education Mr. Lytell embarked ...but as a member of the Columbia Stock Company, ...rience has been broad and extensive and he has ...adway successes. Making his bow on the silver ...oll," a Metro production, Mr. Lytell has rapidly ...the screen's leading players. "Lombardi, Ltd" ...two of his recent productions. He is five feet, ...d and fifty-five pounds and has brown hair and

57

LAYARD VEILLER

...ayard Veiller internationally ... he took his place in the world ...nd in that rigid training sch... ...is. He earned the title of ... ...ght" aroused much discuss... ... and made his wife, Ma... ...Hearted Burglar" and "... ...een made into motion ... ...em a sequel to "Within ...m with a South Sea ...

401

ALICE LAKE

Alice Lake was born in Brooklyn, New York, and ... School of that city. From minor parts with ... Comedies, Miss Lake has flashed swiftly across ... players. Miss Lake is hailed by producers ... characterization, registering with ... varying moods called for in the ... Lion's Den," "Full O' Pep" ... starring vehicles. Miss ... hazel eyes and rich ...

MITCHELL LEWIS

Mitchell Lewis, the latest addition to the Metro galaxy of screen stars, is a living exponent of "climbing the ladder of success." He began his stage career as a boy in the opera House in Syracuse, N. Y., where he became a "grip," shifting scenery Soon he was assigned small parts which continued until they led to an engagement in "The Chinese Honeymoon" then a popular musical comedy. Mr. Lewis then affiliated himself with motion pictures, first with Reliance and then with Thanhouser. A season on the speaking stage with Nazimova followed, after which he played with Harold Lockwood and Viola Dana in their first Metro pictures. He will next be seen in the picturization of four of the late Jack London's novels of Alaska, in which he will play the strong, rugged heroes of the London books.

207

MAXWELL KARGER

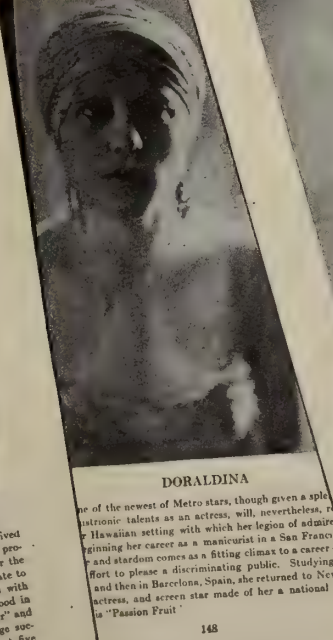
Maxwell Karger, Metro's director general, was born in Ohio, reared a violinist and ...ose journalism for a career. However, he drifted from the newspaper field and be... ...ame a drygoods clerk, advertising director for a big department store, floorwalker, ...eader of an orchestra, concert player and Metropolitan orchestras for seven years. ...played first violin with the Philharmonic and newspaper career he came to New York and was one ...After a romantic business and newspaper career he came to New York and was one ...of the organizers of Metro. Mr. Karger believes in big things and does them. He is a ...creative executive with an imaginative turn of mind and seldom balks at an eighteen ...hour day at the desk. He is an intensely enthusiastic film fan himself and sees a ...great future in the industry

390

MAY ALLISON

...Screen Classic" star, is a native of Georgia. She received ...n and Cleveland. Coming to New York without pro... ...ing smile and melodious soprano voice won for her the ...morality play "Everywoman," and later as alternate to ...f "The Quaker Girl." Her first screen part was with ...d Harum" and as co-star with Harold Lockwood in ...such notable successes as "The Masked Rider" and ...Warmer," the screen version of the hilarious stage suc... ...of her recent releases. Miss Allison is five feet five ...nd twenty-five pounds, has golden hair and blue eyes.

109



DORALDINA

...ne of the newest of Metro stars, though given a sple... ...istrionic talents as an actress, will, nevertheless, r... ...r Hawaiian setting with which her legion of admire... ...ginning her career as a manicurist in a San Francis... ...e and stardom comes as a fitting climax to a career du... ...ffort to please a discriminating public. Studying th... ...and then in Barcelona, Spain, she returned to New Y... ...actress, and screen star made of her a national figu... ...in "Passion Fruit."

148

"BUSTER" KEATON

Joseph Francis, better known as "Buster" Keaton, will be remembered by vaudeville enthusiasts as the third member of the Three Keatons. For years his father coached him until he became a marvel, even as a youngster, in the rough and tumble act the family presented. In 1917 Roscoe Arbuckle gave young Keaton his chance for a screen career and he made good at once. He has since appeared as Bertie, "the lamb" in the Metro picturization of Winchell Smith's and Victor Mapes' play, "The New Henrietta" which Metro produced under the name of "The Saphead." Buster is to follow this high comedy characterization with a series of two reel comedies known as the "Buster Keaton Comedies" and which Metro will distribute. He is five feet four inches high and weighs a hundred and thirty-nine pounds.

171

ROSS PUBLISHING CO., INC., 1463 Broadway, New York, N. Y.
Gentlemen: Inclosed please find check (money order) (currency) for $...
for which please send me—postpaid—a copy of your WHO'S WHO
IN THE SCREEN.
NAME.....
ADDRESS.....
CITY.....
STATE.....

Nothing in the world does so closely compare to the American Beauty Rose, the flower which not only queens it over others because of its georgeous splendor but also intoxicates with its all pervading fragrance, than a beautiful and accomplished actress, and none more among them, than the acknowledged most beautiful woman in all the world and supreme artist —

LINA CAVALIERI

The Star in

"Mad Love"

A

VICTOR KREMER PRODUCTION

VK STANDS FOR VK

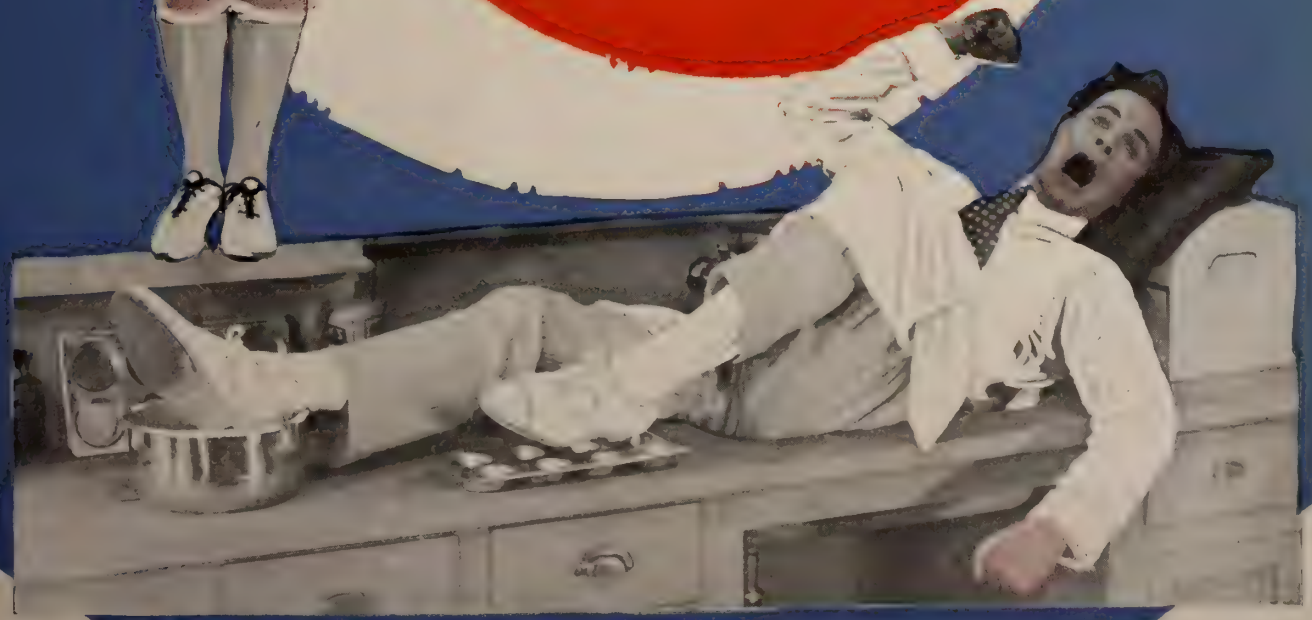
IRA L. HILL N.Y.C.

130 W. 46th Street
New York City

ROBERTSON-COLE
SUPER-SPECIAL

AL CHRISTIE'S
6-Reel Comedy Drama
SO LONG LETTY

From the famous Oliver Morosco Success



R-C PICTURES

ROBERTSON-COLE
SUPER-SPECIAL

Al Christie's
6-reel Comedy Drama
SO LONG LETTY

From the famous Oliver Morosco success

Instilled with a joyous spirit and interwoven with an absorbing love story- "So Long Letty", because of this happy combination, is the season's outstanding Comedy-drama - - -

R-C PICTURES

"My greatest achievement!"

— Ralph Ince

SELZNICK PICTURES

"RED FOAM"

A RALPH INCE PRODUCTION

from

WILLIAM H. HAMBY'S

Extraordinary Story in

THE SATURDAY EVENING POST

Picturized by Edward J. Montagne

DISTRIBUTED BY SELECT

It's a Story of Homes
– A Subject of Universal Appeal

A Masterful Production
Players of Distinction
Including
ZENA KEEFE

Lewis J. Selznick
Presents
"RED FOAM"
A RALPH INCE
PRODUCTION
Distributed
by Select

Why Book Ordinary Program Pictures of Questionable Merit
When for the Same Price You Can Get

"TOP NOTCH" COMEDIES

2 REELS EACH **1 EVERY SECOND WEEK**

WE TOLD YOU THAT OUR COMEDIES WILL BE YOUR FEATURES

Did You Read the Announcement in Hundreds of Sunday Newspapers and Dozens of Fiction Magazines on the Great

"TOP NOTCH" Title Contest?

If Not, Look For It in the Next Editions

$7,800.00 in Cash Prizes will be paid by us to the Winners on our TITLE CONTEST.

We Pay on our TITLE-CONTEST for All Posters, Newspaper and Magazine Ads.

20,000 Three-Colored, Attractively Designed, One-Sheet Posters, Heralding the Great "TOP NOTCH" Title-Contest, Are Now Distributed Free of Charge to Exhibitors and Exchanges.

—Write for Your Copy—

Plymouth Producing and Distributing Syndicate

1879 WEST 25TH STREET **CLEVELAND, OHIO**

JAMES OLIVER CURWOOD'S TRIUMPH—AN ALLURING

GEORGE H. DAVIS
PRESENTS
JAMES OLIVER
CURWOOD'S
"ISOBEL"
ADAPTED FROM HIS GREAT-
EST NOVEL ~ FEATURING
HOUSE PETERS
AND A NOTABLE CAST, INCLUDING
JANE NOVAK
DIRECTED BY EDWIN CAREWE
THE GREATEST PICTURE EVER OFFER-
ED IN THE INDEPENDENT FIELD. STATE
FRANCHISES NOW READY ~ CHOICE
TERRITORY OPEN ~ RESERVATIONS
MADE IN ORDER RECEIVED -
GEORGE H. DAVIS
ROOM 200, 1600 BWAY.
NEW YORK CITY
LOVE STORY OF THE GREAT NORTH-WEST

WHAT WOULD ANY GIRL DO?

Anthony: "I suspected you accepted me not altogether because you loved me. So I arranged with Keene Mordaunt to find out what you would do if I should jilt you."

Folly: "I remember. I remember perfectly. He hinted you might do that, and I said if you did I would—"

Anthony: "Sue for breach-of-promise."

Folly: "Well, what would any girl do?"

Anthony: "A girl who loved — *loved* a man—"

Folly: "What difference does it make now? I'm your wife—it is finished."

Anthony: "It is only begun. I have married a very beautiful woman — but — a woman who does not love me."

Folly: "And suppose that were true?"

Anthony: "Her private life would not be interfered with in any way, so long as—so long as she is above suspicion—like Caesar's wife."

WILLIAM D. TAYLOR'S lavish production of "*The* FURNACE," adapted by Julia Crawford Ivers from the novel by "Pan," portrays the hell-fire through which a a man and woman must go who marry for other reasons than pure love.

It is a picture which people will go in crowds to see.

REALART PICTURES CORPORATION 469 FIFTH AVE NEW YORK

Why Jack Dillon for Realart?

WHEN beautiful JUSTINE JOHNSTONE became one of the REALART constellation the entire directorial field was searched to secure a man whom REALART believed was fitted by experience and temperament to direct her in her first REALART picture, "BLACKBIRDS."

JACK DILLON is a veteran director who comes to REALART after having fulfilled his engagement as Mary Pickford's director in "Suds."

MR. DILLON has successfully directed Priscilla Dean, Olive Thomas in six productions, Bert Lytell in "The Right of Way," Carlyle Blackwell, and Jack Pickford. So much for his record!

REALART wanted the BEST. The answer was JACK DILLON. When you see "BLACKBIRDS" you will agree that no mistake was made in the choice.

REALART PICTURES

TRADE MARK REG. U. S. PAT. OFF.

REALART
PICTURES CORPORATION
469 Fifth Avenue New York

Brilliant Direction is Only One of the Qualities Which Distinguish Realart Productions

The sun never sets on the influence of

MOVING PICTURE

World

first IN CHARACTER
first IN INFLUENCE
first IN CIRCULATION

All its books are OPEN *books!*

PHONE WABASH 5910

CABLE ADDRESS "ASCO"

AMUSEMENT SUPPLY COMPANY

PICTURE MACHINES AND THEATRE SUPPLIES

SECOND FLOOR CONSUMERS BUILDING

220 SOUTH STATE STREET

MOTIOGRAPH DeLuxe

CHICAGO. U. S. A

Oct. 19, 1920.

Arthur James, Editor in Chief,
Moving Picture World,
516 fifth Ave.,
New York City.

Dear Sir:

It will probably be of interest to you to know of the results which we have obtained from advertising in the **Moving Picture World**. Not only in this country, but abroad.

In our mail this morning, we have one inquiry from Lisbon, Portugal, two from Havanna Cuba, and one from Riberia Gande, Azores, besides numerous inquiries from the United States.

We really believe that the **Moving Picture World** is the best trade paper published, and we take great pleasure in endorsing it as the pariodical which gives us the very best of returns.

Yours very truly

AMUSEMENT SUPPLY CO.

PER B.A. Benson

PP. MON

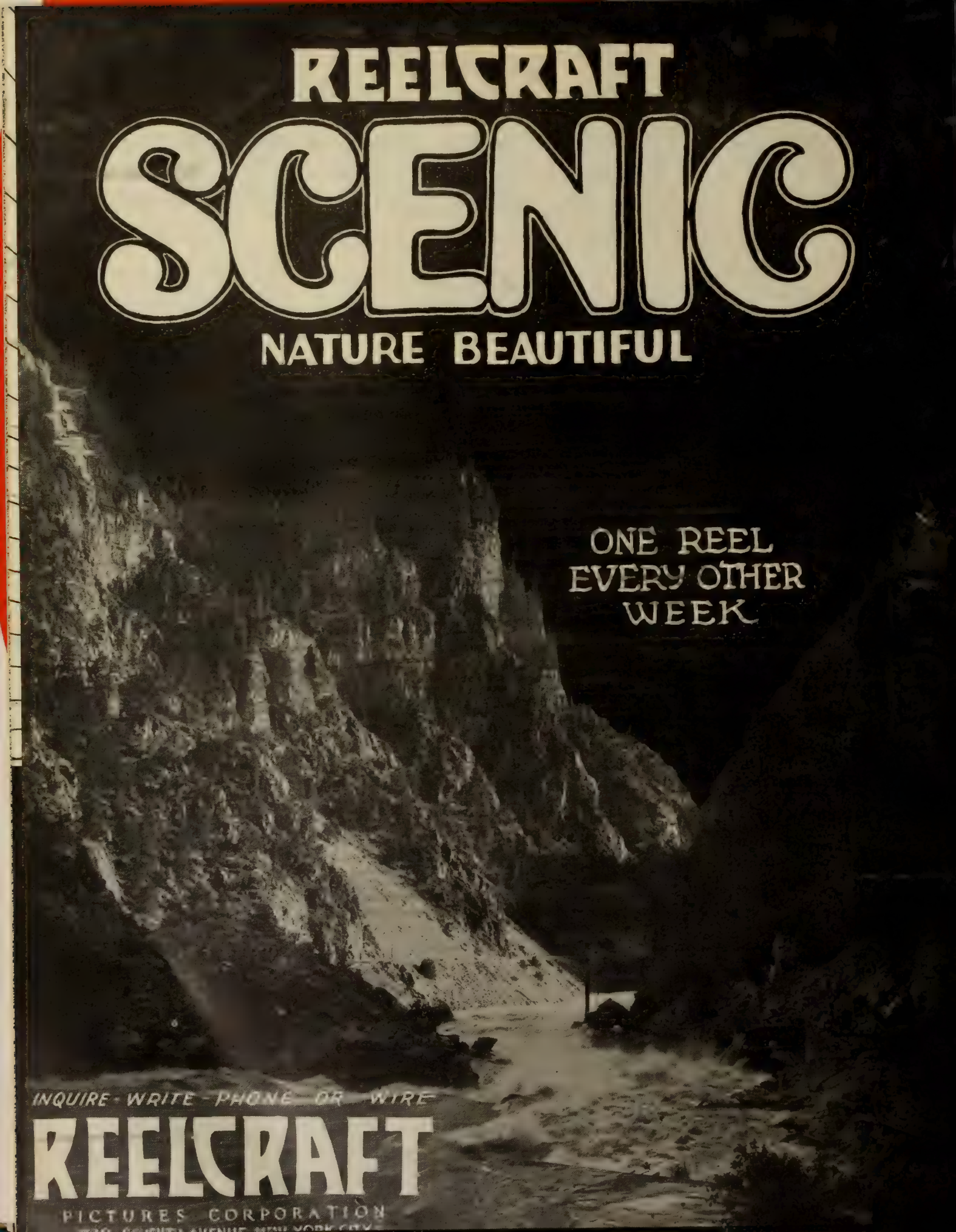
WE ARE THE OLDEST MOTION PICTURE SUPPLY HOUSE IN THE BUSINESS

All its claims are HONEST *claims!*

REELCRAFT

SCENIC

NATURE BEAUTIFUL



ONE REEL
EVERY OTHER
WEEK

INQUIRE - WRITE - PHONE OR WIRE

REELCRAFT

PICTURES CORPORATION

"What motion pictures do you remember? The good ones. And how many good ones are there? Three that we remember distinctly. And the three in order of their merit—as we see it—first, 'The Miracle Man', second, 'Over The Hill', and third, 'Humoresque'. And yesterday we saw what may be fourth. 'The Song Of The Soul'. At The Capitol."

—S. JAY KAUFMAN
in *The N. Y. Globe*

MESSMORE KENDALL & ROBERT W. CHAMBERS
Present

VIVIAN MARTIN
in The
SONG OF THE SOUL

Adapted from "An Old World Romance" by WILLIAM J. LOCKE

A JOHN W. NOBLE PRODUCTION

To see her baby once before the light went forever from her eyes, and then, having gratified the mother-craving in her heart, to make the Great Sacrifice for the man she loved—a scene that Vivian Martin plays like one inspired.

The very music of life is in "The Song Of The Soul" soaring straight to every heart on the wings of a sublime emotion.

MESSMORE KENDALL & ROBERT W. CHAMBERS
Present

VIVIAN MARTIN

in The

SONG OF THE SOUL

Adapted from "An Old World Romance" by WILLIAM J. LOCKE

A JOHN W. NOBLE PRODUCTION
Distributed by GOLDWYN

Motion Picture News

MOVING PICTURE World

"THE Anniversary of the Hodkinson Corporation, in the form of a Hodkinson Month, calls attention to an organization that has added a solid plank to this industry.

W. W. Hodkinson founded his present business three years ago upon an economic principle. It is a principle that underlies other industries. It had been the basis of Mr. Hodkinson's previous operations in this field. It is the principle of the complete independence of the distributor.

Briefly, Mr. Hodkinson believes that the distributor must operate independently of the producer and exhibitor. He must be utterly free to pick from one for the other. Only in this way can there exist that freely selective force which at one end of the line encourages better production and, at the other end, assures a marketable product.

None of us will argue against the sound economy of this principle. Its application to so peculiar a business as this might be questioned if it were an untried theory. But Mr. Hodkinson has made it a fact. He started with a theory and today, after three years of application, he has a successful and expanding business.

We have a firm belief in the economics of this art-industry. We believe that its development will be gradually moulded by economics, and we furthermore believe that not only will its industrial structute be shaped by established business laws, but also that its art will be fostered by these same sturdy influences.

And for that reason it is a pleasure to recognize a success like Mr. Hodkinson's because it is a constructive effort in the best, ultimate interests of the entire industry."

"TRAIL blazers, peacemakers and pioneers usually fail of recognition until after the floral tributes have been delivered and the echoes of solemn music have died away. In moving pictures which move with seven league strides fame overtakes a leader before too many years have fled. Therefore today W. W. Hodkinson, the most conspicuously modest man in our industry, is receiving the recognition that is his due, and these words are recording that fact. A man of ideas, of vision and constructive ability, much that has marked the progress of moving pictures first crystallized in his fine brain.

Recently Mr. Hodkinson's organization decided to set apart the month of November to a celebration to be known as "Hodkinson Month." This fitting and practical thing will be observed throughout the land to the advantage of the celebrants and to the further prestige of Hodkinson and all that he represents.

When all the history of moving pictures is written, the name of W. W. Hodkinson will be carved high in the list of those who have served, of those who have builded, of those who have set up standards which have been followed to the vast betterment and uplift of the great business which is close to all of our hearts.

A real pilgrim in the early days, he adventured into leadership, and today the things he forecast are accomplished facts.

It is well for the industry to pay him a practical tribute by observing Hodkinson Month, and though it be good business, it is by good business that we all survive."

To see her baby once before the light went forever from her eyes, and then, having gratified the mother-craving in her heart, to make the Great Sacrifice for the man she loved—a scene that Vivian Martin plays like one inspired.

The very music of life is in "The Song Of The Soul" soaring straight to every heart on the wings of a sublime emotion.

MESSMORE KENDALL & ROBERT W. CHAMBERS
Present

VIVIAN MARTIN

in The

SONG OF THE SOUL

Adapted from "An Old World Romance" by WILLIAM J. LOCKE

A JOHN W. NOBLE PRODUCTION

Distributed by GOLDWYN

Motion Picture News

MOVING PICTURE World

"THE Anniversary of the Hodkinson Corporation, in the form of a Hodkinson Month, calls attention to an organization that has added a solid plank to this industry.

W. W. Hodkinson founded his present business three years ago upon an economic principle. It is a principle that underlies other industries. It had been the basis of Mr. Hodkinson's previous operations in this field. It is the principle of the complete independence of the distributor.

Briefly, Mr. Hodkinson believes that the distributor must operate independently of the producer and exhibitor. He must be utterly free to pick from one for the other. Only in this way can there exist that freely selective force which at one end of the line encourages better production and, at the other end, assures a marketable product.

None of us will argue against the sound economy of this principle. Its application to so peculiar a business as this might be questioned if it were an untried theory. But Mr. Hodkinson has made it a fact. He started with a theory and today, after three years of application, he has a successful and expanding business.

We have a firm belief in the economics of this art-industry. We believe that its development will be gradually moulded by economics, and we furthermore believe that not only will its industrial structure be shaped by established business laws, but also that its art will be fostered by these same sturdy influences.

And for that reason it is a pleasure to recognize a success like Mr. Hodkinson's because it is a constructive effort in the best, ultimate interests of the entire industry."

"TRAIL blazers, peacemakers and pioneers usually fail of recognition until after the floral tributes have been delivered and the echoes of solemn music have died away. In moving pictures which move with seven league strides fame overtakes a leader before too many years have fled. Therefore today W. W. Hodkinson, the most conspicuously modest man in our industry, is receiving the recognition that is his due, and these words are recording that fact. A man of ideas, of vision and constructive ability, much that has marked the progress of moving pictures first crystallized in his fine brain.

Recently Mr. Hodkinson's organization decided to set apart the month of November to a celebration to be known as "Hodkinson Month." This fitting and practical thing will be observed throughout the land to the advantage of the celebrants and to the further prestige of Hodkinson and all that he represents.

When all the history of moving pictures is written, the name of W. W. Hodkinson will be carved high in the list of those who have served, of those who have builded, of those who have set up standards which have been followed to the vast betterment and uplift of the great business which is close to all of our hearts.

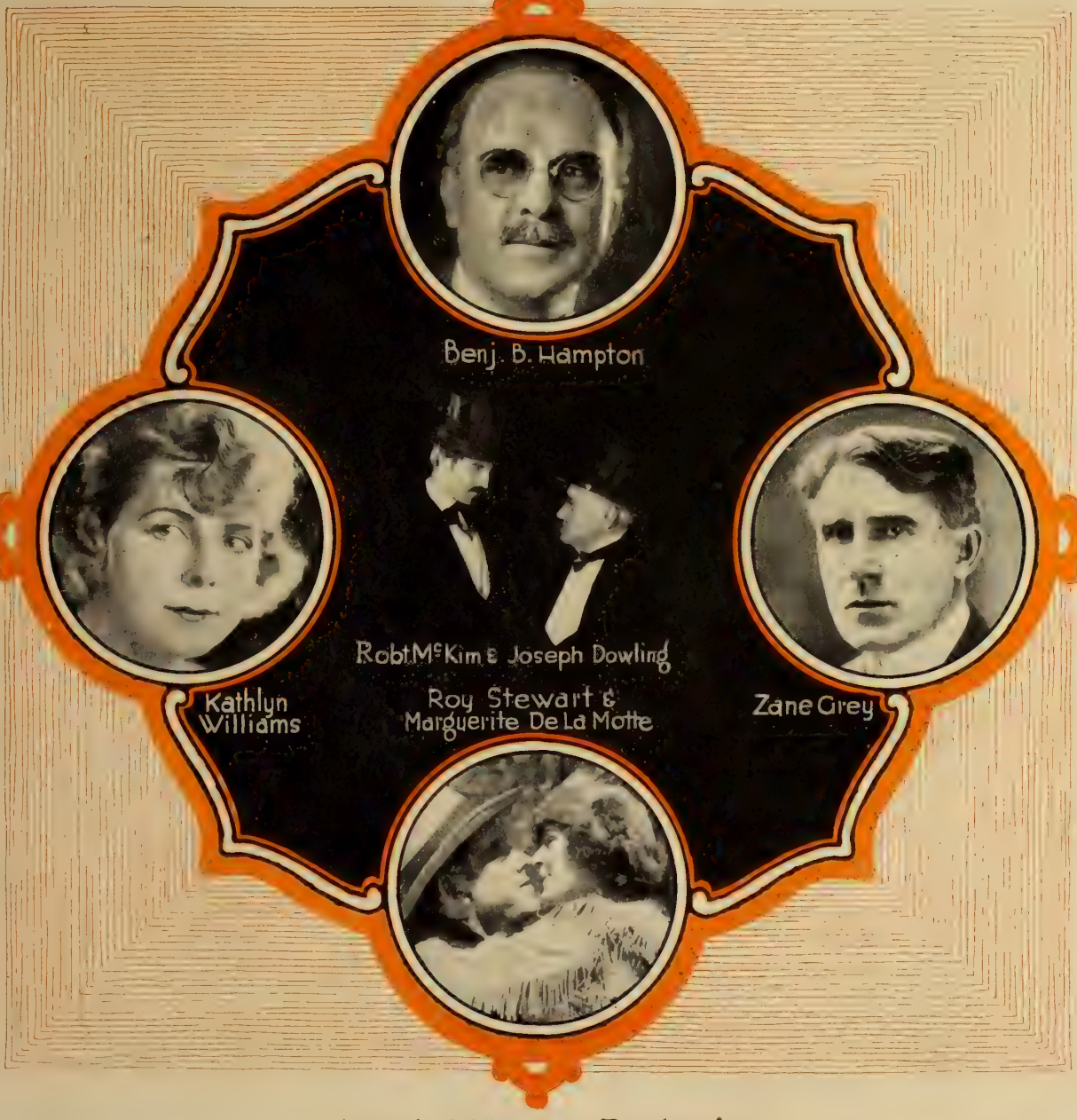
A real pilgrim in the early days, he adventured into leadership, and today the things he forecast are accomplished facts.

It is well for the industry to pay him a practical tribute by observing Hodkinson Month, and though it be good business, it is by good business that we all survive."

Hodkinson Anniversary Month Release

The Exotic Allure of Tina Modotti,—The Beauty of Myrtle Stedman, — The Rare Artistry of Lawson Butt, — lifts this picture far above the average run.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated

Hodkinson Anniversary Month Release

A Benj. B. Hampton Production

ZANE GREY'S GREATEST NOVEL "THE U.P. TRAIL"

A Massive Picture of the Great West, with a Powerful Cast Including

ROY STEWART, JOSEPH J. DOWLING, KATHLYN WILLIAMS
ROBERT McKIM AND MARGUERITE DE LA MOTTE
DIRECTED BY JACK CONWAY. ZANE GREY PICTURES INC
TWO THINGS ALONE ASSURE THE BOX-OFFICE "PULL" OF THE PICTURE. ZANE GREY WROTE THE STORY AND BENJ. B. HAMPTON IS THE PRODUCER. AN ALL-STAR CAST ENACTS IT.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated

Hodkinson Anniversary Month Release

J. PARKER READ JR. Presents

HOBART BOSWORTH in "The BRUTE MASTER"

FROM THE STORY BY MRS. JACK LONDON

HOBART BOSWORTH IS SEEN IN A ROLE WHICH COMPARES MORE THAN FAVORABLY WITH EVEN HIS SPLENDID PERFORMANCE IN "BEHIND THE DOOR", HIS GREATEST SUCCESS TO DATE.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHE Exchange, Incorporated

AN IRVIN WILLAT PRODUCTION

"DOWN HOME"

FROM THE WELL KNOWN BOOK "DABNEY TODD"
BY F·N·WESTCOTT, A BROTHER OF THE AUTHOR OF
DAVID HARUM

WILLAT PRODUCTIONS INC. C.A.WILLAT, PRES.

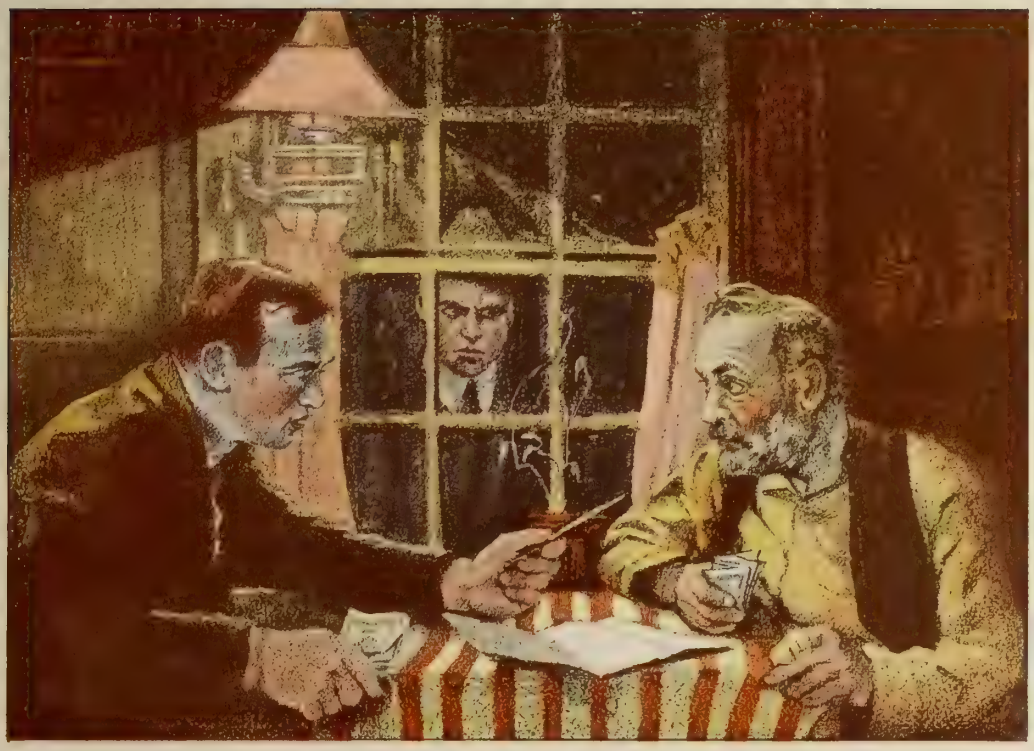
W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated

GABLIK STUDIOS

AN IRVIN V. WILLAT PRODUCTION

"DOWN HOME"

THE ONE BIG OUTSTANDING FEATURE OF THIS GREAT PRODUCTION IS ITS "HUMANNESS" FOR IT IS VERITABLY A PALPITANT BIT OF LIFE ITSELF. STRONG AND TRUE IN ITS PRESENTATION IT WILL MAKE ITS APPEAL TO EVERY CLASS OF THEATRE-GOER AND EVERY TYPE OF MIND.



AN IRVIN V. WILLAT PRODUCTION

"DOWN HOME"

CAPABLY ENACTED BY A STERLING AGGREGATION OF ARTISTS AND DIRECTED BY A MAN WHO STANDS IN THE VERY FRONT RANK OF HIS PROFESSION "DOWN HOME" WILL CREATE FOR ITSELF A UNIQUE POSITION UPON THE SILVERSHEET,— THE GREATEST RURAL DRAMA OF THEM ALL!

GABLIK STUDIOS

GREATER IN ITS INSIGHT INTO HUMAN NATURE THAN EVEN "BEHIND THE DOOR" AND "BELOW THE SURFACE"-HIS BIGGEST TRIUMPHS OF THE PAST-"DOWN HOME" WILL LONG ENDURE AS A MONUMENT TO THE GENIUS OF ••• IRVIN V. WILLAT-THE MAN WHO MAKES HIS PICTURES LIVE.

YOU KNOW WHAT "THE MIRACLE MAN" DID FOR YOU, MR. EXHIBITOR, YOU KNOW WHAT "BEHIND THE DOOR", "BROKEN BLOSSOMS" AND "HUMORESQUE" MEANT TO YOUR BOX-OFFICE. HERE IS A PICTURE OF EXACTLY THE SAME CALIBRE,—BOOK IT WHILE YOU CAN!

Distributed by

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

For the

STATE RIGHTS BUYER

"BITTER FRUIT"

Produced by

DRAMAFILMS

Picturized and Directed by

WILL BRADLEY

with

JANE GAIL

&

Brilliant Cast

Distributed by

ARROW FILM CORPORATIO

W. G. Shaefer, Vaudette Theatre, West Point, Ga.:
"I wish to express my enthusiasm over my franchise. Every picture delivers the goods, and I am anxious to get in as many as possible. I am certainly proud of my franchise and I AM SURE"

There'll be a Franchise everywhere

A Smashing Drama!

Mayflower Photoplay Corporation presents

THE SCOFFER

By Val Cleveland

An Allan Dwan Production

A profound theme that touches the fundamentals of life itself—presented in a series of smashing scenes that grip the heart and stir men to the soul—powerful characterizations portrayed by an exceptionally strong cast.

Directed by Allan Dwan

A First National Attraction

Foreign Representative: David P. Howells, Inc.

729 Seventh Avenue, New York City

Rothacker Prints

Thos. Berta, Oracle Theatre, Rock Springs, Wyo.:
"Your pictures all go big with us and we are really surprised at the drawing power of all the First National Franchise pictures." THAT'S THE REASON WHY

There'll be a Franchise everywhere

A Powerful Punch!

Whitman Bennett
presents his personally supervised production
Lionel Barrymore
in an adaptation of
W. B. Maxwell's novel
THE DEVIL'S GARDEN
Directed by Kenneth Webb

MOVING PICTURE World

ARTHUR JAMES
Editor-in-Chief

NOVEMBER 6
1920

Eleven Picture Commandments

THOU shalt be afraid neither of the little reformer in the plain nor of the big politician without the walls nor of the sinister little men within our gates who seek to frighten the industry into the doing of their will.

Thou shalt not bend the knee to the noise maker who by shout and clamor would demolish all that is builded and destroy all that is established in order that he may profit and wax fat with the revenues that may accrue from chaos.

Thou shalt scorn the fathead who would bully thee into slavery and write for thee thine apologies that thy shame may be made known throughout the land.

Thou shalt silence the scandal monger and make fast his mouth, thou shalt combat the censor with all thy might, thou shalt deal with the unfair man according to his portion and cast him into darkness.

Thou shalt make no picture of which thou art ashamed, thou shalt show no picture which thou knowest to be wrong for of such is born the disaster of ultimate failure and a killing of the goose that layeth the eggs of gold.

Thou shalt aid thy brother and be square in all thy dealings whether thou art a producer, a distributor, an exhibitor or a publisher, for all else is bad business and it hath a back kick that will bring down thy head in sorrow and to thy mouth fetch bitter lamentations.

Thou shalt forswear the telling of the untrue, yea shalt thou omit the bull wiggle which thou are prone to throw that thy speech may be believed by thy brethren.

Thou shalt do no murder either to the character of thine adversary or to his business by the sly tongue of untruth nor shalt thou plot in the secret session the undoing of those thou wouldst tear down, for the secret session is no such animal and thine adversary may be on to thy curves and prepare to bat thee in thine eye, yea and smite thee in the kisser.

Thou shalt not covet thy neighbor's house, nor his organization, nor his pull, nor his drag, nor his pictures, nor anything that is his, for thou wilt make more money and feel better about it by minding thine own business and working at it to beat the band.

Thou shalt not bear false witness against thy neighbor even though he may get thy goat, for false witness is a boomerang and a two edged sword that knocketh a guy flat and cutteth a geezer in two.

Thou shalt honor thy business and respect it and play decent baseball all of the while that thy days may be long and thy profits clean in the game that the great screen giveth thee.

Arthur James

Manufacturers Must Start Readjustment of Prices, Says New England Exhibitor

THOMAS D. SORIERO, general manager of the Strand Theatre, Lowell, Mass., and one of the leading exhibitors of New England, believes that the readjustment period incidental to the war has reached a climax as far as high prices are concerned in the moving picture industry, and that it is dependent upon the manufacturers to start the ball moving toward a normal basis by reducing the cost of their product.

Mr. Soriero speaks from the exhibitor side of the question and he predicts that unless some drop in the price of films takes place, continued high prices will act as a boomerang against the manufacturers, pointing out the readiness with which managers would seize vaudeville and road shows as a substitute for the high priced films.

This type of program, he asserts, within the next few months can be offered audiences as cheaply as the costly feature films, which, he adds, have mounted to such enormous figures in the last year that they now are almost prohibitive for modest theatres owing to the unsettled economic conditions. This situation, he states, confronts the New England managers particularly.

New System of Costs Urged

In a recent interview Mr. Soriero said:

"Now that high prices have reached their apex with an inevitable tendency to swing toward the costs prevailing before the war, we must naturally assume that the motion picture industry will primarily feel this tendency. Amusements, of course, are classed as a luxury, and we are told by the economists that luxuries are the first to feel the effects of any economic movement.

"It seems reasonable, then, in view of this situation that the manufacturer should prepare and establish a new system of costs as a working basis to meet this new and downward trend in prices.

"It would hardly be fair to ask the exhibitor, whose profit is substantially smaller than that of the manufacturer, to make the first move in the price slashing. Of course it is only fair to admit that the manufacturer has the most money invested, and must necessarily obtain an adequate return on his investment, but he is altogether better situated for making price reductions than the theatre manager.

Quick Price Readjustment

"The manufacturer is the fountain head, and therefore any movement either up or down should proceed from him.

"One of the ablest manufacturers in the country recently pointed out the necessity for a definite and quick readjustment of prices. This must surely take place, or the business will face a crisis such as it never experienced before.

"That old axiom of cutting off one's nose to spite one's face applies to this situation, for the manufacturers, if they ignore these new conditions, will feel this new movement more keenly than the exhibitors.

"I am not a pessimist, but I believe in meeting a condition by careful forethought rather than let it swoop down and overwhelm one.

Managers Dissatisfied

"I hear on all sides dissatisfaction expressed by New England theatre managers because of the high prices they have to pay for films. They declare they cannot raise the price of their admissions, and that in many instances they have been obliged to reduce their prices, although the cost of the films remains practically the same.

"Many managers of first-class houses, which of course have fully equipped stages, who have been running first-class film programs, threaten to throw out the films and substitute vaudeville or road shows of the better class, and even to put in stock companies, unless they can obtain pictures at a rate much less than they are now forced to pay.

"Patrons at picture houses where the highest prices of admission are obtained, are beginning to show some signs of dissatisfaction at being required to pay nearly as much to see pictures as they are for vaudeville and stock houses. If patronage falls off it inevitably reacts on the manufacturer.

Situation in Mill City

"As an illustration let me point out the situation here in Lowell. Essentially a mill city but comprising a large number of eager theatregoers, thousands of workers here have been temporarily thrown out of employment owing to cancellation of orders. The movies are, of course, their greatest form of amusement, but they are unwilling to pay top prices to see even the screen artists whom they like best of all.

"In one or two instances these workers have offered to go back to the mills at reduced wages, provided they are guaranteed permanent employment. This brings us to the crux of the situation. If the mill patrons haven't the money to pay high admission prices they will refuse to attend the movies, and this means that the theatre manager must reduce his prices or look to the manufacturer for help in the way of lower film costs.

One Theatre Had to Close

"At least one of the smaller picture houses in Lowell has been obliged to close its doors, as the managers have found it impossible to buy films at the prevailing prices and attract patrons at a nominal admission charge, such as is necessarily demanded in a city of this character.

"Personally my business was never better, but I have read the 'writing on the wall' and am preparing to meet any emergency created by the downward economic trend. I have thousands of patrons who never attended a picture theatre before, and I intend to use whatever skill I have at my command to keep them. If this means the rejection of moving pictures because of their present high prices, I must bow to the inevitable, although I believe that this will be unnecessary, by a careful survey of the situation by the manufacturers and the consequent move to relieve the exhibitor of the burden which now confronts him."

On the Other Hand—

From the exhibitor side Mr. Soriero's views are of the greatest interest. The producers point out on the other hand that exhibitors are making a far bigger percentage of profit than the picture maker and that 12 per cent. of their income is paid for film rentals. The subject will be further discussed in coming issues of Moving Picture World.

ALICE LAKE LIKES THIS LAKE 'CAUSE SHE LOOKS LAUGHING OUT AT US
She is paddling her way to the next scene in Metro's new picture, called "Body and Soul"

No Decrease in Film Taxes Considered; Bankers Urge Quick Revision of Laws

Public Sentiment Seems to Be for Increased Rates

REVISION of the tax laws at the earliest possible date after the session of Congress opens was advocated last week by the bankers of the country, gathered in convention in the national capital. The question of taxes was one of the most important topics considered by the convention.

Immediate Revision Urged

"The present tax situation requires immediate revision at competent hands," declared the committee on resolutions in its report. "The excess profits tax does not square with the principle of equity of taxation as among taxpayers and it causes important uncertainties for any one taxpayer. The revenues from it are necessarily fluctuating, thus introducing into the federal fiscal system grave elements of uncertainty, and governmental experience with this tax proves conclusively that it cannot be successfully administered. This tax should be repealed forthwith, a more just and certain tax taking its place."

Turnover on Sales Tax

As an alternative for the present unsatisfactory taxes, speakers during the convention advocated a turnover, or sales tax, and it was declared that once Congress begins to revise the revenue law it will be a constant matter, coming before every session of Congress and eventually developing into a political rather than an economic issue. In order to prevent this, it was urged that a fundamental plan be devised without delay, "based upon sound principles which can be carried all the way through until we can reduce our taxes to the former basis of taxation, and which will only require a revision in the amount or percentage of the tax levied."

"We must get clearly in our minds," it was declared, "that whatever tax may be levied and in whatever form it may be levied, it ultimately falls upon the final consumer. The politician is apt to reject a sales tax or a turnover tax simply upon the plea that it will not be popular because the consumer will have to pay it."

Discusses Different Methods

Two different methods of handling this tax were discused during the convention. One was a turnover tax under which each person who sells anything, all the way down the line, will pay a very small tax. The other was that the person ultimately selling to the consumer should pay the entire tax, putting it upon the goods and passing it along.

Following the announcement of the bankers that they advocated a sales tax, Moving Picture World's correspondent secured some views on the subject of motion pictures. It was stated that the sales tax could be used as a substitute for the present film rental and admission taxes, with subsequent benefit to the film industry, because, at the most, the sales tax would be 1 cent on each dollar, but it also was declared that motion pictures would be viewed in the light of luxuries and that Congress would not be inclined to exempt them from the present levies.

As far as the Washington correspondent of Moving Picture World can learn, Congress is not likely to add to or lower the existing motion picture taxes, except perhaps with respect to film rentals, and even that is doubtful. If the Industrial Conference Board, which met in New York last week, tries to put over additional legislation which would contemplate an increase in the motion picture taxes in part as a substitute for the existing excess profits taxes, it will find opposition arising from among the bankers.

Apparently the Industrial Conference Board is not held in very high esteem by some of the bankers, because during the convention in Washington it was the subject of caustic remarks.

"The committees which have been studying this subject on behalf of other trade interests have been largely made up of or dominated by professors of economics of various colleges in this country, and their names will be found conspicuous in all the findings which have been made up to this time and par-

(Continued on page 32)

Samuel Goldwyn Is Returned as President and F. J. Godsol as Executive Head of Corporation

REORGANIZATION of the Goldwyn Pictures Corporation finds Samuel Goldwyn returned to the presidency, Frank J. Godsol as chairman of the board of directors and the executive head of the corporation, and Messmore Kendall as chairman of the executive committee. The reorganization provides Goldwyn with additional capital. It is the result of a number of conferences that culminated in decisions late last week, it was rumored.

Officials of the Goldwyn Company refrained from issuing statements concerning the reorganization, but it is understood from a reliable source that the Du Pont interests, far from withdrawing from Goldwyn, are even more interested than before in the success of the company. Giving full co-operation to Mr. Goldwyn on his return the Du Ponts will take a more active interest in the actual conduct of the business than they have through representatives.

Goldwyn activities are reported as flourishing financially with an outlook brighter than ever in the history of the corporation. Their release schedules present important subjects with recognized stars of box office value, and the Goldwyn productions are of higher grade at the present time than at any time in the recollection of the industry.

The personnel of the company has been strengthened by recent additions of experts in all lines of its activities, and an impartial onlooker, who is in a position to know the facts, described the company's status as "The Greater Goldwyn Company," explaining that its resources and abilities together with the vitality of its management will make it a very important factor in moving pictures.

It is understood that Messmore Kendall is completely eliminated as an active factor from the Goldwyn affairs.

The resignation of Samuel Goldwyn as president and F. J. Godsol as vice-president and chairman of the executive committee was announced in the September 11 issue of Moving Picture World. Messmore Kendall was then designated director in charge of the company, pending the election of a new president, and Mr. Kendall and General Du Pont were elected members of the executive committee in place of Messrs. Goldwyn and Godsol, who continued as members of the board of directors.

C. L. Yearsley Talks on the Relation of

Posters Once Divided Into Only Three Classifications

BRINGING to his subject a wealth of practical experience, acquired both as a pioneer in the early days of motion picture outdoor advertising, as an erstwhile exhibitor and again as one whose business it now is to study and supply the poster and other advertising needs of the present-day exhibitor, C. L. Yearsley, director of publicity and advertising for First National, addressed the Associated Motion Picture Advertisers on posters and their relation to motion picture advertising at the Cafe Boulevard on October 21.

In the belief that Mr. Yearsley's words on a subject of so material an importance to exhibitors will prove of interest and value to its readers, Moving Picture World gives the main portion of his address.

Mr. Yearsley introduced his subject with a chatty resume of the why and wherefore of his first acquaintance with poster work, punctuating his remarks with flashes of humor and intimate side lights which added an enjoyable zest to his illuminative address. Approaching the more seriously practical part of his subject, and paying a tribute to the gratifying association with J. D. Williams which he has enjoyed both in Australia and in this country, Mr. Yearsley said:

Those Early Days.

"We used in those early days to divide our posters in classifications such as cowboy pictures, love dramas, thrillers. Time was when if we were running 'The Cowboy's Revenge' and had some posters left over from 'Two Gun Mike's Last Stand' we would just have a new hand-lettered bottom sheet made with the changed title on it, and nobody kicked, for both were just 'cowboy pictures.'

"I used to know a showman who had a wooden cannon. He painted it black for the sake of realism. He had a small board sign upon which was lettered 'war picture today' and used it until a competitor captured it and burnt it up. The first time that cannon was used my friend 'packed 'em in,' and its poster value was great, right up to its disappearance. It was a poster they 'could read at a glance.'

Standards Improved Rapidly.

"It is surprising how rapidly our standards in front of the house advertising improved. By 1912 we were getting lithographs equal to those used by the best theatrical attractions. They were really theatrical posters, designed by the same lithographic artists who made the paper for legitimate theatres. They were attractive to the eye and often beautifully drawn and lettered. But they were theatrical posters. And I have always maintained that the problem of designing paper for the legitimate is basically different from the planning of paper for picture theatres.

"I shall attempt to briefly state my conception of the fundamental differences between theatrical posters, which should really be posters, and motion picture advertising paper, which we call posters by force of habit, but which, with certain exceptions that I shall discuss, is not designed to serve the same purpose as is the theatrical poster.

Definition of a Poster.

"Hamilton King, quoted in Charles Matlock Price's book on posters, defines the poster thus: He says 'the poster should seize a moment, exploit a situation with one daring sweep of the pencil or brush. The poster is not a portrait, nor a study—it is an impression, a flash of color, a sweep of line, all that can be told of a tale in the passing of an instant. It is dramatic and imaginative, yet it is saliently sincere.'

"Such posters are but a part of an advertising scheme, their mission is to force a bit of information into the consciousness of pre-occupied passersby. The theatrical press agent depends upon the indulgent newspaper to present his selling arguments. If his posters are sufficiently striking to put over the title of his show and the fact that it may soon be seen—and where—they are good posters and have served their purpose. The buyers read about the show in the newspapers, ye editor, sweetened by a pittance of advertising and a few 'comps,' prints the come-on copy free of charge and if his show presents sufficiently alluring talking points to 'create desire' all is well.

Its Mission.

"And now let us consider motion picture posters. The great difference between the theatrical and motion picture poster, so called, is in the mission which it has to serve. Stated as simply as possible, I believe a motion picture poster to be used away from the theatre premises should be a poster in the strictest sense of the word, but posters planned for use in theatre lobbies should be advertisements carrying a much more complete selling arguments both as regards illustration and copy.

"I venture to say that 80 per cent. of the 1, 3 and 6 sheet posters used by exhibitors are used in the theatre premises. I believe I am also correct in stating that 65 to 90 per cent. of our motion picture theatres are continuous houses where the box office is open day and night and where prospective ticket buyers may immediately satisfy the desire created by posters and other house advertising.

Colors for House Front.

"We are all pretty well aware of the motion picture public's 'shopping' habit. Barring attractions featuring well known stars, the posters have a great deal to do with convincing the 'shoppers' that the show inside is worth while. The most interesting the illustration and copy on posters, the more rapidly the 'shopper' is sold.

"The point that I am leading up to is—and I wish to stress it particularly—that in the strictest sense, the best 'front of the house paper' is colored advertising and cannot be judged or designed according to the same standards commonly accepted as being ideal for 'read as you run' posters.

"The poster is a thing to 'read at a glance,' but the paper on the front of the picture theatre is usually given the most careful consideration before the 'shopper' decides to buy a ticket.

What It Should Be.

"I am firmly convinced, and this after

Don't Wash Your Linen in Public

Mark well what Gustave G. Schmidt, president of the Moving Picture Exhibitors of Indiana says about the publication of wash line disputes in motion picture trade papers. It's well worth reading and well worth heeding.

"We, out here in Indiana, intend to confine ourselves to work more than to newspaper publicity," says Mr. Schmidt. "Our motto is going to be more work and less talk. Indiana exhibitors are fairly disgusted with the airing of differences of opinion in the trade journals and it is the consensus of opinion of the officers of the association that trade journals continuing to recite the shortcomings of Indiana are going to be unpopular among the exhibitors of the state."

Mr. Schmidt said he had informed the national headquarters of the Moving Picture Theatre Owners' Association that he intends to submit to all the trade publications a statement concerning this opposition. He says his advice to exhibitors will be for them to cancel subscriptions to journals that persist in carrying such matter in their columns and to give their united support to publications that print the news of the trade and look to the best interests of exhibitors.

And Mr. Schmidt is 100 per cent. right.

Posters to Motion Picture Advertising

Lack of Time and Good Stills the Chief Handicaps Now

some years of theatre advertising, during which period I spent a great deal of time in theatre lobbies studying the effect of various types of lobby advertising, that a motion picture poster should be not only striking but interesting, convincing, curiosity-arousing, entertaining, dramatic or all these qualities rolled into one, if such a wonderful combination were possible.

"In designing a set of posters for a First National attraction, which pleasant and interesting task I have always heretofore reserved to myself, I plan the 24-sheet to be a poster, pure and simple. I try to make it a simple, striking, pictorial message to be grasped at a glance. On the smaller paper—1 or 3 sheets—of which we prepare two designs on every release, I try to make one design of each size, a poster and the other design a pictorial advertisement.

Two Varieties.

"A great many theatres post one sheets and three sheets away from their premises and we try to fit one design each of our smaller posters for this need. As the 6-sheet is a size which is both on theatre premises and away from them, we usually try to strike the happy medium on the one design as we prepare but one design 6-sheet for most of our releases.

"Where a release is of sufficient importance to justify the use of two designs of six sheets, I always try to make one of them a 'read as you run' poster, and the other one a colored advertisement. On the posters designed practically for lobby and use on theatre premises, I believe in the use of 'copy.' I think every illustration should be explained by a caption. We seldom see illustrations in books and magazines without the inevitable explanatory caption.

Simile in Magazine.

"In looking through a magazine for something to read, it is my habit first to consider the title, next the author and then the illustrations and the captions. If illustrations and captions are interesting I proceed with the story, but I first do my 'shopping' and decide from the pictorial displayed and copy accompanying it whether or not the story is worth reading. I believe we may take the 'shopping' picturegoer and the magazine reader as fair comparisons. Of course, the magazine reader has already spent his money, but he has not spent his time, which is a lot more important, and he has to be 'sold' on spending that time in somewhat the manner that I have described.

"All we men responsible for motion picture advertising suffer from much the same handicaps in preparing copy for posters.

Time and Stills.

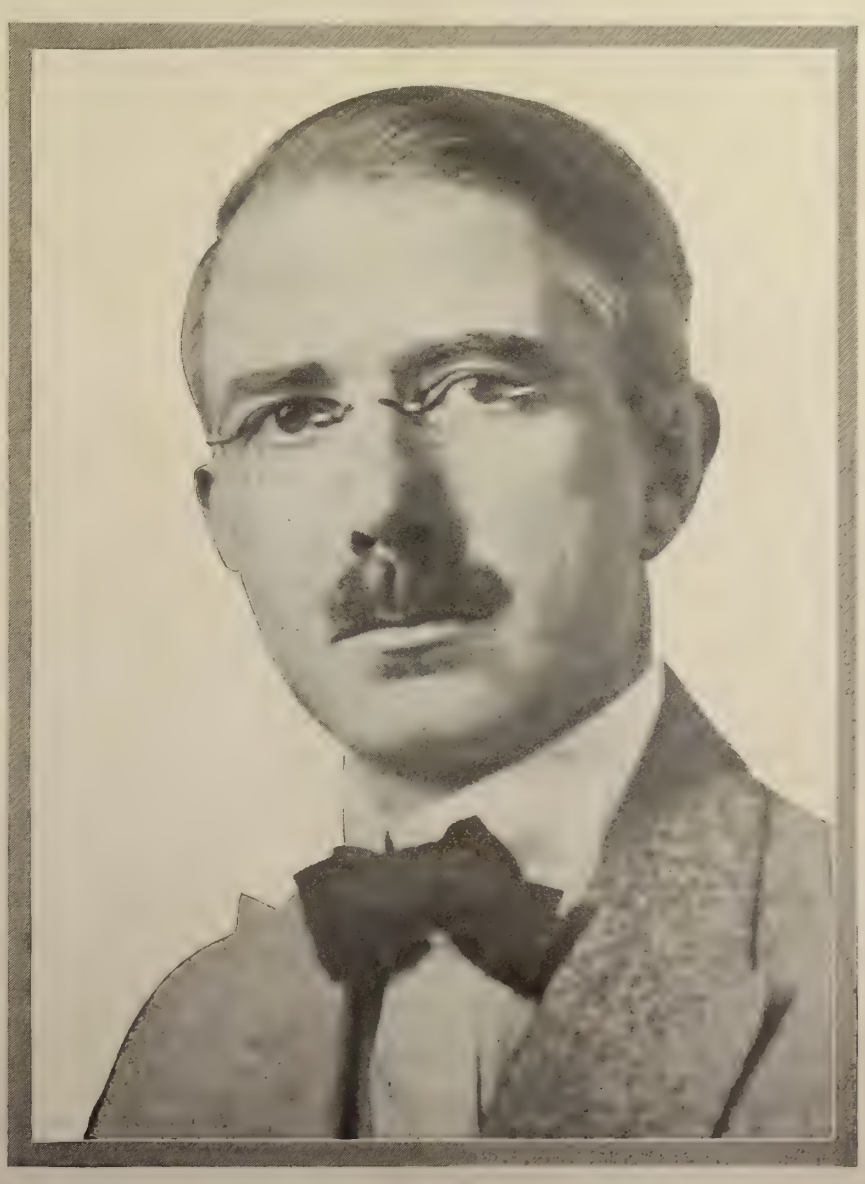
"There is, first, the pressure for time; second, we are limited in our choice of illustration, to a very great extent at any rate, by the stills supplied by the producer. I believe we all spend a great deal of time and effort to induce producers to give us better stills. I sympathize with the troubles and pressure under the average director has to produce a photoplay. I believe we all realize that the making of still photographs is a trial to both director and players, but I can think of no other process of production which would so splendidly pay for increased effort as must be spent before we get the best possible still photographs.

Prodigal in All But Stills

"Our employers are prodigal in every expenditure for every phase of production except that which fine stills call for. I believe that constant agitation for better stills and better pictorial advertising has effected a gradual improvement, but we are still in a rut. We treat the preparation of copy for posters too much as a matter of course. As far as First National is concerned, we believe the most important work we do is to give the exhibitor a line of advertising accessories which, if used as instructed, will sell his show for him.

As Highly Important

"I do not for a minute claim that our posters are better selling agents than those prepared by you men for other companies, but I do know that we regard our pictorial front of the house advertising as highly important and justifying the best thought we can give it, all circumstances considered."



C. J. YEARSLEY
First National's director of publicity and advertising

American Pictures Against the Field; What We Must Do to Maintain Prestige

Until Would-Be Invaders Plan Special Version of Original Production Expressly Made for American Demands, Producers in This Country May Safely Snore on Their Post-Bellum Laurels—Swedes Aggressively at Work

This is the fourth article in the series by Baron Dewitz. It outlines the producing situation in six foreign countries.

By BARON HROLF DEWITZ

AMONG the producers in the countries committed to the status of neutrality during the war, those of Holland suffered the most, while those of Scandinavia prospered exceedingly. In the latter three little kingdoms it is difficult to remember the relative millions of money made by local "goulash barons" and over-night "film kings."

The Swedes are the most aggressive and down-to-date people of the Norse race. Instead of feuding among themselves like the Spaniards and experimenting with producing makeshifts like the French and the British, the Swedes have pooled all their native producing strength into one colossal trust known as Svenska Biografen. It is capitalized at 35,000,000 kroner and is already spending an average of 250,000 kroner on each super-picture (1 krone equals 27 cents, but its purchasing power is such that an American producer would have to spend close to $100,000 to equal a 250,000 kroner picture).

Have Own "Eminent Authors."

This monster enterprise of the North already has on its payroll many of the leading Scandinavian authors, notably Selma Lagerlöf and Werner Heidenstamm, who not only contribute the scenarios of their masterpieces of fiction, but supervise the filming of them to insure the spirit and the atmosphere of the original. This runs parallel to the "eminent authors" plan of campaign originated here by the Goldwyn people.

In fact, the enterprising Yon Yonssons are going the eminent ones a pace faster by republishing special de luxe editions of each book screened, with handsomely artistic illustrations reproduced direct from the "stills" of the screen production. I have several of these "film editions" of famous authors littering my desk as I am writing this, including the works of such masters as Björnson and Ibsen and Strindberg.

Exceed in Artistic Specialties

The Swedes seem to think that by focusing all their artistry and innate histrionic nerve, backed by the latest equipment and unlimited capital, into production of super-excellence that is all-Scandinavian in locale, atmosphere, and story interest, they have got something that stands apart in a niche by itself, the something new and different the world market is always ailing after.

Perhaps the Swedes are right. From what I have personally seen of their latest pictures I do not hesitate to say that they are the only ones of foreign make to reach these shores since the war which not only measure up to the present American standard, but exceed it in certain intimately artistic specialties. What the Swedes are producing now is far in advance of the rather decent product of the Store Nordiske (Great Northern) and Danske Biografen in Denmark, which used to be the standard of Scandinavia.

Foolish Adapting Methods

Nevertheless even the very best of the Swedish super-pictures will never score a real success in this country until the Swedes learn to adapt their material to the preference of American audiences. Their present plan of doing the "adapting" in New York, which also is followed by other foreign exporters, is precisely as foolish and inadequate as for an American exporter of shoes to ship his goods abroad and leave it to local agents to have such changes made in them as would recommend them to the foreign market.

The makeshift adapting done in New York for the foreign producer is usually a hurry-up job by some Quick Mike hack, who slashes about with the scissors until the picture is nearly as convincing as a lion with a hair-cut. Another Mike translates good European language into weird English. And maybe a third member of the Q. M. tribe is called who thinks he is doing a "bang-up" job by re-editing and retitling the massacred corpse of what was once a real picture, with the intimate and artistic understanding of a prosperous policeman or a radical longshoreman.

Must Be Special Version

Until the would-be invaders of Europe plan a scheme of adaptation workable simultaneously with the production of the original picture on the home base—a scheme providing a special version of the original production expressly made for the American demands—the producers in this country may safely snore on their post-bellum laurels.

Entire Scandinavia is very much up-to-date in film literature and palatial picture theatres. "Filmen," the leading illustrated picture magazine of Stockholm, as well as Norway's "Film og Kino," are prosperous looking publications in rotogravure equal to anything in this line here. You could stick a copy of anyone of these magazines onto an American news-stand with a certainty of selling it in a jiffy. Ninety per cent. of the pictures are of American stars. The foreign text should prove no obstacle to those who have mastered the war-maps of grateful memory.

Holland Was in Bad Way

When "Filmen" describes Elsie Ferguson as "den intagande amerikanske films Kaadespelerskapaa paa hvita duken i 'Lögnen,'" you guess right away this is none other than the "winsome American screen actress E. F. on the silver sheet in 'The Lie.'" Theatres like the "Röda Kvärn," or the Red Mill and "Palladium" in Stockholm, not to mention the palatial theatres of Copenhagen and Christiania, provide a pleasant surprise to the visiting foreigner.

Poor old Holland was the stepchild of the war-producing era. Lack of raw material forced the half-dozen producers there to a standstill. The Dutch screen simmered down to a pinched and curtailed weekly change of pictures that reflected no credit on the home producers, though some of them, like Filmfabriek Hollandia at Haarlem, were just getting to a point of super-quality when the war interfered. Now and then American pictures found their way into the Netherland by some underground route, but these offerings were rather poor, as were the general quality of German-made pictures, which was Holland's only resource during the war.

The Dutch are now putting their "hujis" in order. Before the end of the year at least one of the native "filmatelieren" will butt into the world market with super-pictures showing the masterly hand of the great artists and ingenious craftsman for which this little toyland kingdom has always been famous. Here is an attractive steady market, comprising 226 screens, for the American producer who is far-sighted enough to let loose his exploi-

(*Continued on page* 31)

Associated First National Clears Up Points in Survey Schnitzer Questioned

Showed Bookings, Not Popularity of Productions

EDITOR, MOVING PICTURE WORLD:

WE are deeply indebted to J. J. Schnitzer, president of the Equity Pictures Corporation, for bringing to our attention several points in the survey by Associated First National Pictures, Inc., published in Moving Picture World of October 23, which are possible of misconstruction and which we want to make definite so that neither Mr. Schnitzer nor anyone else in the industry may longer continue under any misapprehension of the exact status of relative demand for two reel slapstick comedies and features of five reels or more.

It is only fair to say that credit is due to Mr. Schnitzer and to Moving Picture World for making it plain to Associated First National Pictures that the wording of the original survey article was possible of misinterpretation. We do not want these facts to be in the last misconstrued because in the light of conditions described from actual existing circumstances in the theatre field, it would be folly for any producer or distributor to act on the interpretation which Mr. Schnitzer has given to the original article and proceed to provide comedy productions of a character that is not in demand to the extent that Mr. Schnitzer has infered.

For One Purpose Only.

The survey was made for one purpose and one purpose only—to supply data to independent producers as to the kind of pictures that are being booked by exhibitors throughout the country. There was no intention to determine what particular style was the most popular, nor attempt to discover whether comedies or serious subjects have the greatest drawing power. The motive was to gain an idea as to the exhibitor demand as it has existed during the past season so that it could serve as a guide, so far as such information can, as to what is to be most welcome to the theatres of the country in the future.

We felt that it would nearly be useless to send out one question as to what style of picture was the ideal to the exhibitor. Such a question would bring so many varieties of replies that it would be impossible to classify them so that any consensus of opinion could be arrived at. Take almost any picture that has ever been released and it is seldom that exhibitors will agree as to its particular drawing power even when they are in accord on the fact that the picture is a good money-maker.

Avoided Being Arbitrary.

Therefore we prepared a list of descriptions which contained all the styles of pictures, aside from freak ones, that have had a wide circulation during the past year. We attempted not to be arbitrary in eliminating any of proven drawing power from this list, but because we felt that an error would be almost natural in attempting to compress all productions into fourteen descriptions, we added the extra space for any that occurred to exhibitors that was not included in the fourteen classifications we had prepared. So much for the reasons as to why fourteen descriptions were embraced in the questionnaire.

We agree with Mr. Schnitzer that the exhibitors "opinion" might be a guide as to what they wanted. This consideration entered into the matter, however. It is a recognized fact that having ideals is the thing which keeps a man ambitious. The ideals may be things that are utterly valueless, and again they may be of great value, but only time can tell. Therefore, we felt that until the time came when some system could be devised so that a man's ideals could be weighed before they were tried, actual facts would furnish a better guide to the style of picture upon which an exhibitor can make money, than ideals as to what they think they could make money on.

Booking Resume Requested.

That is the reason why they were asked for merely a resume of their bookings for the past year. We believe that the last year has been one of the most prosperous the theatres have ever had. The pictures that were shown must have appealed to the public, and as the attendance at the theatres during the early weeks of the present season indicate that another period of prosperity is coming to the live exhibitor, it was fair to conclude that the same styles of pictures as have pulled during the past year, will continue to pull in the future.

As to the results that were shown by the survey. It showed only the kind of productions that were booked by theatres in the past and the comparative number of bookings each received. We regard this information of value. It points out to the producer in what particular class of production he will have to excel to gain his desired place among exhibitors. It does not necessarily mean, nor did we intend that it would show, that only a "light comedy drama starring a woman" could hope to attain first place in the tastes of exhibitors as a feature attraction, feature used as defining a long subject as contrasted to a "two reeler." We believe that the wise producer can acquire knowledge from the fact that such an attraction has a wide appeal to exhibitors and incorporate some of the main points of such a feature in any style of attraction.

Intended to Serve

Had we felt competent to point out what particular parts of "a light comedy drama" constitute the portions of it that make it an extensively booked feature, very probably we would have started a controversy that never could have been finished. We don't feel equal to doing this, but we believe it is possible to analyze every one of the fourteen classifications contained in the questionnaire into component ingredients so that some factors that enter into the success of the various subjects may be isolated. We did not attempt to do this, nor will we. The survey was published for the purpose of supplying whatever material of value it contained to every person who has the improvement of motion picture at heart.

Thank Mr. Schnitzer.

Before closing we again want to express our gratification to Mr. Schnitzer. His article has shown us that the publication of the survey has attained the objective we had hoped for it. It caused him to read it carefully and give deep thought to the subject as to what the exhibitor wants and needs. Mr. Schnitzer has started the thought among producers. It is the hope of those responsible for the Associated First National survey that many others have given the same deep thought and consideration to the survey that the president of Equity Pictures Corporation has shown he has. By such discussion and by such criticism the real answer to the demand of the exhibitor market may be gained.

ASSOCIATED FIRST NATIONAL PICTURES, INC.

LARRY LOVES A LASSIE
Larry Semon, whose latest Vitagraph comedy is called "The Suitor"

MOVING PICTURE World

Published weekly by the Chalmers Publishing Company, 516 Fifth Avenue, New York (Telephone: Murray Hill 1610-13). President, J. P. Chalmers, Sr.; Vice-President and General Manager, J. F. Chalmers; Secretary and Treasurer, E. J. Chalmers; Assistant General Manager, James L. Hoff: Editor-in-Chief, Arthur James; Advertising Manager, Wendell P. Milligan.
Address all correspondence to the company.
The office of the company is the address of the officers.
Chicago Office: Suite 1021-1023 Garrick Building, 64 West Randolph Street (Telephone: Central 5099). James S. McQuade, Manager.
Los Angeles Office: 610-611 Wright & Callender Building (Telephone: Broadway 4649). A. H. Giebler, Manager.
Cine-Mundial, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. Yearly subscription, $2. Advertising rates on application.

This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

TOO much attention can not be given to the independent production of moving pictures because the time is coming when the great investments of capital will be in the distribution end of the business, and encouragement will be given to independent companies and individuals to try their hand at picture making. The Standard Oil Company in the oil field is a great distriubtor, and it has encouraged independents to engage in production with the result that the business uncertainties are left to the individual rather than to the large corporations. This appears to be the inevitable trend of big business and moving pictures have become in addition to an art a very big business.

All this is by way of calling attention to the independent production of "Isobel, or The Trail's End," a drama adapted from a book of which James Oliver Curwood is the author. George H. Davis in producing the picture utilized such excellent talent as House Peters and Jane Novak, and selected Edwin Carewe as the director. This is an indication that Mr. Davis agrees with Moving Picture World that independent productions cannot be made too good for the market. This is a picture which in theme, in direction and in acting would be acceptable as a release for any of the great companies as a special, and the fact that it is being released independently is significant of the future of the independent field.

A word of welcome to Samuel Goldwyn who, after a brief holiday, is again president of the Goldwyn Company. It was confidently expected throughout the industry that Mr. Goldwyn's absence from picture activities would be only temporary, and it is pleasant to note his return.

Allan Dwan at a luncheon given in his honor at Delmonico's last week voiced the sentiment of the best elements of the industry when he made a plea for co-operation, for it is only by co-operation that the present and the future problems of our business can be solved, and Mr. Dwan, a very excellent director and a very capable producer, speaks as one having authority and full information. It would be well if exhibitor, distributor and producer would heed his words, for only by getting together can our industry flourish.

We are moved to congratulate Robertson-Cole as a company and Mr. Otis Skinner as an artist over the admirable characterization of Hajj, the Beggar, by Mr. Skinner in the very pretentious production of "Kismet." Not only has Mr. Skinner been faithful to the stage play but if anything his power of pantomime is even greater on the screen. He presents the smiling, unscrupulous villain with such fidelity that there were many among the spectators at the special showing at the Hotel Astor who could not disasociate Mr. Skinner of private life from Mr. Skinner of the play. This is one of the penalties which genius has to pay for doing things exceedingly well. As a character drawing it is one of the finest accomplishments of the screen.

Novelties in exploitation are the golden keys which unlock the door of publicity success. This is called to mind by an unpretentious folder prepared by Harry Reichenbach in behalf of Clara Kimball Young in "Hush." In its twelve interesting panels there appears this attention holding note:

The three best methods of communication

Telegraph
Telephone
Tell-A-Woman.

After all, exploitation is a matter of brains.

Clip and Paste

For Newspaper and Program Convenience

'A Man's Country," the new Jack Hoxie feature now being produced by Ben Wilson, will be filmed almost entirely on a large ranch near the famous San Juan Capistrano Mission.

Irvin V. Willat will produce "Partners of the Tide," by Joseph C. Lincoln, as his second independent production.

When the battle scenes for "The Four Horsemen of the Apocalypse" are filmed, many of the French uniforms worn will be those that have seen real service on the battle fields of France. By special arrangement, a number of officers' uniforms have been secured in New York and are now in transit to the Metro studios in Hollywood for use in colossal picturization of the world-famous novel by Vicente Blasco Ibanez.

Wallace MacDonald will play the featured role in a new picture to be produced by Edgar Lewis.

Wheeler Oakman has been engaged to play opposite Bessie Love in her coming production for A. J. Callaghan.

Eddie Polo has been filming scenes at Catalina Island for his new serial, "The King of the Circus," for the past two weeks.

Robert Edeson will become a member of the Metro directorial staff as soon as he completes his work in the May Allison picture, "Are Wives To Blame?"

Kathleen Kirkham has about completed the organization of her own company and will begin production on her first picture in a short time at the Hermann Studio.

Frank Urson will direct Wallace Reid in "The Daughter of a Magnate," which will be Wallie's next picture for Paramount.

Jack Mulhall will play opposite Viola Dana in her coming Metro picture, "The Off-Shore Pirate."

Lillian Leighton, Al Filson, and George Berrell will support Nell Shipman in her new picture for the Nell Shipman Productions.

"Lavender and Old Lace," the Myrtle Reed story produced by Renco, is in process of being titled and edited by Director Lloyd Ingraham.

Edwin Carewe will direct Alice Lake in her new Metro picture, "The Five Dollar Baby," to be made from the Irvin Cobb story.

Tod Browning has completed the Priscilla Dean picture, "Outside the Law," after fifteen weeks of intensive work on the production.

Seena Owen is leading woman for William Russell in his new Fox production, "Between Two Thieves," being directed by Scott Dunlap.

Gladys George, who played the feminine lead in "Easy Street," has signed a long term contract to play leading roles in Paramount productions.

The entire Marshall Neilan company will leave for Glacier Park, Montana, in a week or ten days, to make exteriors for the new production, "Pards," based on the Ben Ames Williams story.

Webster Cullison will direct Franklin Farnum in his new Selig play, "Danger," by William E. Wing, with Mildred Moore, Vester Pegg, Al Ferguson and Jack Conway in the cast.

Louise Fazenda, whose contract with Mack Sennett expired just recently, has signed up with Special Pictures Corporation to star in two-reel comedies.

Francis Ford, who is between production on his own account, has been induced to take directorial charge of the Jack Hoxie serial, "Thunderbolt Jack," for the Berwilla Film Corporation.

Steffes Marshals Exhibitors for Fight Against Censorship Peril in Northwest

WHAT is expected to be the opening gun in the fight of Minnesota women's clubs for Sunday closing and censorship laws will be fired at a meeting on October 28 before Mayor J. E. Meyers of Minneapolis, when a plan for the "selection of films" is to be broached.

Several of the leading ministers and educators of the city have agreed to attend the meeting and speak against the proposed regulation of the film industry, it was announced by William A. Steffes, president of the United Theatrical Protective League, which numbers in its membership the leading exhibitors of Minnesota, North and South Dakota, Montana, western Wisconsin and the upper peninsula of Michigan.

Mr. Steffes' Supporters

Mr. Steffes will be supported in his fight by the following committee appointed from the league: Theodore L. Hays of the Twin City Amusement Trust Estate; Oliver Rowe, manager of the Minneapolis Blue Mouse Theatre; Daniel Chamberlain, controller of a string of theatres in the Northwest, and G. N. Briggs, director of publicity for the Twin City Amusement Trust Estate.

Following the meeting, the committee will continue to function, Mr. Steffes said, in anticipation of one of the bitterest fights ever waged before the Minnesota legislature, when the whole matter of state regulation of the film industry is to be threshed out. Exhibitors and others interested in the motion picture business throughout the Northwest will be asked to join in the defense against the program mapped out by the women's clubs.

Exhibitor Meetings Arranged

"We expect to have a cohesive organization at work before the matter is submitted to the legislators," said Mr. Steffes. "A series of meetings will be scheduled throughout the Northwest to bring our membership near the 100 per cent. mark and to arouse exhibitors to the dangers confronting them. We believe after careful investigation that censorship is a bad thing for the industry and the theatre-going public, and we intend taking the matter right to the public to let it decide what it wants."

Following is the schedule of meetings arranged for the next few weeks to bring the matter of censorship and Sunday closing before the exhibitors: Albert Lea, Minn.; Sioux Falls, S. D.; Marshall, Minn.; Owatonna, Minn.; Red Wing, Minn., November 5, the exhibitors of northwestern Minnesota and eastern North Dakota will meet at Fargo, N. D. The dates of the other meetings will be announced as soon as they can be arranged, Mr. Steffes said.

At a meeting of the exhibitors of northern Minnesota on October 19 at Duluth, sixty-five new members were added to the rolls of the organization. Emil Nelson, manager of the Star Theatre, Duluth, was appointed representative of the organization in the north part of the state to confer with members of the state legislature to learn their views on the moot questions. Other representatives will be appointed for the various sections of the Northwest as soon as the meetings have been conducted, Mr. Steffes said.

Failing in obtaining repeal of the Sunday closing laws in North Dakota, the exhibitors of that state will prepare to put up a fight for local option on the question, according to Mr. Steffes.

American Pictures

(*Continued from page 28*)

tation jimcracks and beat the big drum, because nothing was done in this territory to popularize American pictures and offset the German influx during the war.

Well, so far and so much for the picture producers. You will have to content yourself with this meager outline of what they are doing in the way of baiting the big pot with the stuff that is going to melt and mold the minds of men for the next generation as nothing else will. Now for the picture consumers, the "fan" demand of the world for cinema entertainment.

International Booking Agents

A new employment is slowly forming in this country in the shape of the foreign-distribution expert and international picture booking agent—the man who knows exactly what the demand is today anywhere on the globe and can foretell pretty accurately what it is likely to be tomorrow. There are a scant half-dozen men here who must roll themselves into one man before we can expect to see the myriad-minded ramifications of this job under one hat. It is a business of never ceasing surprise. What seems, isn't; what is, mayn't, as the Rubaiyat runs.

Nobody ever deigned to analyze the picture demand in Cuba. It was one of the "garbage dumps" of the trade. The worn out junk and antique film that could not earn slow freight charges became the screen diet of the Cubans. They did not seem to mind a bit. The average picture "theatre" there was about the size of a healthy American lunch ark.

Craze Spreads in Cuba

Well, that was about twenty-four months ago. Today, Cardenas, a north coast town of 12,000 population, has the distinction of owning one of the largest and most artistic motion picture theatres in the world in the Teatro Archebala, a $250,000 house accommodating 2,500 seats. In other words, this building can accommodate about the entire theatre-going population of the town at one show! Today there is not a town or city of any size in Cuba, from Havana and Santiago downward, that has not the very latest type of moving picture theatres, and the screen shows are fully up to the standard in this country.

Business Grows

From Cuba the craze for modern pictures spread like a typhoon all through the Caribbean Sea and cast its spell over Puerto Rico, Venezuela and the states of Central America. In the twinkle of an eye a half-dozen new markets blossomed forth in fine shape on the neglected junk dump of the film trade chiefly due to the Yankee enterprise of the Caribbean Film Company. The natives are building theatres everywhere, organizing exhibitors' circuits, and plunging into every branch of the film game in the lands bordering on the Caribbean.

Our Films Very Popular

"Las Grandes peliculas Americanos," as the great American screen productions are called, are as popular in those parts as in the United States. The weaker sex of the Antilles and the Central Americas are quite in the habit of consulting the news and topical screens for the latest wrinkle of the fashions, which they get much quicker and better in the theatre than on the belated printed page. The American styles of "la moda femenina" are extremely popular, and once more the screen is opening up a very great and growing market demand for the American article.

Some of the local exhibitors are getting quite "Yanqui" in their methods. The manager of the palatial Teatro Fausto in Havana hit upon the device of advertising Cecil de Mille's "Old Wives for New" as a picture "specially dedicated to the women of Havana," scoring capacity crowds at every performance as a result. Later on, when the same theatre captured the companion picture entitled "Don't Change Your Husband," it was craftily exploited as a special "dedicated to the men of Havana," in particular the husbands, and all former box-office records went to smash! Cuba has now in excess of 200 picture theatres.

Film Tax Story

(*Continued from page 25*)

ticularly in the findings of a tax committee which is holding a meeting in the city of New York at the Hotel Astor and which will report in favor of a general revision of the existing schedules and of the addition of a number of taxes to particular articles, so-called luxuries," said Sol Wexler of J. S. Bache & Company, New York bankers.

"They have estimated that they can make up the removal of the excess profits tax and a small portion of the surtaxes by levying higher and additional taxes upon quite a number of commodities.

"If we do not revise our tax laws—I do not wish to be a pessimist—we will bring on a business panic in this country within the next few years greater than we have ever known, because whatever amount any of us have or shall make will find its way into the public treasury where it will be paid out for one thing and another on all the theories that are going about these days, and the business interests of the country will be bankrupt," he said in conclusion.

It is held quite likely that immediate consideration of the present tax laws will follow the opening of the session of Congress, but that this activity will be largely confined to hearings and a study of existing conditions. It also is predicted that there will be an extra session of Congress, beginning probably in April or May, during which both revenue and tariff will be taken up. The coming Congress will hardly do anything on either subject, as they believe that their action would be nullified by the present incumbent of the White House if not in accordance with Democratic policies.

Al Lincoln Is Engaged for Lead in "Determination"

Al Lincoln has been engaged as leading man in "Determination," the super-feature photoplay which is now under production at the studios of the United States Photoplay Corporation at Grantwood, N. J.

Mr. Lincoln has had a varied career on the speaking stage, both in vaudeville and legitimate productions, as leading man and heavy, and has filled several engagements with motion picture companies.

On the screen he has appeared, among others, opposite Mme. Olga Petrova and Mabelle Trunnelle, and was with Arnold Daly in his detective series for Pathe.

Fox News Program for Its Second Year Is Already Under Way; Facilities Are Greater

All Branches of Service Have Been Enlarged to Meet Conditions—Camera Staff to Be Doubled and Editorial Force Increased

FOX NEWS, just one year old and already in the front rank among news reels, begins its second year by announcing enlarged facilities for news gathering, editing, laboratory work and distribution of which the aim is to guarantee to the exhibitor perfect service in every direction.

The Fox News program for 1920-1921, just made public by Fox Film Corporation, carries a message of optimism to the exhibitor. William Fox, pointing out that all the promises made when the reel was begun have been more than fulfilled, does not content himself with vague generalizations about what Fox News will do, but gives detailed information which shows exactly how these things are to be accomplished.

The program's most striking innovation, perhaps is the doubling of the camera staff—which it is hoped to accomplish by January.

Depots in Foreign Countries

These men are scattered all over the world, and are directed from the New York headquarters and recently established depots at London, Paris, Rome and Berlin. Thanks to a process of selection and recruiting conducted during the last year by the editors, each man behind a Fox News camera, in Hungary or in Texas, in Seattle or in Calcutta, is an expert photographer with a nose for news and an eye for pictorial effect.

This means that Fox News is in a position to assure to exhibitors during 1921 a greater variety of features, both foreign and American, than ever before. Another great advantage that Fox News has lies in the fact that it occupies part of one of the greatest film laboratories in the world.

Fox News will continue to be printed in black and white, with the exception of subjects which call for color, such as fires, night effects, snow pictures and scenes in which there is an opportunity to bring out the natural beauty of foliage. The research department has given and is giving much attention to toning and tinting as to production. Special titling and printing plans have been installed in the Fifty-fifth street building to provide for the particular needs of Fox News.

All this new machinery makes for the expeditious handling of film and gives the exhibitor the comfortable assurance that he will always receive his prints on time or ahead of time. This feature will be even more marked than during last year, when the speed with which Fox News was delivered won high praise from exhibitors everywhere.

Increase in Staff

Another important development in the direction of perfect service is a large increase in the editorial staff of Fox News. This is in the interest not only of better titling and make-up of the reel, but also of news gathering. Two men of wide experience in national journalism have been added to the staff for the specific purpose of visiting all countries of the world and explaining to camera men just what Fox News wants—just what real, live news pictures should be, and obtaining exclusive subjects.

A special service to exhibitors by wire has recently been inaugurated. By means of this the exhibitor will be notified whenever he may expect to receive subjects in the news concerning his locality. He will receive this information in time for him to advertise the showing of the local event and thus he will have abundant scope for enterprising showmanship.

"Midchannel," an Equity Production, Having a Prosperous Run in the West

THE state of California is to motion pictures what Maine is in politics, both being taken as test states for the sentiment of the entire country in their respective fields. If it is true that "as California goes, so the nation goes," then Equity's latest Clara Kimball Young production, "Midchannel," by Sir Arthur Wing Pinero, is destined to carry the country in a sweeping triumph, according to statements of its producers.

This prediction is based on the first returns from the West, notably the state of California, where the film had its premiere. Opening at the California Theatre in San Francisco, it set a record for box-office receipts, it is stated. The popularity of Young productions in the West was borne out by similar successes at the Kinema in Los Angeles, the Florence in Pasadena, Loew's State in Oakland, the Plaza in San Diego, and the American in Ventura, Cal. The picture played a week at each of the houses named.

The success of the premiere was surpassed in the second state, where the picture showed—Ohio. Opening in Cleveland, it had a simultaneous first run in two of the foremost houses, the Strand and the Metropolitan, whose managers reported a very prosperous week.

At the Majestic in Kenosha, Wis., the production duplicated its previous success. In Milawukee, during its showing at Ascher's Merrill, many were turned away at each performance. The film also had prosperous runs at the State Street Theatre in Trenton, the Metropolitan and Knickerbocker in Washington, at the Newark Strand, the Crescent in Perth Amboy, and other first-run houses.

The backbone of the moving picture industry is made up of the first run houses. They make great productions possible and without them the day of great productions will pass. They guarantee better pictures to the smaller houses and safeguard the producer in his efforts toward progress. Their rentals are the only inducement for big pictures. Their responsibility is great, their aid is essential.

Omaha Exhibitors and Musicians Reach Agreement and Latter Return to Work

AFTER being off duty for fifty-three days because of a disagreement over wages, the musicians in the motion picture theatres of Omaha, Neb., returned to work Friday, October 22. The managers and the musicians were not agreed as to a wage scale, but the musicians agreed to the managers' plan to have the controversy submitted to a board of arbitration.

The board of arbitration is to include three to be selected by the musicians, three to be selected by the managers, and a seventh to be selected by the two trios.

The musicians were getting an average of $35 a week when their annual contracts with the managers expired September 1. The musicians asked that the average be raised to $56 a week. The managers declined, but offered an increase that approximated an average of $45 to $48 a week.

Refused Arbitration

The musicians declined to go to work under such an agreement. Beginning September 1, the Omaha theatres were without music. On October 21 the managers offered the arbitration plan, and offered to pay an average of $50 a week pending the decision of the board of arbitration.

The board's decision will be retroactive. Should the board decide that the musicians are to get $55 a week, for instance, the additional $5 a week will be paid for the time since the men went to work.

A peculiar feature of the Omaha situation was that during the time the motion picture houses were without music there was no noticeable decrease in attendance.

"We broke a record last week in attendance, and we went far, high and above anything we ever dreamed of in the way of profits," said one manager recently. The managers were reluctant to be quoted, saying they did not want to be put in the light of reflecting on the musicians in any way.

"We are glad to get the musicians back," said Manager R. A. Ballantyne of the Moon. "We have pride in our shows, and no real showman can feel happy over a presentation without music. Oh, boy! I've got some record-breaking prologues worked out for the rest of this season! Something that you have never heard of before! Why, that is about all we had to do when we had no music—just sit back and think up things to do when we do get music with our shows."

Manager Harry Watts, of the Strand Theatre, Omaha, heard over the telephone the report that an agreement had been reached. He at once called for an organist with whom he had been talking. Within an hour the Strand patrons were applauding the first strains of an organ to be heard in the theatre for weeks.

Public Interested

The newspapers of the city featured the story of the agreement on their front pages, indicating the interest the public in general had.

All the exhibitors at once began scurrying about, getting an orchestra together. All of them had their organs going before the night shows of the day of the settlement, and they had the oranization of an orchestra under way within an hour after they heard the news.

Approximately fifty musicians were without work during the eight weeks of the controversy.

Clyde Cook Comedies Being Booked Heavily; New York Daily Praises First Production

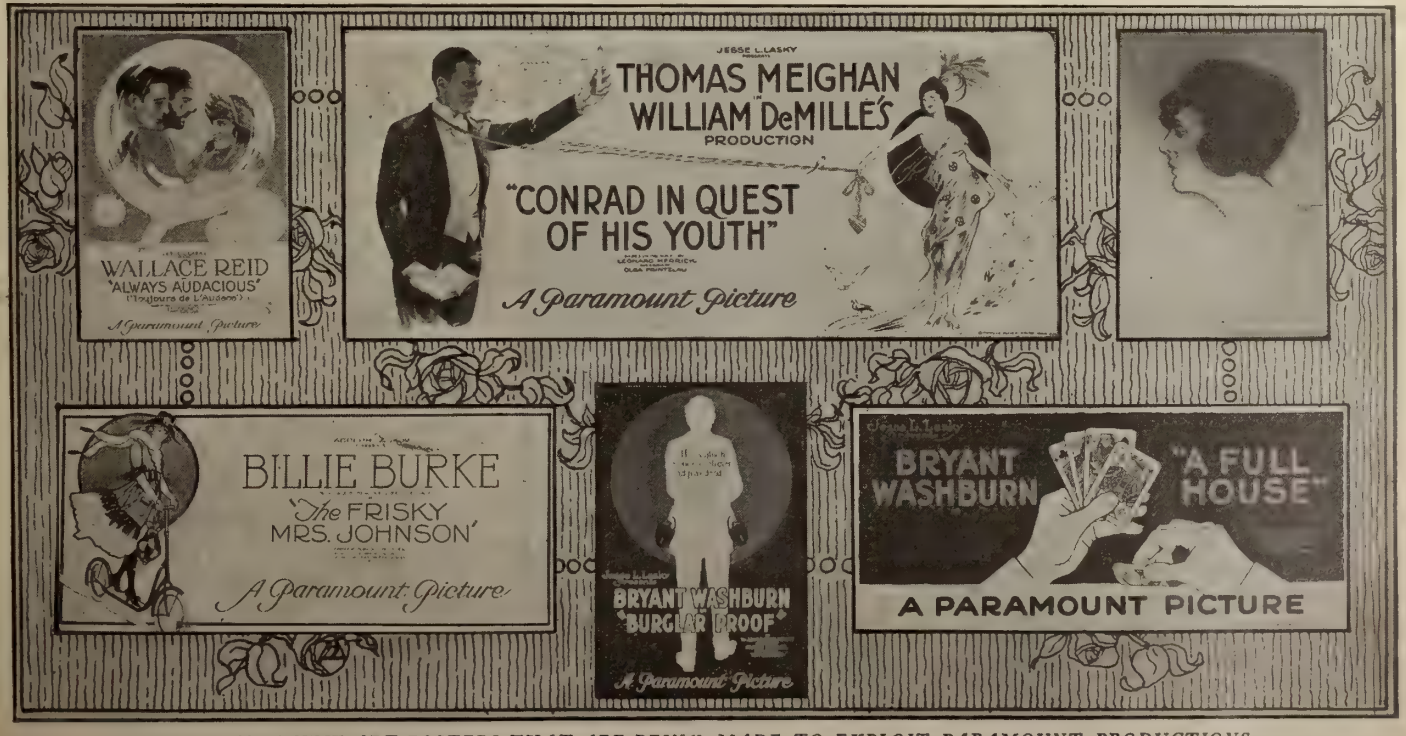
EXHIBITORS who have been feeling downcast over an alleged shortage of real good comedy material may take heart after reading what the New York Herald has to say about Clyde Cook, the pantomimist whom William Fox discovered not long ago making Londoners forget their dignity in the "'alls" and captured as soon as he had fulfilled a contract with the New York Hippodrome.

The Fox organization has issued but one release thus far of its "Clyde Cook Special Comedies," and immediately upon witnessing the first showing of this at the Rialto in New York the newspaper chronicled the happy affair with words to the effect that "he tied himself up like a frog, wriggled like a snake and hopped like a grasshopper." The paper opines that "Cook in his first motion picture here displayed not only Chaplin's wistful earnestness and expressiveness, but also a gift of contortionism that made him several knots faster than Chaplin."

In Cook's first film, which is called "Kiss Me Quick," he plays the part of a janitor—and he is a janitor, too, except that he moves about a thousand times as rapidly and sets a pace for laughs that no screen comedians can regard without envy.

Cook's chief claim to distinction is the fact that he is "different." His work is so speeded up that he builds his comedy situations with such electric rapidity. Added to his speed is an art of grotesque contortion.

In "Kiss Me Quick" Cook takes part in a wrestling match that will go down in history as a masterpiece in film comedy. There is also an airplane bit that contains as many laughs in itself as the average comedy.



SIX OF THE NEW ART POSTERS THAT ARE BEING MADE TO EXPLOIT PARAMOUNT PRODUCTIONS

William S. Hart Files Two Suits to Prevent Exhibition of His Old Films for New Under False Titles

STARTING a campaign to put a stop to the exhibition of his old films disguised under new and false titles, William S. Hart, the motion picture star, has filed suit in the Superior Court of Los Angeles County against the Peerless Film Service, a corporation, asking for an injunction, an accounting and damages in the amount of $250,000. A second action has been brought against one L. F. O'Donnell, a theatre proprietor, to restrain him from showing old pictures under false titles, an accounting and $25,000 damages. The star's attorneys have in preparation five more suits.

Has Been Held Illegal

The Federal Trade Commission at Washington in 1918 held that the practice is illegal and has a tendency to mislead and defraud the public, and issued a restraining injunction for William S. Hart at that time.

This decision seemed to have a salutary effect for a time, but it was only temporary. Recently other distributors and exhibitors are said to have resorted to the same practice and Mr. Hart has again found it necessary to institute suits to protect the public and honest exhibitors.

List of Old Films

Here is a list of the old two-reel pictures with both the original titles given first and the alleged false titles second: "Tools of Providence," "Dakota Dan"; "Cash Parrish's Pal," "Double-Crossed"; "Keno Bates, Liar," "The Last Card"; "The Ruse," "A Square Deal"; "Pinto Ben," "Horns and Hoofs"; "Bad Luck of Santa Ynez," "The Bad Man"; "Taking of Luke McVane," "The Fugitive"; "The Roughneck," "The Gentleman from Blue Gulch"; "The Man from Nowhere," "The Silent Stranger"; "Mr. Silent Haskins," "The Marked Deck"; "The Grudge," "The Haters"; "The Passing of Two-Gun Hicks," "Taming the Four-flusher"; "In the Sage Brush Country," "Mr. Nobody"; "Conversion of Frosty Blake," "The Convert"; "Grit," "Over the Great Divide"; "The Scourge of the Desert," "A Reformed Outlaw"; "The Bargain," "The Two-Gun Man in the Bargain"; "On the Night Stage," "The Bandit and the Preacher"; "The Darkening Trail," "The Hell Hound of Alaska."

Says Cuttings Are Used

Other false titles have been conferred on these old two-reelers, but they are too numerous to state.

Now comes the two worst deceptions alleged. There is a five-reel picture being circulated about the country today which is billed "William S. Hart" in "Staking His Life," which he says he never made. He made a two-reel picture nearly six years ago called "The Conversion of Frosty Blake." It is charged that with the addition of three reels of discarded film called "cuttings" there has been evolved this five-reel deception. He also says a picture called "The Lion of the Hills," in which he is supposed to star is composed of five reels of more discarded film cuttings from many pictures that were produced in the early days.

Ottawa Public Accepts 5-Cent Increase with Equanimity; Matinees Not Affected

THE principal exhibitors of Ottawa, the Canadian capital, sprang a little surprise on the local public on October 16 by making a general raise in admission prices of approximately 5 cents all around, and in doing so an official statement was made by Harry Brouse, owner of the Imperial and Family theatres, as to the reasons for the advance. He said:

"To give an idea of the tremendous increase in operating expenses, not to mention the great increase in the cost of maintenance, salaries, advertising, etc., we might say that the rental of high-class productions such as we present has increased in the past few months from 100 to 150 per cent; productions which, a few months ago, would have cost us $50 a day, now cost from $100 to $150 a day. We have held off this increase as long as possible, the principal theatres in other cities having increased their prices some time ago to 40, 50 and 75 cents, as against our 25, 35 and 45 cents for the same class of productions.

"We cannot show all the pictures produced, hence we will exhibit nothing but the best."

The Theatres Affected

The theatres affected included the Imperial, Allen's Regent and the Centre, the latter being owned by Ben Stapleton, who is associated with Harry Brouse in holding the Eastern Canadian franchise of the First National. The advance does not cover the admission scale for matinees, except on Saturdays and holidays, the regular matinee prices being 15 and 20 cents.

The three theatres continued to be crowded with patrons after the price raises had been put into effect, so that, apparently, the increased charges did not make any difference to the public.

"The Girl in the Taxi" to Be a DeHaven Film

Surrounded by a company of prominent screen players, Mr. and Mrs. Carter DeHaven are busily at work on their second production under their contract with First National, after having established their organization at the Charlie Chaplin studios, which were recently leased for a period of one year.

"The Girl in the Taxi," Anthony Mars' successful stage comedy adapted for the screen, provides the story for the next DeHaven company release. This is the second of a series of stage plays which they will produce, the first having been "Twin Beds," also a First National attraction.

The cast is headed by King Baggot. The task of selecting the players for the production came under the supervision of Mr. DeHaven and Lloyd Ingraham, who is in charge of direction.

Players in Cast

Among the players selected are Grace Cunard, Leo White, Otis Harlan, Lincoln Plummer, Margaret Campbell, Zella Ingraham, Freya Sterling, John Gough and Tom McGuire. Elaborate "sets" will be featured throughout the play, it is said.

The photography is in the hands of Ross Fisher. The executive staff of the company, which has been expanded, is announced as being Ben H. Cohen, business manager; Bob McGowan, scenario editor; George Crone, assistant director; Joe Van-Meter, purchasing agent, and Carlyle R. Robinson, director of publicity and advertising.

The production will be ready within five weeks, it is expected.

Prefers the Real Thing

Lois Weber's production manager, William H. Carr, is a "traveling man" between pictures. The moment production was completed on "To Please One Woman," he went out to spend weeks in Santa Barbara, San Francisco and other California cities, looking for mansions that are available for use in filming interior scenes in the next drama. Miss Weber takes great pride in beautiful interior scenes and prefers to pay big rentals for a few days' use of a real mansion than to try to duplicate the interiors in studio sets.

"THERE'S LOTS OF ROOM BESIDE ME FOR YOU!"
Says the boy to the girl in Realart's William D. Taylor production, "The Soul of Youth"

New England Mayors' Conference Favors Films for Children, Attacks Censorship

THE Conference of New England Mayors and Other City Officials, held in New York on October 21-22, was called by Andrew J. Peters, mayor of Boston. Letters of invitation were sent to the mayors of some forty odd of the leading New England cities, to meet with members of the executive committee of the National Board of Review of Motion Pictures in conference at the Hotel Commodore.

At the opening session Mayor Whiton, of Quincy, was elected presiding officer. William P. Capes, secretary of the New York State Conference of Mayors and Other City Officials, gave a comprehensive report on the investigation conducted by a committee appointed by Mayor Walter Stone, of Syracuse, last year. Following this report Miss Amy Woods, secretary of the Massachusetts Motion Picture Committee, spoke, advocating state censorship. Judge Brackett, representing the picture theatre owners of New England, opposed censorship.

Censorship Undesirable

The conference then went into executive session. The subject of censorship was discussed at length, the opinion prevailing that state censorship of pictures is undesirable, and a committee of three, consisting of Mayor Sullivan of Salem, Mayor Breath of Chelsea and Mayor McPherson of Beverly, was appointed to draw up resolutions expressing the views of the conference.

The conference adjourned to the City Hall where the members were formally received by Mayor John F. Hylan, Police Commissioner Enright having arranged special traffic regulations in honor of the visiting mayors.

Following the reception by Mayor Hylan the conference discussed the problem of young people and pictures, Mrs. Kirtland, representing the mayor of Malden, expressing the views of the women of New England. The subject of advertising was presented by Paul Lazarus, president of the Associated Motion Picture Advertisers. Orrin G. Cocks, secretary of the National Committee for Better Films, described its work in the selection of pictures especially suitable for young people.

Many Speakers at Dinner

In the evening a dinner was given by the executive committee of the National Board of Review in honor of the visiting delegates. Dr. Everett D. Martin, chairman of the National Board of Review, addressed the conference, expressing its spirit of co-operation for the preservation of the amusements of the people. Gabriel Hess, chairman of the censorship committee of the National Association of the Motion Picture Industry, spoke for the executives. D. W. Griffith represented the producing directors, pointing out the incompatibility of free speech and screen censorship.

Arthur Friend described the national scope of the industry, citing examples of the effect of censorship upon it. Alfred Kuttner, formerly associated with "Seven Arts," addressed the conference on the subject of the motion picture and the functions of criticism. Senator James J. Walker minority leader of the New York State Senate, representing the Motion Picture Theatre Owners of America, spoke of the effects of censorship on the exhibitor, urging an organized nationwide campaign against censorship.

Visited Studios

The conference adjourned to meet at 10.30 o'clock Friday morning to visit the studios. After a call at the Fox studios, the visiting officials were entertained by the Famous Players-Lasky Corporation which had made special arrangements to demonstrate the production of motion pictures at the new studio in Long Island City. Mayor Whiton, following the inspection of the Famous Players-Lasky studios, expressed himself as deeply impressed by the sight of six companies working simultaneously on productions of various types.

The conference then went again into executive session to receive the report of the committee on resolutions. Mayor Sullivan, of Salem, reporting for the committee, offered among others, a resolution in which the conference declared itself unanimously opposed to governmental official censorship of motion pictures.

Other resolutions urged the protection of the public from misleading advertising and production of motion pictures suitable for children and indorsed the Americanization program of the industry.

Announce George D. Baker Productions; Anna Q. Nilsson to Be Starred in Them

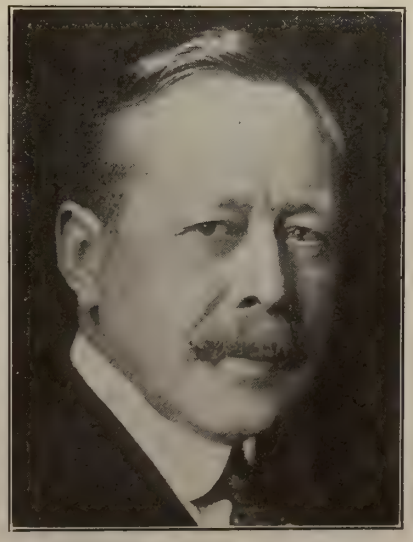
Negotiations Concluded by President Rowland of Metro, Arthur Sawyer and Herbert Lubin of S-L and Director Baker—"Temple Dusk" to Be First All-Star Picture

AS the outcome of negotiations just concluded on the part of Richard A. Rowland, president of Metro Pictures Corporation, Arthur Sawyer and Herbert Lubin, of S-L Pictures, and George D. Baker, the announcement is made that the second S-L Picture to be released through Metro will be known as a George D. Baker Production, with Mr. Baker as the director

This forthcoming special production will be made at Metro's New York studios in West Sixty-first street. The story selected is "Temple Dusk," by Calvin Johnston, which appeared in the Saturday Evening Post of the issue of October 16. This will be the working title of the picture, which is to be enacted by an all-star cast headed by Anna Q. Nilsson. Mr. Baker will not only direct the picture but will scenarioize the narrative.

Long Anticipated

Mr. Baker for long has looked forward to the day when he could offer a George D. Baker Production, and his present affiliation with S-L Pictures as the producing organization and Metro as distributors is expected to result in a work for the screen that will enhance the already enviable reputation that he enjoys in the world of the cinema.



GEORGE D. BAKER

George D. Baker's many years of stage experience as an actor and dramatic producer have shown in his screen work. His picture career dates from the early Vitagraph days when he spent three years writing and directing his own pictures. Part of this time was passed as director for John Bunny.

Then followed three years with Metro. Mr. Baker directed a number of Metro's prominent stars in New York and eventually was promoted to the position of managing director of the company's studios in Hollywood, making pictures with Bert Lytell, May Allison, Viola Dana, Edith Storey and other Metro stars.

Insisted on "Temple Dusk"

His later association with International and Cosmopolitan Pictures brought him additional fame. As a side venture he directed William Faversham in "The Man Who Lost Himself," also providing the continuity for this Selznick production.

During the negotiations leading to his new association, Mr. Baker was steadfast in his determination to find the right kind of a story for his initial production. Such a story he finally secured in "Temple Dusk." This unusual romance of New York gambling palaces and of a girl who stayed "straight" when ill-fortune had embittered her almost to the point of choosing the primrose path, has occasioned widespread comment because of its character drawing and its dramatic unfoldment. The contract for its purchase was closed by Messrs. Sawyer and Lubin within two hours after the recommendation was made by Mr. Baker.

As S-L Pictures already had Anna Q. Nilsson under contract it was incumbent to select a story that would enable Miss Nilsson to display her talents and beauty, and in "Temple Dusk" Mr. Baker is confident he has such a vehicle. It is the intention of S-L Pictures to star Miss Nilsson in a series of special productions later under the direction of Mr. Baker, who has already handled her in previous pictures.

Consensus of Trade Paper Reviews

Here are extracts from news available at press hours from moving picture trade publications, boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitor's Trade Review (T.R.); Wid's (W.).

The Song of the Soul

(Vivian Martin—Goldwyn—5 reels)

M. P. W.—Adapted from "An Old World Romance," by William J. Locke, and released by Goldwyn, it follows the spirit of the novel in evolving from the misery and unhappiness of two unfortunate human beings an ideal of exquisite happiness. Through artistic treatment and vivid impersonation, it goes far beyond the novel in power of enforcing its impression through advanced maturity of technic, and goes far beyond the average moving picture in beautifying that impression.

N.—Fine basic plot but lacks action and incident.

T. R.—The romantic charm of this picture is irresistible, the story original and full of surprise and its emotional interest never lessens from start to finish.

W.—Pathetic appeal and beautiful. Simplicity its feature.

Sins of Rosanne

(Ethel Clayton—Paramount—5 reels)

M. P. W.—"Sins of Rosanne" pleases through the interesting personality of Ethel Clayton, her acting and that of her flawless support and fine workmanship in all departments of production. The story is a meaningless one, unless the Malay woman in it may be accepted as the symbol of woman's passion for jewels and precious stones.

N.—Very little appeal in this wildly fantastic story.

T. R.—There are plenty of thrills and a strong leaven of suspense in this picture, which deals with a dual personality, the elimination of the passion hatred by the power of love, and registers throughout as a very interesting melodrama.

W.—Foolish story and mechanical production.

Nomads of the North

(Featured Cast—First National—6 reels)

M. P. W.—Emphasis on beauty in the North Woods, a capable cast and generally intelligent direction cause "Nomads of the North" to be valued as good entertainment.

N.—A well-planned, absorbing and suspensive melodrama with the elements of nature providing a good deal of its moving moments.

T. R.—The material is so well handled that the interest slackens and the element of suspense holds sway right up to a satisfactory climax. Exhibitors should find this picture a good drawing card.

E. H.—Deft touches with animals and beautiful exteriors make it a worth-while production.

Beware of the Bride

(Eileen Percy—Fox—5 reels)

M. P. W.—Five-reel Fox production winds up in gale of farcical merriment.

N.—This would look better as a two-reel slapstick.

T. R.—Is an amusing farce with the usual complications of the young bride getting into the wrong suite of rooms and being found by her husband in her old sweetheart's apartment. While the complications are old, they have been given a rather amusing twist.

W.—Old theme used as basis of numerous complications.

Wanted at Headquarters

(Eva Novak—Universal—5 reels)

M. P. W.—As a whole, the production falls considerably below the average for a feature subject.

N.—A little editing here and there would make this a clever crook story.

T. R.—Admirers of crook melodrama will find abundant thrills, plenty of flashy action and a wealth of spectacular photography in this picture.

W.—Crook melodrama with very exciting action, but contrary characterization leaves much to be desired.

Something to Think About

(Featured Cast—Paramount—7 reels)

M. P. W.—A different style of DeMille picture, yet as interesting and artistic as his best.

E. H.—A beautifully presented feature which should please every sort of audience.

N.—Impressive moments in this artistic production.

T. R.—The story is rich in dramatic moments, its interest is well sustained and skillful direction, clever acting and handsome photography combine to place it in the van of high-grade attractions.

W.—Splendid entertainment. Another DeMille success.

The North Wind's Malice

(Tom Santschi—Goldwyn)

M. P. W.—A typical Rex Beach picture with its story of the great outdoors, and has that something that is so necessary in stories today—suspense and human interest.

LITTLE MISS LONESOME
Vivian Martin seen here in "The Song of the Soul," released by Goldwyn

E. H.—It is a hot weather box-office attraction.

N.—Probably the best Beach picture yet produced.

T. R.—A typical Rex Beach story, admirably screened and well directed. It is an attractive feature, buzzing with action, cleverly constructed and sure to prove a valuable box office asset.

W.—The story contains an effective bit of moral which has divided interest, but Vera Gordon's performance is worth seeing.

So Long Letty

(Featured Cast—Robertson-Cole—6 Reels)

M. P. W.—A very high degree of entertainment.

E. H.—Has been skilfully handled and presents a smooth-running and highly amusing story.

N.—Famous stage success intelligently adapted to screen.

T. R.—One of the very strongest box-office attractions.

Body and Soul

(Alice Lake—Metro—6 reels)

M. P. W.—Frankly sensational in many of its episodes and dealing with the night life of Bohemian Paris, it permits Miss Lake to show that she is anything but a one-part actress. The production is admirable.

E. H.—Gives that pleasing little actress Alice Lake further opportunities to display her histrionic abilities. It is a straightforward narrative, well acted, full of suspense and should prove a good drawing card.

N.—Story of dual personality fairly interesting.

T. R.—Alice Lake has an excellent role in "Body and Soul," an offering that should fare well in any theatre on any sort of a run. It has box-office qualities if properly exploited and adequately advertised.

W.—Unusual in theme and given satisfactory production.

Harriet and the Piper

(Anita Stewart—First National—6 reels)

M. P. W.—Almost everything that makes a picture attractive has been injected into "Harriet and the Piper." Popular story, logical plot development, highly dramatic moments, touches of the spectacular and a sprinkling of fine humor give the picture an effect of being well rounded out.

E. H.—A society drama elegant in interiors, picturesque in portraiture and concerned with the power of a society scoundrel over an unsophisticated young woman.

N.—Favorite formula given rich production.

T. R.—Some good, old-fashioned melodramatic material has been utilized skillfully in the construction of this picture, the net result being an attractive feature, well directed, with many ingeniously balanced moments of suspense, convincing situations, a touch of comedy and pleasing climax.

W.—Production efforts fail to make poor story material entertaining.

Dwan Seeks Co-operation in Determining Just What the Photoplay Public Wants

THE real reason why Allan Dwan came East was to give his imagination a whirl.

There were a number of other reasons, such as a legal adjustment in Chicago and a business conference in New York, which he said might account for his leaving the Associated Producers' studio at Hollywood, accompanied by two secretaries and a notebook, on October 16. But these were only incidental.

"When a train moves, my brain moves." was the way he explained it, while stopping in Chicago, on Tuesday, the 19th. "There's something in the motion of a car that makes me want to keep up with it. And in our profession, where the supreme objective is a new idea, a new plot, or a new character it pays to pull down the shades and lock up the workshop, once in a while, and follow fancy.

"Constantly changing scenery has a psychological effect. I look out of the window, see a red barn, grab a new idea, jot it down, and by the time I look up again, we're passing a mountain and something different is suggested.

"And right here, I would like to say that the highest merit any scenario can have is to keep things moving. The story may be weak, the plot may be ancient, the situations may not be plausible, but if the author can succeed in carrying you along with him, the work is a winner. The public will forgive and forget any fault, as long as you feed the imagination. One of the best methods of keeping up to date in scenario writing is to follow the newspapers. Crime and mystery stories, especially when they have the element of human interest, frequently offer splendid suggestions."

Asked "What Does Public Want"

Impressed by Mr. Dawn's spirit of keeping abreast, the writer leaped to the impossible and propounded the question of questions.

"What do you think the public wants, just now, Mr. Dwan?"

"If I could answer that," he replied with a smile, "I would be the most valuable man in the industry. I would be something a little more than human. I can only tell you what I have concluded after earnest observation.

"People today are leaning toward idealism. It's in the churches, it's on the street, it's in the theatre. There's a craving for something better than materialism and sensuality. It's all very well and interesting to see some of that, even a lot of it in picures, but after all, the good taste at the end of a picture is more essential than ever. After being carried through scene after scene of naughtiness and reels of evil, the average theatre-goer is ready for a little preaching. He's even disappointed if he doesn't get it.

Wants Sensational Pictures

"The preservation-of-the-home idea is a big one now in screen dramas. That seems paradoxical when you look about and see the apparent looseness of morals in modern life and literature. That's because the public doesn't know its own mind. It has a craving for something not bad, but sensational.

"This we can satisfy without in the least injuring the mind of anyone," Mr. Dwan continued. "We can do it and are doing it by clever advertising. Take an average sex drama where the other woman nearly wrecks a home. Really, the public doesn't want her to wreck it, but it would like to see her try. Therefore, to advertise such a picture in this way, 'See How a Good Woman Preserved Her Home,' wouldn't stimulate interest in the least. But call attention to the vampire angle and see how quickly attention is drawn."

The production which Mr. Dwan had immediately in mind was "The Forbidden Thing," which has just been completed and which is his first to be made under the banner of the Associated Producers, Inc. A print of this followed Mr. Dwan to New York, where a pre-showing is scheduled for an early date. The general release date is November 15.

Is Story of Fisherfolk

Mr. Dwan describes the story as being similar to Griffith's "Sands of Dee," which was produced a number of years ago. It is a tale of Cape Cod fisherfolk and has a strong spiritual and elemental appeal. The story was written by Mary Mears and came out in the Metropolitan Mazagine recently.

Mr. Dwan has almost unlimited confidence in the dramatic power of the cast.

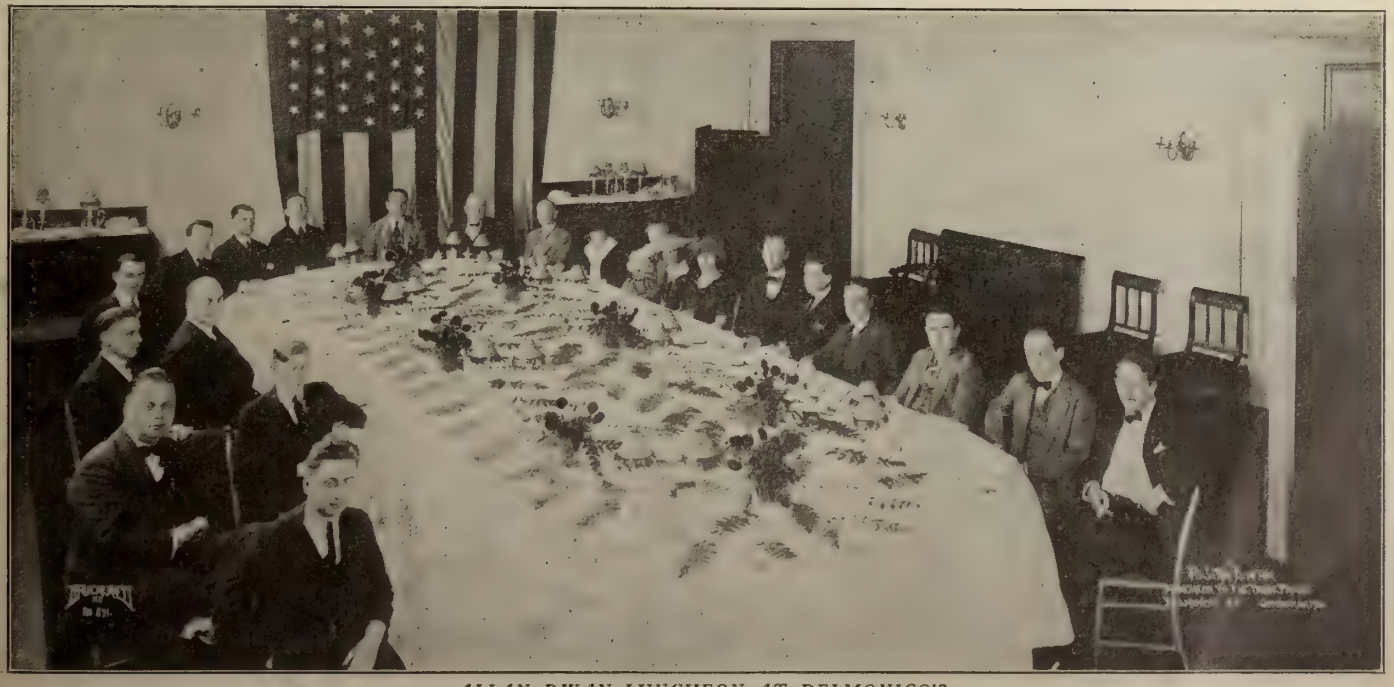
"Helen Jerome Eddy, who has the feminine lead, is real," he said. "There is nothing of the doll type about either her or Marcia Manon, who plays the woman between. Both are strong womanly types with an appeal that is far from superficial. James Kirkwood, who showed his worth in 'The Luck of the Irish' and who appears in the recent First National release, 'The Heart of a Fool,' is a most satisfying actor."

After two weeks in New York, Mr. Dwan expects to return to California and start work on his next picture for the Associated Producers. He has not settled upon the title for this, but the story is one which appeared in the Saturday Evening Post.

Mr. Dwan was host at an informal dinner given to the members of the trade and daily press at the Blackstone, October 19. His amiable personality and interesting studio comments made the occasion a most enjoyable one. The merriest laugh of all pealed when he told of his first venture into the field of moving pictures, an experience particularly interesting to Chicagoans, as it happened at the Essanay studio.

"Eight years ago when Warren Kerrigan was playing out there," he related, "I was at

(*Continued on page 72*)



ALLAN DWAN LUNCHEON AT DELMONICO'S

Which was attended largely by members of the trade press. Mr. Dwan, in a light suit, is seated in front of the flag.

Exhibitors and Operators of Baltimore at Loggerheads Over Increase in Wages

A DEADLOCK exists between the moving picture exhibitors and operators of Baltimore regarding the new contracts which have been sent out by Operators' Union Local 181, and which were meant to go into effect November 1. The cause of this deadlock is that the two factions cannot come to an agreement over the increase in wages of 28½ per cent. which has been asked.

Four conferences were held between October 16 and October 23 between the committee representing the Exhibitors' League of Maryland, including Frank H. Durkee, chairman; Thomas D. Goldberg and Charles A. Nolte, and the committee of five representing the Operators' Union, headed by G. Kingston Howard, president of the union.

Baltimore operators are now receiving $39.90 a week for a nine-hour day. They want the increase, saying the present living conditions require it. According to Mr. Howard, the international board has approved their request for the increase; they also are said to have statistics from Washington to back up their claim and state they can show that operators in other cities are receiving as much as they are and in some cities more. They have not had an increase for two years, and say they will not put the matter up to a board of arbitration.

The committee representing the Exhibitor' League had the power of attorney to sign the contracts for practically every exhibitor in Baltimore, but they called a special meeting of the league for Monday, October 25, and it was decided that as they are willing to put the matter before a board of arbitration and the operators will not, they will make no further move in the matter unless a crisis arrives on Monday, November 1.

It is stated by the exhibitors that living expenses are now dropping and that the increase asked for is too much, but they are willing to make the rate 80 cents an hour instead of 90 for a nine-hour day. The rate at present is 70 cents. They are even willing to put the matter before a board of arbitration which will be composed entirely of disinterested men, in this way: the Exhibitors' League to select an outside person, the operators to do the same, and then let these two men select a third outside person to make up the board of three and then the two factions can present their case before the tribunal.

Mr. Howard denied that the operators have threatened a strike if the exhibitors refuse to sign and the whole situation seems to hinge on a clause in the old contracts which says that if any difficulties come up they can be arbitrated.

Contract Causes Dispute

This clause, according to Mr. Howard, has no bearing on the case at the present time, because the dispute is over something in the new contracts and the old contract does not hold good over what happens after November 1. Only the clause about arbitration in the new contract would have any bearing on the present dispute and those contracts are not signed yet, he alleges.

The exhibitors say that the arbitration clause can be used in the present dispute because the dispute is arising before the old contract expires.

It is estimated by the exhibitors that all the moving picture theatres, with the exception of twenty, can be provided with operators in case of a strike, and that these twenty will be able to run part of the time, according to the plans they are figuring on.

"Babe" Ruth Fails to Stop Exhibition of "Headin' Home," Losing Court Case

THAT "Babe" Ruth did not make the sort of contract that would enable him, through the process of a court injunction, to halt the exhibition of the motion picture, "Headin' Home," is the contention of Supreme Court Justice McAvoy in a decision he has just handed in the suit brought by Ruth against William Shea to recover $35,000 alleged to be due him for posing as the "star" in the motion picture, and for an injunction to prevent Shea and Herbert D. Yudkin from exhibiting the picture.

The decision detailing the contract and the situation Ruth finds himself in as a result of the contract and its alleged breach, follows:

"The plaintiff, a professional baseball player, who during the past few months has been so much in the public eye that his name has become almost a household word throughout the country, brings this action to restrain the defendants from using his name and pictorial representations of him in and about the exhibition of a motion picture entitled "Headin' Home."

"The action is based upon the provisions of sections 50 and 51 of the Civil Rights Law. On June 25, 1920, the plaintiff and the defendant Shea entered into a written contract in and by which the plaintiff agreed to pose for and render such other services as might be necessary in connection with a motion picture to be produced by Shea or his assigns featuring and portraying the plaintiff as a baseball player. Presumably the scenario was to be an exploitation of the extraordinary batting ability of the plaintiff that has made him famous.

"For plaintiff's services Shea agreed to pay him $50,000 in certain stated installments, the last payment to be made upon the completion of the picture. Plaintiff performed all the services required of him, and the picture in due time was completed. During the making of the picture plaintiff was paid $15,000. Upon its completion he was given a check for $35,000, the balance due him under the contract, but the check proved to be worthless and he has not been able to procure payment of any part of the sum it represented.

"It was provided in the contract that Shea's rights were to be assignable by him. One Yudkin, who is made a defendant with Shea, is an officer of a corporation that has succeeded by assignment to certain of Shea's rights under the contract. No point is made that Yudkin's company should have been made a defendant instead of Yudkin, and his situation and that of Shea are treated as identified in respect of the plaintiff. Yudkin's company is now exhibiting the picture in question.

"The plaintiff's contention is that the defendants did not obtain his written consent to use his name and picture. The argument on his behalf is that the failure to pay him the $35,000 remaining due under the contract destroys or prevents the coming into being of the written consent that the very contract itself essentially was.

"I do not wholly understand the reasoning that is intended to support such a proposition. Had the agreement been that the use of the motion picture was to be dependent upon the prior receipt by the plaintiff of the entire stipulated compensation, a very different question would be present from that now in the case, but no such condition appears in the contract. The plainly expressed design of the statute was to protect living persons from an unauthorized use of their names or portraits for trade or advertising purposes.

"The plaintiff here was very willing to authorize the use of his name and picture. He wanted, naturally enough, to capitalize the notoriety and popular favor he has acquired by reason of his remarkable athletic achievements. But now he seeks to avail of the Civil Rights Law, not for protection from an improper invasion of his purely personal rights, but as a means of procuring summary relief against a purchaser of his written consent to the use of his name and picture. The statute in question was not intended to serve any such purpose. Having sold his right of privacy, the plaintiff is in the same case as any other who has sold any sort of thing and who has not been paid for it. He must seek redress in the form of a money judgment in a court of law. Motion for preliminary injunction denied."

Arbuckle Works Day and Night on Paramount Films

For the last few days Roscoe Arbuckle has been engaged on two different pictures for Paramount. The moment one director finishes with him, the other puts up a call sheet summoning him to work in the other production.

For scenes in "Brewster's Millions," which is almost completed, a massive setting some sixty or seventy feet high and of an equal length, provided with a double system of rockers and representing the complete deck and cabin exteriors of a yacht, had to be constructed. As this occasioned a few days delay during which Mr. Arbuckle would be idle, Director James Cruze, who was all set to launch production work on "The Dollar-A-Year Man," the next picture in which Mr. Arbuckle was to star, decided to begin work right away. The call went up and soon "Fatty" was portraying his role of amateur detective in the new picture.

Soon the large yacht structure was completed and as the action of that sequence of "Brewster's Millions" all supposedly takes place at night, director Joseph Henabery began putting up night calls for Mr. Arbuckle, and he has been kept working day and night.

"Nothing to do till tomorrow," "Fatty" would say cheerfully as he departed in the wee small hours from the studio to "grab off" a few hours' sleep.

$900,000 Loaned on Capitol

The Columbia Trust Company, as trustee, loaned to the Moredall Realty Corporation $900,000 on the Capitol Theatre property on Broadway, Fiftieth and Fifty-first streets, New York. The loan is in the form of 7 per cent. gold bond issue running for ten years and calling for ten annual $90,000 payments, beginning next June.

The Capitol Theatre was finished within one year on land leased from the Wendel estate, and is under the active management of Messmore Kendall.

Otis Skinner Makes Triumphant Debut In Robertson-Cole's Screen "Kismet"

By EDWARD WEITZEL

IN "Kismet" is the answer to a number of disputed questions. First off, it is a shining example that a film drama may deal with the past of a thousand and one years and be as vital and engrossing as a present day tale of our own Bagdad on the Subway, which, you may recall, is O. Henry's name for George M. Cohan's little old New York. This should forever give the lie to the popular superstition that the costume play is a frightful bogy that goes about devouring the bankroll of the unweary producer who is foolish enough to invest his money in anything but stories of his native or adopted land, which retail the doings of the money kings and burlesque queens of these United States, and other alive ones who too often are dead from the neck up.

It also proclaims in ringing tones that a romantic drama may be an intellectual treat, although its traffic in blood and lust as well as in piety and love and its chief character is a lying, thieving beggar who murders his enemies with a delicate blending of ferocity and childlike glee.

It also adds its voice to the slogan which so many cry in the market place and take small heed of in the fashioning of their wears: The story is the thing!

And it should forever silence the clamor that is still heard proclaiming the folly of entrusting thoroughly trained actors from the spoken stage with important roles in film productions. If Otis Skinner had not thirty-odd years of faithfully acquired experience as a romantic and Shakespearian actor behind him it is possible that his performance of Hajj might not dominate the picture with just the bold, free sweep with which he puts life and personality into the swiftly changing scenes and passions of "Kismet." One thing is certain, a finer bit of characterization has not been given to the screen.

The Story Is the Thing

The production is massive without being mere bulk. Louis J. Gasnier, aided equally by the liberality of Robertson-Cole and his own artistic sense, has provided the Edward Knoblock story with a setting that is correct in local color, rich in eye arresting detail and, for the most part, excellently contrived to throw into the foreground the conflict of unbridled emotions which surges fiercely through the palace of the Caliph and the hut of the beggar and keep it there under the constant and searching light of a clear understanding that story and scenery is the electric spark of drama. And in no photoplay has it ever been more evident that the story is the thing!

The movement of events is delayed unnecessarily in the opening reel. Several of the characters are permitted to pace the magnificent distances of the Caliph's palace, to the slowing up of the required tempo, and other minor faults in cutting, or, rather, lack of cutting, work against the full value of the intense theme. In a picture which claims but a slight hold upon the softer emotions, but startles and fascinates with the boldness with which it lays bare the primative passions of these dwellers in ancient Bagdad, no time for contemplation should be given the spectator.

Danger in a Fat Purse

It is the history of Hajj the beggar's day of days that is found in "Kismet," the telling of what befell him between the rising and the going down of the sun the day this heir to the throne of a king of mendicants walked with the great ones of the earth and tasted the luxury and the lust that are bought by a fat purse of bright gold.

Awakening with the dawn upon his ancestrial stone at the doorway of the Mosque of the Carpenters, his rapid changes of fortune until the night is come again and his adventures have gone full circle is an Arabian Nights' tale more strange and complete than any between the covers of that famed collection of folklore of the mysterious East. Within the space of those few hours Hajj sees himself the recipient of his bitterest enemy's bounty and the proud wearer of the finest raiment of the bazaars. Strutting before his daughter and his servant in his own courtyard, he is arrested by the chief of police on a charge of theft and given his choice between murdering the Caliph or having his right hand cut off. Unaware that the ruler of the city is in love with his only child, the beggar king agrees to remove the just and gentle Abdullah from the path of the dishonest and cruel Wazir, who has been notified that his term of office ends that day. Attempting to stab Abdullah during a fete, Hajj is betrayed by the chief of police and thrown into prison. Here he finds Jawan, his enemy, and once a notorious highwayman, who robbed the beggar of his wife and slew his infant son. Jawan is almost helpless from age and infirmity and has come to Bagdad to repent before he dies. Hajj strangles him in the cell and takes his place on the stretcher, when he is pardoned by the Caliph, and hires the jailer to have himself carried from the prison.

His Daughter the Caliph's Bride

Once free, Hajj goes to the palace of the Wazir to keep an assignation with the chief wife of the master of the house. Kut-Ul-Kulub is the fair one's name. She has learned that her husband has promised to wed the daughter of Hajj and make her his favorite and that the beggar has helped the Wazir's servants to drag the girl to the home of the chief of police just before the Caliph came to take her to his own palace.

Finding out that both the Wazir and his wife intend to betray him, Hajj tries to escape and is discovered by the gentleman of the house. There is a brief struggle. Hajj stabs the Wazir, throws him into the marble bathing pool in the center of the room and holds his head under the water until the last bubble comes to the top, the grinning murderer's glee being increased fourfold by the newly acquired knowledge that the dead man is the son of the repentant highwayman. Captured and brought before the Caliph, the beggar learns that his daughter is to marry the ruler and that he himself must go on a pious pilgrimage to Mecca. Shut out from the good fortune of his child, Hajj snaps his finger at fate, returns philosophically to his stone at the door of the mosque, wraps his ragged old cloak about him and goes contentedly to sleep, at peace with himself and the rest of the world.

[Service Section on "Kismet" will be published next week.]

"The Bronze Bell" Nearly Complete at Ince Studios

With the big Thomas H. Ince-Louis Joseph Vance special, "The Bronze Bell," nearing completion at the Ince studios on the West Coast, a nation-wide campaign has been placed under way by the company's exploitation department in an attempt to make the production one of the biggest box-office attractions of the year. The picture was filmed from the novel of the same name written by Mr. Vance.

OTIS SKINNER IN "KISMET," A ROBERTSON-COLE SPECIAL

Keeping in Personal Touch

By SAM SPEDON

EDWARD CONRAD, formerly assistant to George Kahn, export manager of Universal, resigned on October 16 to go into the export and import business on his own hook.

* * *

Andrew J. Callahan, producer of Bessie Love pictures, arrived in New York from the Coast on October 26 to confer with Arthur S. Kane, his Eastern affiliation and the Federated Film Exchanges, which is releasing the Bessie Love pictures.

* * *

J. G. Spencer, of St. John, N. B., who is the owner of a number of theatres in the Maratime Provinces, was in New York October 21.

* * *

Walter R. Greene, managing editor of the Canadian Moving Picture Digest, has resigned and will sever his connections with that publication November 1.

* * *

The Micheaux Film Corporation, a colored organization of Chicago, is editing its first production, "Symbol of the Unconquered," at the Miles' studio in the Leavett Building, New York. The cast is made up principally of colored players with few exceptions. Edward S. Elkus (white) plays a prominent part, also Louis Dean. The first showing will be at Lafayette Theatre in New York on November 23. It will be offered as a road attraction and on state rights basis.

* * *

Agnes Egan Cobb, formerly sales manager for Schomer-Ross Productions, is travelling representative throughout the country for C-B-C Sales Company.

* * *

Sam Somin, of the Lincoln Theatre, Brooklyn, N. Y., was given a farewell bachelor dinner at the Hotel Astor on Wednesday evening, October 20. Mr. Somin will be married this coming week.

* * *

Louis Brock, export manager of the Selznick Enterprises, returned to New York October 23 from an extensive European tour in the interests of Selznick.

* * *

Thomas W. Gerety, formerly of the Advertising Display Company, has been added to the advertising staff of the Selznick Enterprises.

* * *

Arthur S. Kane, accompanied by Mrs. Kane, left for the West Coast Wednesday, October 27, to visit his principal star, Charles Ray, and to see the new studio built by Mr. Ray. Mr. Kane will be gone about six weeks, during which time he will visit many of his exhibitor friends.

* * *

Carl Grosz, of the Selznick art department, has been transferred to the Selznick Fort Lee studios to do art titling.

* * *

Sol Lesser is on his way from the Coast. He will make several stops on his way East and will arrive in New York just after election day.

* * *

C. E. Dunston, of New Orleans, will open the Strand Theatre at Port Arthur, Texas; V. Duffle opens up the Community Theatre at Donaldsonville, La.; E. W. Wart opens up the White Way at Bogalusa, La.; A. S. Plues, formerly manager of Vitagraph at New Orleans, has opened the People's Theatre, seating 1,600, at Greenville, Miss.; Frank Heidrick has opened the Mecca Theatre at 722 Adams street, New Orleans; F. Howell has opened the People's Theatre at Biloxi, Miss.

* * *

H. P. Caulfield, formerly with Universal, left New York for Los Angeles, October 26.

* * *

E. R. Trabold, well known motion picture man of Omaha, has been appointed zone captain of the World Picture Corporation, which has seventy theatres under contract in his territory.

* * *

Charles Holtz is opening a new theatre at Danforth, Me., seating five hundred; H. C. Horater is now managing the Alhambra Theatre at Toledo, O.; C. J. Doerr, of Dallas, Texas, is now managing the Majestic Theatre at Kerens, Texas; Joseph H. Solomon has taken over the Bijou Theatre at Clarksburgh, W. Va.; S. L. Driggs, owner of the Driggs Theatre of Deerfield, has bought out the Globe Theatre, seating three hundred, at the same place.

* * *

G. H. Howard, formerly of Billings, Mont., is now managing the Arcade Theatre at Big Timber, Mont.

* * *

M. Pois, one of the oldest theatre owners in Texas, still retains his original theatre at 713 Ohio street, Witchita Falls, Texas, and reports an excellent business.

* * *

Jimmy Johnson, of Atlanta, is managing the American Theatre at Columbus, Ga. Lawrence Borg has taken over the Varsity Theatre at Berkley, California, located at 2024 San Pablo street.

* * *

Walter F. Bauman has been appointed executive secretary of the Wisconsin Exhibitors Association with headquarters at 214 Alhambra Building, Milwaukee. The slogan of the association is, "An injury to one is the concern of all."

* * *

William Oldknow, of the Consolidated Exchanges of Atalnta, is in New York this week to buy pictures and keep in touch with the film mart.

* * *

Alfred Walker, director general of productions for the World Motion Picture Corporation, was recently elected vice-president and he is making definite arrangements to send three companies of players to Nashville and Tampa, Fla., on December 1, to produce two and five-reel pictures.

* * *

S. A. Lynch, of Lynch Enterprises, has taken over the Brophy houses at Vinita, Clermont and Muskogi, Oklahoma.

* * *

The Carlos Film Corporation, W. G. Smith, president; Aaron A. Corn, treasurer and Jerome Lewis, secretary, with offices at 117 West 46th street, bought the world rights of "The Fighting Kentuckian" from the Sterling Feature Pictures, Inc., of Delaware. The Carlos will distribute through the Fidelity Pictures Corporation.

* * *

The Slavia-Sacha Film Corporation, with offices at Prague, Vienna, Budapest, Warsaw and Zagreb, the largest in these territories in Europe, is editing one of its features at the Miles studio in the Leavett Building, New York. The corporation will arrange to distribute their products through some established company here in America. Its object is to interest America in its productions and to handle American productions in European centers in which it controls many theatres. Alexander Count Kolowrat is president; Arnold Pressburger is vice president, Count Kolwrat's office is 132 Front street, New York.

* * *

Carnette Sabin, producer of the Muriel Ostriche two-reel comedies, released through the Arrow Film Corporation, had a narrow escape from death recently. Mrs. Sabin had just finished work on her latest Muriel Ostriche comedy, "Betty the Vamp, Vamped." While motoring at Delaware Water Gap the car became unmanageable and overturned, falling down an embankment. Fortunately Mrs. Sabin escaped without serious injury, although she was badly bruised and cut about the face and shoulders.

* * *

Leon Schlesinger, of the Film Service Bureau at Miles studios in the Leavett Building, New York, has taken over another room for his greatly increased patronage.

* * *

David Selznick, secretary of the Selznick Enterprises, appeared before and addressed the annual meeting of the Indiana Women's Board of Endorsers of Motion Pictures at the Hotel Savern, Indianapolis on Tuesday, October 26 as a representative producer of the motion picture industry. Charles Pettijohn accompanied Mr. Selznick on the trip.

* * *

Arthur Leslie is now engaged in the publicity department of the First National at the home office in New York.

* * *

Hortense Saunders, fan writer for Selznick Enterprises, who recently left on a two weeks' vacation at her home in Cleveland, has returned to New York and will combine her talent as a writer with the exploitation of the Hobart Henley productions for Selznick. "The Sin that was His," starring William Faversham and written by Frank T. Packard.

* * *

Thomas Kimmwood Peters, vice-president of the Eureka Pictures Corporation, gave a showing of a trip up the Amazon at the Museum of Natural History, New York, October 22. The Eureka Film Corporation produces travelogue and educational films for schools and like institutes.

* * *

Theatre Owners Association of the Bronx, New York, will hold its eighth annual vaudeville and motion picture ball on Monday, January 24, at Hunt's Point Palace, 163rd street and Southern Boulevard.

* * *

The Climax Film Corporation of 729 Seventh avenue, New York, has sold Illinois and the South for "Love's Battle" and "The Fourth Face." The former starring Eileen Sedgwick and Joe Moore and the latter featuring Louise Adams. C. H. Rosenfeld, general sales manager, is arranging to take

(*Continued on page* 102)

Chicago and the Middle West

By JAMES S. McQUADE

Robinson Opens 2000-Seat House in Peoria; Mayor Issues Proclamation Calling Upon Citizens to Make Opening Day a Holiday

THE handsome Madison Theatre in Peoria, opened its doors Saturday, October 16, revealing a moving picture theatre of which any city, no matter how large, could well be proud. The Madison is a 2,000-seat house, which Directing Manager Dee Robinson, one of the most popular and successful exhibitors in Illinois, is pleased to call "a happy theatre."

The house was opened with "Humoresque," the Cosmopolitan-Paramount feature. The opening proved a huge success and was a great tribute to the theatre, the management and the opening picture.

Almost a year and a half behind the scheduled time—due to difficulties with labor and in securing material, the opening of the Madison had been eagerly awaited by the Peoria populace, and the outpouring of citizens that awaited the opening of the doors was pronounced the greatest civic gathering Peoria has seen in many years.

Opening Day Made Holiday

Indeed, so important was the event considered Mayor Ed. Woodruff issued a proclamation calling upon the citizens to support the theatre and make Saturday, the opening day, a holiday. This was just another proof of the popularity of Dee Robinson and of his associates in the enterprise.

The theatre is a monument to the career of Dee Robinson. It represents an investment of $500,000 and is located on one of the finest business corners in Peoria, at Main and Madison streets. It is the sixth house on the Robinson chain of theatres.

From the canopy to the back wall, the Madison is the very latest word in modern theatre construction. The 2,000 sets are on two floors. A complete electrical equipment makes lighting effects of intricate and beautiful combinations, possible. The stage is fully equipped with scenery, including sets for prologues and presentations. What is known as the "Adams" style is used throughout the structure, both in the architecture and decorations. This style is characterized by long, flowing lines and graceful angles, with light colorings of pink, blues and greens, which give the theatre that "happy" aspect for which Mr. Robinson strove.

Is a House of Comfort

The house gives one the feeling of comfort and "homy" surroundings. There is none of the red plush or heavy gold about it. Even the canopy is of bronzed plaster design, in light colors. Mirrors form an important part of the decorative design. There is a mezzanine promenade as well as a lower floor, inner foyer. Spacious domes appear under the balcony and in the upper ceiling. The stage effect is beautiful. The orchestra is on a platform instead of in the usual pit. The stage is semi-circular, with a great semi-transparent dome. The proscenium also is of art glass, through which the beautiful lighting effects are seen. A semi-circle of solid pillars frames the screen.

The opening presentation of "Humoresque" was beautifully attractive and worthy. The orchestra of twenty pieces, under the leadership of Charles Wonnell, played the overture from "William Tell," with special lighting and storm effects. Miss Lou Eastman, of Chicago, rendered several appropriate selections, stepping to the stage from an oval gold frame, on a black silk drop. A violin solo, played by her in a ruby spot light, was impressive atmosphere for "Humoresque."

A big exploitation campaign preceded the opening, the attention being divided between the theatre opening and the picture. Ben Serkowich, Dee Robinson's new publicity man, and former managing editor of the Peoria Journal-Transcript, secured almost innumerable window displays in music stores and in jewelers, florists, and dry goods establishments. Indeed the entire populace seemed anxious to help open the big, new theatre.

Dailies Give Big Space

A sixteen page section, devoted to the new theatre and "Humoresque," was published in both the Sunday papers. Even the newspaper bulletin boards carried news about a special car filled with motion picture men from Chicago and other cities, who had come on for the opening.

Among the out-of-town arrivals were: District Manager Wolfberg, of Famous Players-Lasky Corporation; Ben Beadell, of Select Pictures; Nat Wolf of Associated Producers; Harry Willard of Realart Pictures Corporation and M. M. and J. J. Ruben, Joliet exhibitors, and a number of others.

Handsome floral pieces were banked high in the theatre foyers and numerous telegrams of congratulation were received. Among the latter were wires from Thomas Meighan, Dorothy Dalton, and a long list of producers and directors. Sydney Cohen, national president of the M. P. T. O. of America, also sent a telegram of congratulations from leading members of that organization.

Paramount Plans Election Returns in Chicago Houses

Presidential elections in years past have usually caused poor attendance at theares of all kinds, on national election nights. Heretofore men and women have crowded the downtown sections of cities, large and small, to read the returns projected on outside screens by the various dailies.

This is to be changed and Chicago will probably be the first city in the country to put in practice a plan that promises to do away with the old-time ordeal, with its crushing, crowding, neckbreaking experiences, on national election nights.

Paramount-Artcraft's Chicago office has taken the lead by devising the plan in question. An arrangement has been made with Fred McQuigg, moving picture editor of the Chicago American, to furnish every theatre in the city, whether moving picture, theatrical or vaudeville, at intervals of fifteen minutes, with election returns on the night of November 2. These returns will not be restricted to picture theatres showing Paramount programs, but will be 'phoned direct to every theatre. Theatres in outlying towns, such as Gary, Berwin, Harvard, etc., will be served by long distance 'phone.

The returns will not be thrown on the house screen, for that would mean a break in the program, but they will appear at intervals of fifteen minutes on a bulletin board, placed on the right or left of the house screen. A small spot light will be thrown on this board, and held until each return is read.

A thousand one-sheets, bearing the announcement that election returns will be shown at the various theatres, are already being posted in front of every theatre in Chicago. Each of these posters bears the credit line—"By special arrangement with Paramount pictures," which is quite an important publicity feather in the cap of Paramount-Artcraft.

The plan just outlined was devised by that live wire, Oscar Doob, Paramount's exploitation and publicity expert, in the Chicago office.

Offers "Deliverance" for Benefit of Shut-Ins

The Chicago premiere of "Deliverance," George Kleine's seven-reel feature, starring Helen Keller, promises to be an event of unusual significance. Under the auspices of the Vocational Society for Shut-Ins, it will be given a pre-release showing at Orchestra Hall, Monday evening, October 25.

About one month ago Mrs. Joseph M. Harris, director of the benefit committee of the Society, called on Mr. Kleine and asked his assistance in procuring a suitable film to show for the purpose of raising funds for the society. Mr. Kleine immediately thought of the appropriateness of "Deliverance," and offered his assistance.

"Teaching as it does, what remarkable achievements of one woman, robbed of her most important faculties, was capable of in the way of self-education, it is an inspiration to us all," Mr. Kleine said, "and particularly to those interested in vocational training for the disabled. I think it fortunate that this picture was available, and I am glad to offer it for such a charitable purpose."

Seats will sell for $2.50. Orchestra Hall seats 3,000, when the gallery is put into use. A prologue, consisting of a personal message from Helen Keller, will be read by Horace Bridges. Between episodes, Dr. Edwin Ryerson, of the reconstruction department at Fort Sheridan, will speak on the value of vocational training.

Mr. Kleine expects to release "Deliverance" in Illinois territory, in the near future.

Celebrated in New Quarters

President J. L. Friedman, of Celebrated Players Film Corporation, announces that his Chicago offices, at 207 South Wabash avenue, will be vacated in the near future owing to the great increase in his business. The new offices, which have fully six times the space of the old, are located at the southwest corner of Eighth street and Wabash avenue, a locality that is fast becoming the centre of the Chicago exchange district.

Mr. Friedman states that for some time past Celebrated has been handicapped by the lack of sufficient space in the old quarters to handle the largely increased business. When he moves to the new quarters, he will double his sales force.

Contracts for "Baseball" Film

Celebrated Players Film Corporation recently contracted with the C. B. C. Film Sales Corporation, of New York, for "The Great Baseball Scandal," for Illinois and Indiana rights. This picture was made by Lincoln Borthwick, who also made the slow motion special feature of Babe Ruth.

"The Great Baseball Scandal," President Friedman, of Celebrated says, is not a collection of news weekly pictures, but was specially posed and shows clearly the trickery of crooked baseball.

Title Plant for Los Angeles

J. W. Aston, president of the Photo Play Title Company, Chicago, left for Los Angeles last week to install a complete title plant in that city. He was accompanied by his wife and child.

Robertson-Cole Offers "813" for Fall Release

Robertson-Cole announces for release in the late autumn "813," a screen version of the Arsene Lupin story of the same name, and claimed by the officials of the company to be one of the best detective and mystery productions of the year. While counting on the fame of these stories by the well known French author, Maurice LeBlanc, to recommend the production to exhibitors and theatre-goers, every care has been taken to make the picture one of power and entertainment, able to stand with the best attractions.

Arsene Lupin is a fictional character well known in many lands. "813" was chosen as the first of the productions presenting this character on account of its originality, suspense and strong human theme, and it is claimed that no mystery story has been put on the screen more elaborately or with greater dramatic qualities. Its theme is a broad one, treating with the present European unrest, its international nature being an important phase.

Wedgewood Nowell, said to be the best Latin type on the American screen, is featured as the celebrated detective who in this instance turns away from his career of theft to prove he is not a murderer. The story deals with a secret possessed by a French capitalist. He is murdered and the question arises as to his murderer and how the crime was committed.

Artographic Films, Inc.

A new company specializing in short subjects, scenics, and animated plastic pictures, has been organized and have obtained temporary quarters at the Bloom film laboratories. Work has already been started on the initial picture. A slow-motion camera is part of the equipment of the new company. J. E. Kelly, formerly of the Thos. H. Ince forces, and Charles Boyden are the heads of the company.

Pathe Review Gives First Full Details of Underground and Sub-Sea Wireless

Shows Dr. Rogers' Invention That Saved the Day When Germans Were Succeeding in "Jamming the Air" Maintaining Communication Between Washington and Army

IT has remained for Pathe Review to give to the general public the first complete account, with official details, of the achievement of an American scientist which is credited with not only having saved the United States Government from a probably fatal embarrassment upon this country's entrance into the great war, but with having revolutionized both the theory and practice of wireless telegraphy all over the world. Just as Pathe News frequently "beats" the newspapers on events of world wide interest, so Pathe Review now perfoms first the more deliberate functions of magazines and Sunday supplements.

What Pathe Review No. 80, to be released on December 5, tells so graphically of this great material and intellectual victory of the war and upheaval of the scientific world, can be only briefly set forth here. It was becoming known when this country entered the war that the Germans were "jamming the air" to an extent that at times practically destroyed our wireless communcations with Europe. Had this condition continued, our forces at the front might have been fatally cut off from their base, for the most pressing exigency of the situation was perfect exchange of intelligence between Washington and allied commanders and the heads of our army and navy forces abroad.

Thought an Impossibility

At this time, officially, the army and navy departments at Washington were ignorant of the fact that the patent office contained evidence that the problem was solved. This was in the form of proofs of successful tests and specifications in applications for patents filed by Dr. James Harris Rogers of Hyattsville, Md., on his underground and sub-sea wireless system.

Naval officers with experience in electrical engineering believed with Marconi, who had stated that underground wireless transmission was a scientific impossibility. But through Dr. George H. Lamar and Senator Blair Lee the discovery of Dr. Rogers and the status of his patents were brought to the attention of Secretary Danials. At his request Secretary Lansing caused the patent matter to be expedited, after a series of demonstrations had proved the invention a success.

Found Most Practicable

Secretary Daniels then submitted the Rogers system to Rear Admiral (then Captain) Strother Smith, who called into consultation Captain Hooper. These officers found the system entirely practicable for immediate use. Captain Hooper ordered it installed at New Orleans; Belmar, N. J., and other stations. The underground and sub-sea system worked perfectly, even during the progress of electrical storms that render the aerial wireless temporarily useless.

These methods are fully pictured and diagramed, and their actual workings shown in Pathe Review No. 80 under the inventor's own supervision, and so clearly that no picture audience can fail to grasp the tremendous importance of Dr. Rogers' discovery, in recognition of which Georgetown University conferred upon him the degree of doctor of science, the legislature of his state honored him with appropriate resolutions and the United States Government gave him the fullest co-operation.

Tax Collections Are Holding Up Steadily, Says Revenue Man

Tax collections on admissions are holding up steadily at approximately $6,750,000 a month, according to figures which have just been compiled by the Bureau of Internal Revenue. Collections from this source during August amounted to $6,824,386. This is $2,131,704 more than was collected from the same item during the corresponding month of last year, and is approximately the same as the collections for July, indicating, it is pointed out, that the government is now collecting the maximum amount possible under the law and that future increases will be brought about only by the natural growth of the theatrical industry.

Collections under the tax on leased and licensed films during August totaled $654,464, as compared with $299,990 during the same month last year. Other collections which the exhibitors of the country helped to pay were $11,396,474 from the tax on freight, $1,380,014 from the tax on express, $8,391,990 from the tax on personal transportation, $112,-634 from the tax on seats, berths and similar accommodations, and $2,279,493 from the tax on telegraph messages and long-distance telephone calls.

Boy Scouts' European Trip Shown in Kineto Review

A film which is of interest now, and will be of undoubted historical value in the future, is a new reel just added to the Kineto Review by Charles Urban. The story of the American delegation of Boy Scouts on their recent European trip to the world gathering of Scouts is fully picturized.

That journey of the Scouts marks a milestone in their growth, and the fun they had, the work they did, the honors they won, are all set forth. The reel tells a story complete in every detail from the time the Scouts sailed for England until they returned home. Every Boy Scout will be interested in seeing the picture.

CURRENT RELEASES

BODY AND SOUL
By William Hurlbut, featuring ALICE LAKE

WINCHELL SMITH'S *The* SAPHEAD
Starring Wm. H. CRANE & Buster KEATON

BLACKMAIL
By Lucia Chamberlain - Starring VIOLA DANA

THE GREAT REDEEMER
By H. H. Van Loan MAURICE TOURNEUR *Super Special*

CLOTHES
By Avery Hopwood & Channing Pollock ALL STAR CAST

COMING

ARE ALL MEN ALIKE?
By Arthur Stringer
Starring MAY ALLISON

THE FOUR HORSEMEN OF THE APOCALYPSE
By Vicente Blasco Ibanez ALL-STAR CAST

CINDERELLA'S TWIN
By Luther Reed - Starring VIOLA DANA

THE MISLEADING LADY
By Paul Dickey & Charles Goddard
Starring Mr. BERT LYTELL

METRO PICTURES CORPORATION

THE MELODRAMATIC SENSATION *of the decade.*
Produced on a Scale of Unprecedented Magnitude; a Photo-spectacle that will thrill with Its Power and Enchant you with its beauty..... Such is

The FATAL HOUR

By CECIL RALEIGH

Enacted by an

ALL-STAR CAST

Directed by GEORGE W. TERWILLIGER

Adapted by JULIA BURNHAM

Produced under the personal supervision of
MAXWELL KARGER
Director General

METRO PICTURES CORPORATION

JURY IMPERIAL PICTURES Ltd. *Exclusive Distributors through-*

Read These Hyman Hints and Improve Business

Hyman's Musical Features

For the week of November 1, at the Strand Theatre, Brooklyn, Edward L. Hyman will make the overture to William Tell his opening number. The opening, depicting Nature in her gentle mood, will show the house flooded with golden light, which dims as the music works into the passages leading to the graphic depiction of the storm. As the gold dims, the blue lights come on faintly to full, dimming again as the music grows in intensity until the house is almost in darkness, with vivid flashes of the blue and white spots to suggest the lightning. As the storm passes over the gold lights come slowly up, merging with the house lights into the golden flood with which the picture opened.

"Pierrot's Dream," the first special number, shows Pierrot, on a marble terrace, serenading the moon upon his mandolin in the moonlight of a white spot. As he plays his plaintive air, the moon slowly comes into the picture with a charming girl seated in its crescent. The lady of his dreams is almost within his reach. Pierrot starts forward. There is a moment of darkness and Pierrot, rubbing his eyes, stares at the moon, once more high in the heavens, lamenting that it was only a dream. The white spotlight is held throughout.

For the prologue to "Harriet and the Piper" he uses the bal masque scene. The set is an inn in the Greenwich Village and the "Piper," in costume, is discovered at the right. "Harriet" enters in the costume used in that scene in the play. There follow "Satan," "The Fool," the "Idler" and "Free Love Worshipper" and the innkeeper. The inkeeper serves wine from an earthen jug. There is a slow waltz, with vocal interpolations by the "Piper," and this waltz continues as the opening scenes of the picture are flashed. The "Piper" is discovered in a green spot, green lights coming up for the entrance of the other characters and holding to the opening of the pictutre.

Following the picture "When You and I Were Young, Maggie" is sung as a duet for tenor and soprano, a man and woman in the costumes of the last century, made up for youth, being discovered in the doorway of a cottage. Semi-twilight of white mixed with a little blue.

Got Two Day's Business with Single Postcard

Using only a postcard to supplement the newspaper display, the Jones Theatre, Canon City, Colo., got two days' nice business out of the Goldwyn-Rex Beach production, "The North Wind's Malice."

The card was prepared by R. P. Allison, Goldwyn exploitation man in Denver. He knew that Goldwyn pictures did well at the Jones and that of these the Beach productions seemed to pull best, so the card worded to tell that this was a Goldwyn-Beach. The separate facts were boxed to pull them into prominence, and the card did as much as was asked of it, for all the management wanted was full houses.

Australia Springs Exploitation Scheme to Put Over "The Cinema Murder" Heavily

AUSTRALIA is not a bit backward about exploitation when it wants to put something over and Everybody's Theatre, Rockhampton, New Zealand, worked a stunt for "The Cinema Murder" which will compare well with anything tried over here.

Everybody's is a 3,500-seat airdome, the general layout of which can be seen in the airplane picture on this page. It is the home of Paramount productions, as may be gathered from the eight-foot letters on the side walls.

Rand a Reader

To sell those 3,500 seats for "The Cinema Murder" the house ran a two-column story with a news head, purporting to come from a news agency, as is the custom there. It ran "Murder Mystery" in a two-line bank and a head which dropped some six inches down the page.

This purported to be an interview with "Senor Henriques Guiterrez," the chief of police and some half a dozen other officials in Bolivia, who were in Australia looking for "Senor Hiudrobo," who had gone suddenly away from Bolivia with $99,000 after a carefully prepared murder plant.

Guiterrez was supposed to have found a clue that led him to Australia and he was out looking for the $99,000 and, if possible, the man as well.

Had a Thumb-Print

He had discovered a thumb-print of this faithless official and he was determined to run him down.

He found that he had been at Everybody's with a woman with whom he had eloped, and the excitable visitor offered £500 for a duplicate of the print, which he announced would be thrown upon the screen at Everybody's on a specified night.

Failing to find the print, £25 would go to the person who presented a print most nearly resembling that of the missing Huidobro.

All who attended could present as many thumb-prints as they desired, and this, of course, got the people busy thumb-printing everyone else and advertising Everybody's.

Straight News

There was nothing about the story to suggest a fake. It was run as straight news, in the general style of the news columns other than an extra heavy head, and not one word was said about "The Cinema Murder" or the resemblance of this crime to that written of.

It was purely a news story, so far as the reader could see, and while some may have guessed that there was a catch, it did not keep anyone away from the theatre, which did a rushing business.

Try an Insurance Warning

If you have used the fake subpoena and the newer bail bond, try the insurance warning. Any insurance agent can give you a sample of the notice which tells the insured that his policy has run out, but not to worry as he will be carried thirty days or until he can send the new premium.

HERE'S A BRIDMAN'S VIEW OF THE EVERYBODY'S THEATRE, ROCKHAMPTON

That's in New Zealand, and they exploit pictures out there the same as they do here, only more so, sometimes. They offered £25 for a finger print, and took a two-column story to put the idea over—two columns of apparently real news

Tell Fat Women They Are Only Generously Stout

Pete Smith Pulls Another Big National Publicity

Pete Smith has been pulling another one for the Marshall Nielan productions. His latest is a hook-up with the Woolworth stores in handling a ten-cent life of Wesley Barry, the booklets to be put out about the time "Dinty" is released.

The booklet is the first of a series to be issued under the title of "The Movie Mirror," selling at ten cents each. The initial publication is sixteen pages, lavishly illustrated and telling all about Wesley Barry. It is not an advertising booklet in any sense, but a fan publication, and the idea promises to become as popular as the plugger songs were not long ago and it may last longer.

Exhibitors who have the Barry stories can arrange with the local Woolworth store to make a special window, or they can get them in quantity lots for their own use, if desired.

Later issues for Marjorie Daw, Colleen Moore and other Nielan stars are in preparation.

Made Local Bonus Parade Pack His Theatre Twice

When Edward Costigan, of the Acme Theatre, South River, N. J., heard that 75,000 former soldiers had turned out in a bonus parade demonstration, he argued that perhaps he could work up a local angle—and he did.

He got after the local service men and talked it up with them, offering to provide a band and loan his theatre for a meeting. He had "The River's End" booked, and decided to hook up with that, on the proposition that the time to get a big crowd was when he had a good picture, rather than to try to bolster up a poor one.

The soldiers took hold of the idea with such a will that the service men in twenty nearby towns joined in and it became a matter of news.

Then Mr. Costigan gave it another twist by inviting all of the local political candidotes to come to the theatre and state their views on the bonus. Most of them accepted the invitation, and the newspaper stories grew in length. For two weeks the press campaign was a daily stunt.

Then they had a torchlight parade and wound up at the theatre where the speeches were made. There was a heavy standout, so Costigan arranged an overflow meeting and the speakers helped hold the standout until the house was cleared after the first show and immediately refilled from the waiting line.

The event cost practically nothing—not even for the band, and the Acme is solid with the Legion and its friends, and pulled many new regular patrons on the strength of the play.

Twin City Theatres Have a Contest Over "The Penalty"

Playing day and date at the Liberty, St. Paul, and the New Lyric, Minneapolis, "The Penalty" came in for a lot of booming lately. Both houses went to extra large spaces, the New Lyric trusting more to white space and the Liberty pinning its faith to descriptive phrases.

The Liberty followed the best lead in seeking to sell Chaney on his past performances, showing cuts of him in his last four pictures and telling that as "The Blizzard" in "The Penalty" he was even better than in "The Miracle Man," "Victory" or "Treasure Island." This sold the picture to a majority of those who had seen him in these three productions, where the New Lyric sought to sell him from a flat start.

Second Story Farm Made Baltimore Patrons Eager

One of the most unique displays for Mack Sennett's "Down on the Farm" comes from the Sunset Theatre, Baltimore, where the management built a second story farm in the lobby. There was the house and the well curb and a picket fence and a windmill and "Teddy" in the shape of a dog borrowed from a phonograph store.

It had pretty nearly everything on it but the mortgage and the tax assessor, and it made Baltimoreans sit up and take notice to the extent of buying large numbers of tickets.

This form of display gets everything clear of the lobby floor, leaving plenty of room for the crowds which the exploitation attracted. It is a decidedly good stunt and should work as well for any farm picture.

Cotton Snow, Paper Ice and Glass Water in This

The Majestic Theatre, Findlay, got away from log huts for a lobby display for "The Courage of Marge O'Doone. They worked out an effective landscape with simple materials. The "trees" are branches of evergreen with profile paper icicles and cotton snow, sprinkled with crushed tinsel. The stream is part of a mirror, laid down and partly covered by the cotton.

THE MAJESTIC DISPLAY

Most managers do not seem to appreciate the attractiveness of a well planned landscape for a window or lobby display, yet they are not as difficult to construct as would be imagined, and they certainly do pull the patrons in.

"Stylishly Stout" Women Enjoyed "Perfect Woman"

Hooking in with the news is one of the most certain ways to get good business, and the Leland theatre, Albany, hooked in with a vengeance when Elizabeth Marbury offered to give five cents to the Democratic Committee for every inch of her waist line. Miss Marbury is built on the ample lines of Marie Dressler and the proposition made a lot of comment and cost her more than two dollars.

The Leland was quick to see the opportunity. Constance Talmadge in "The "Perfect Woman" was due in a few days and the Leland started in to talk about "perfect women" and those "generously stout." It wound up with a special performance for generously stouts.

Fat and good nature seem to go together and they screamed with delight at the funny situations and then waddled out to tell the world how good the show was.

SOMETHING NEW! HERE'S A TWO-STORY FARM

This is the way the Sunset Theatre, Baltimore, disposed of the problem of how to have a lobby and a lobby display at the same time. They made the farmers second story men—and they surely did steal the money "Down on the Farm."

How "Madame X" Made a Ten Strike in Texas

Modern Exploitation Means Accurate Treatment of Pictures to Be Shown

By CLAUD SAUNDERS

Director of Exploitation Famous Players-Lasky Corporation

EVEN as the actual means of exploitation on any amusement have altered to keep pace with the steady progress of the present decade, so has the preliminary preparation for an exploitation campaign shifted to meet the demands of modern efficacy and thoroughness. Accuracy has replaced lavishness in rhetoric; reliability has assumed greater proportions than mere hugeness; actual result counts for more than a play to the grand stand.

Responsible producers insist that the statements made on their behalf in advertising and exploitation of pictures emanating from their concerns shall be accurate and trustworthy. This is not the development of a sudden and latent prudishness. All of the best known producers today desire that reputation for integrity which sound, veracious advertising and exploitation create, and they realize, besides, that any other kind of advertising and exploitation doesn't pay.

To Insure Accuracy

It might be interesting to exhibitors and the readers of this publication in general to know to just what extent producers are prepared to go to see that their statements are truthful. Speaking of the organization with which I am associated—and I know this is true of many others—every possible step has been taken to insure that the exploitation men at the home office and the twenty-nine men distributed throughout our exchanges all over the country, are familiar with the pictures themselves.

The importance of this can be guessed by the fact that the men in the field are responsible for placing in the newspapers a great many of the stories which appear in motion picture columns or magazine sections. Obviously, unless they are correctly informed on a picture, it is impossible for them to give accurate information to the exhibitor and the exhibitor's patrons—the public.

Works Far Ahead

Famous Players-Lasky Corporation have, during the past year, established a surplus of productions. At any time there are about thirty pictures, all completed, on the shelves in advance, awaiting their turn for release. Practically every minute of the day the projection room at headquarters is busy showing films that are not due for release for three or four months. "Midsummer Madness," a William DeMille production which is not scheduled for release until the end of January, was the latest arrival, having been given a private showing during the week just ending.

The creation of a surplus has an artistic object in that it gets away from the mere completion of pictures on rush orders to comply with an arbitrary release schedule. Another practical goal is achieved in that the opportunity is given those who do the advertising and plan the exploitation to become thoroughly conversant with a production before they begin to undertake their share in preparing this film feast for public consumption.

Advance Showing Helps

Not only does a three-months' pre-release showing enable these departments to give accurate, reliable information on the subject, but enables them to determine how each production can be exploited most advantageously at the same time for the exhibitor's benefit.

Before this policy came into vogue the exploitation man had to rely entirely upon written reports, stories or statements from the studio or wherever the picture was being made. Sometimes the director in his wisdom changed the plot. The exploitation men in field, utterly ignorant of this, spread his newspaper publicity from such knowledge as he had received second hand, with the result that when the picture was flashed on the screen it proved to be entirely different from what the advance press notices had led one to expect. The public found itself fooled—and often indignant.

Know What They Work With

Today there is no excuse for any exploitation man misrepresenting his product, and this office takes pride in the fact that, as far as we are cognizant, there has not been any misrepresentation by its men in the field. They, and the men at the home office, have every chance to become familiar with their pictures long before the exploitation campaign is planned.

This is not done in a haphazard manner, and the way it is accomplished at the home office offers an illustration for the entire field.

As soon as the picture reaches the offices, with very few exceptions, in final form, a showing is arranged for the departments of publicity advertising and exploitation. The operator of the projection room keeps a record of those in the department attending such a showing. If, for example, I or one of my assistants are unable to be present at the first showing, the operator makes a note of the fact and of the picture. The next time that picture is shown we are notified.

As the pictures are being shown continuously for some purpose or other, every man in the department has no possible excuse for having failed to see a single one of our productions in sufficient time to prepare his part of the work accurately and reliably.

Clever Window Display for "Mme. X" Has Wax Woman

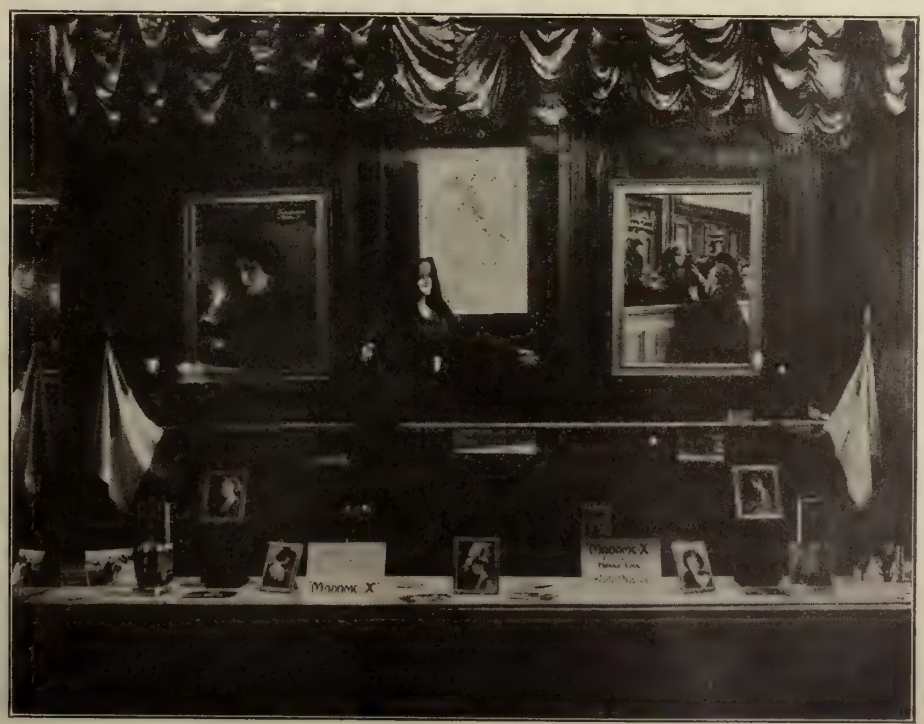
Photographic enlargements, framed portraits and a wax figure were the central points in a display for "Madame X" when that Goldwyn product played the Empire Theatre, San Antonio.

The window was one of the best in the store of Wolf & Marx, who conduct a large department enterprise.

On the wall to the rear hung photographic enlargements of a still of Miss Frederick and one of the court room scene. Across the rear of the window was a screen which suggested the bar, and back of this was placed a wax figure in black.

In front were a number of portraits of Miss Fredericks, in silver frames, with cards calling attention to the display, one suggesting that the books for sale by the store contained many equally striking situations. The French tricolor at either end completed the display.

Another window was secured in a drug store for a display of toilet articles, while much was done with stock rotogravures of Miss Frederick overprinted with the title in red, the X being a two-inch letter.



HASN'T PAULINE FREDERICK GROWN—ER—PLUMP?

But that is not Pauline Frederick. It is a dummy borrowed from a Galveston department store to sort of dress up the display of stills for "Madame X" in the Texas town. All of the frames contain portraits of Miss Frederick.

Does Connie Talmadge Need "Good References?"

Billboard Ape Upset the Negro Population's Nerve

No white man has ever fully sounded the mind of the untaught negro of the south. Obeah is a terribly real thing and the "cunjure man" and the Voodoo "doctor" holds sway.

Working a teaser campaign for "Go and Get It," H. C. Farley of the Empire, Montgomery, Alabama, nearly caused an uprising and he made his final splash in advance of the time at the request of the police, who feared that a combination of Saturday night and moonshine whiskey might result in an uprising.

Mr. Farley used the 24-sheets of the ape for billboard display without lettering, and then began a series of teaser ads.

In some manner the impression got around the negro sections that this monster ape was a reality and had been captured in nearby waters and was being held in the jail. Superstition further added that the prevailing rains would continue so long as the creature was held from its native element.

The excitement ran so strong that the negroes would not go out after dark and the African churches did a thriving business. Things got to be so highly tensed that the police asked Mr. Farley to spring the story Saturday, and it was announced, in a front page box in the newspapers, that the "mermaid" was merely a shadow on the screen. Even at that the darkies were not fully convinced, but the tension was broken to the point of safety, and the picture reaped the rewards

The story may sound absurd to those who do not know the southern negro, but those who know what superstition will do to them can imagine the effect. One large laundry, employing nearly a hundred negroes, reported that the help had remained in the place since Monday, and all over the negro quarters families grouped in little bands for impromptu prayer meetings and better physical protection.

Election Returns Give Paramount a Big Boost

For election night the Paramount Chicago office has arranged to give all of its clients a fifteen-minute telephone service direct from the editorial offices of the Chicago American.

Oscar A. Doob arranged a hook-up with the American by which the newspaper not only supplies the returns, but advertises the event on its fifty 24-sheets boards scattered over the city and by means of seventy-two delivery trucks, as well as in the paper itself.

The slogan, "Be there election night" has been adopted and this is repeated on one-sheets supplied the houses. The houses are also supplied with one-sheets on which to print the returns, which may be hung at the side of the stage without interfering with the showing of the picture—at least it will not cause the stoppage of the run.

This service, which is designed to offset the appeal of the streets on election night, is entirely free to the theatres, and with women so keenly interested this year, it should be the means of bringing packed houses on a night ordinarily poor.

What Have Babies To Do With "The Right to Love?"

One of the many stunts used by Monte Rice to put over "The Right to Love? at Grauman's theatre, Los Angeles, was a baby show.

Just why babies should be interested in the right to love is a question only Rice can answer, but he figured it would help, so he went to the stunt and hooked up the Express as sponsor.

Then he got the huge window of Brock & Company, jewelers, right in the downtown section and completely filled it with pictures of the babies in silver frames and a page from the Express announcing the contest.

The crowd stood before the window all day long and so many women felt that it would be a shame to take baby's picture out of the pretty frame that the sale of frames was an angle of unexpected profit.

After the decision had been made by the judges the babies were separated from their mothers and a motion picture was made of the infantile group. This was exhibited at the theatre and any mother who could identify her offspring from the picture was given a ticket prize.

Rice had tie-up windows all over the place, but the baby contest window was the big event.

Gave Connie a Reference and Patrons Followed Suit

John Le Roy Johnston, advertising manager for the Finkelstein and Ruben theatres, Minneapolis and St. Paul, devised a good stunt for Constance Talmadge in "Good References" at the Strand, Minneapolis.

He just wrote out a reference for Connie, had a plate made and sent the reference to all on the mailing list.

It was printed on plain white paper and read:

"To whom it may concern:—

This will introduce to you Miss Constance Talmadge, who has appeared at this theatre several times and has always proved very entertaining.

Knowing her great ability and versatility we are pleased to give her "Good References" a week's showing, starting Saturday, October 9 and to recommend it as one of the briskest, breeziest plays ever shown on our screen.

Dependably,
STRAND THEATRE.

And after they saw the play the patrons took a hand at the recommending game themselves.

The copy was written so that the star, play and theatre were shaded more heavily than the rest.

BABIES AND BABIES AND BABIES FILLED THIS WINDOW ON "THE RIGHT TO LOVE"

Babies have nothing especial to do with the case, but Monte Rice hooked up an evening paper for a baby contest in connection with the showing at Grauman's Theatre and then he found a jeweler with a lot of silver frames, and he stuffed the frames with the kiddies' pictures and the cops had to fan fond mothers and others away from the display all day long

Edgar Lewis presents

"A BEGGAR IN PURPLE"

Based on the novel by Andrew Soutar
Personally directed by EDGAR LEWIS

One man broke the heart of his mother and another stole the girl he thought he loved.

The one woman he trusted seemingly betrayed him into the hands of his enemies.

Embittered to great determination he fought a man's fight to find nought but ashes at its end.

And then love came, and with it understanding. He Was Wrong. She Was Right. She was the woman he drove from him.

Pathé
Distributors

A Benj. B. Hampton Production

"THE MONEY-CHANGERS"

Adapted by Benj. B. Hampton from the novel by UPTON SINCLAIR

Cast includes
Robt McKim
Claire Adams
and Roy Stewart

Directed by Jack Conway

He was two men in one; to the world of high society and big business he was a shining light; to Chinatown and the underworld he was a daring, unscrupulous, remorseless leader of the less daring and less powerful but no less unscrupulous grafters and crooks.

He had two sweethearts, one in the "400" and the other in Chinatown. Neither knew of the other, and he saw no chance that they would ever meet.

But the devious windings of his trail as a Chinatown despot crossed his path as a captain of finance and a leader in society.

And then—!

Pathé Distributors

A money picture, that cost much money, for exhibitors who want to make money.

Pathé Distributors

JUANITA HANSEN
in THE

Truly a remarkable cast!

Juanita Hansen, Warner Oland, Wallace McCutcheon, Wm. Bailey, Harry Semels and others!

You never saw a serial with as good a cast. And with it true feature production and a strong story. "The Phantom Foe" is a serial feature.

It has to a superlative degree, surprise, mystery, thrill, action and adventure. Your audiences can never guess what is coming next.

And get this---

Profits not for one week but for fifteen.

A Pathé Serial

PHANTOM FOE

with **WARNER OLAND**

Directed by Bertram Millhauser

PRODUCED BY

George B. Seitz, Inc.

A Pathé Serial

JESSE D. HAMPTON *presents*

BLANCHE SWEET *in* "HER UNWILLING HUSBAND"

BY KENNETH B. CLARKE
DIRECTED BY PAUL SCARDON

Why did she tell the total stranger that he would have to pretend to be her husband?

Why did she go to his room at midnight and refuse to leave when he frantically ordered her?

Why did he fight like a demon for her only to find her in the arms of another?

Blanche Sweet is at her best in this role of a girl playing with her wits against men. It is a delightful and human comedy.

Pathé Distributors

Two Schoolboys Put Over a Big Exploitation

Now Minneapolis Kills All Records with Monster Hook-up for "What's Your Hurry?"

MINNEAPOLIS may be a bit slow on the start-off, but she is a whale of a finisher. The hook-up for "What's Your Hurry" overlays all that has gone before and sets a new record in exploitation.

Ever since Roche and Doob started the use of the title as a traffic slogan in Chicago, the theatres all over the country have been hooking in to the best of their abilities. But when Hal Oliver got busy on behalf of the Minneapolis exchange, he went down the line and pulled all the stunts the other fellows had thought of and then built a fire run on top of that.

Got a Double-Header

He got the Minneapolis Tribune interested. The Tribune has both a morning and afternoon edition, and never heard of an eight-hour day. It worked early and late and in between times, not to mention the lunch hour and the supper interval nor yet the recess for breakfast.

It was the Tribune's campaign against reckless traffic, and it went to the idea with cuts, cartoons, liners and then dug into the morgue for bad street accidents. It wasn't still a minute.

They got everyone in town and even over in St. Paul interested, and when interest was properly worked up they pulled the first stunt.

The Chief a Ringer

October 9 Fire Chief Ringer lived up to his name by pulling a box at Sixth and Nicollette. Ten pieces of apparatus rolled on the first alarm from that box and they all got there in a hurry, with banners asking what their hurry was.

Everyone knew the answer, for they all read about it in the Tribune. They filled the sidewalks, and when the engines got there they held an overflow meeting in the middle of the street and on both sides and out of the windows.

The last act of the firemen was to stretch a huge banner reading: "When you hear the fire gongs ring and the apparatus coming, drive to the nearest curb and stay there. If you are walking on the sidewalk stay there until you are sure all danger is passed. What's Your Hurry? National Safety Council."

Paying the Chief

That banner was what paid the Chief and his men for the trouble the false alarm caused. More than one good driver has gone to the hospital or the morgue because some fool citizen thought he was in a hurry and they had to run the apparatus into the curb to keep from making a mess of him.

The chief was willing to turn out the whole blamed department, if necessary, to get his part of the message over. Remember that part of it if you try to land the department. Don't try to slip the Chief a ten-spot. Just remember that the jaywalkers get his goat, so remind him and he'll come in.

Parade Number Two

But Oliver, like his famous namesake, wanted more. He got it. The following Saturday—the 16th—he had an eighty-five truck parade right along fashionable Nicollet left avenue, where trucks get shooed off by the cops. The Mack agency helped him to rout out Mack truck owners because Mack trucks are used in the play. The first section was all Macks. The second section was made up of the other makes. All carried banners.

Two bands were used, so that the trucks might have no trouble keeping step, and the parade took twenty minutes to pass any given point.

By this time the Strand Theatre had started to advertise and they got the benefit of the banners.

And all the time the Tribune kept busy. It sent a cartoonist to the traffic court, it gave out pasters for windshields. It ran editorials and used liners on the front page instead of the usual break dashes, and it arranged to have "What's Your Hurry?" top the police traffic signs.

It made a wonderful week for the Strand and it put a lot of money in Manager Brown's bank account, but it also put over the picture in the territory covered by the Tribune and it gave the Tribune a fine circulation stunt. Everyone was happy.

These Two Schoolboys Plan Good Exploitation Stunts

Hal. Opperman, who is making hustle history out in Pontiac, Ill., at the Strand Theatre, let his two young sons plan his handling of "Passion's Playground," with Katherine MacDonald, and they did so well with it that they may get a permanent job as publicity "men."

Opperman argues that his ushers are closest to his patrons likes and dislikes. They come into more intimate touch with the audience than the busy management possibly can, and presumably know best what will appeal to the clientele.

His two sons, Victor and Julius, are still in school, but they help seat the patrons at night, and he put it up to them to try and put over the play for him.

They decided that breaking the bank at Monte Carlo offered the best point of contact and they built a lobby and two window displays around roulette wheels, adding cutouts. They had no difficulty in selling the idea to two storekeepers, and they got good locations.

The displays made talk, but their best stunt they worked the opening day. They own a small dog which might be a sister to the one in the play. Her name is Esther.

The day the film opened Esther was paraded around town with brand new blanket bearing the lettering "See Esther at the Strand tonight." And everyone did.

Opperman looked after the newspaper displays, but the youngster did all of the rest of the work themselves.

Read Eddie Hyman's stunts again

THIS IS SOME SAMPLES OF HAL OLIVER'S PRIVATE "WHAT'S YOUR HURRY?" PARADE WHICH STIRRED UP MINNEAPOLIS

Paramount exploitation man starts in to show what he can do and winds up with a fire run and exhibition, a truck parade with eighty-five trucks and two bands and so many columns of space in the Tribune that he had to paste it into two scrap books. He did all anyone else did and threw in the firemen for good measure

Know What Swift Means? Darn if We Do

Finds Paper Bags Almost as Cheap as Paper Stock

Lewis J. Nadler, of the Majestic, Rochester, Pa., finds that in these days of automatic machinery, paper bags cost but little more than paper stock, and this led him to scout around to see if paper bags would be used by local tradesmen.

They told him to go get them.

He had "Go and Get It" and Charles

THE PRINTED BAGS

Ray in "Forty-Five Minutes from Broadway" booked for early showing, so he had the bags printed up on both sides with advertisements for these two plays.

Now there is not a home in Rochester where these two titles are not known and by the time their showings are over, Mr. Nadler will have other attractions to go on the next batch of bags.

The scheme works only where the supply of bags will be exhausted before the pictures are shown, but by printing small supplies and working far enough ahead, this fault is easily overcome.

Horned In with a Film on the Atlantic City Parade

Late in September there was a Fall Frolic parade held in Atlantic City to help the hotel guests forget for the moment the prices they had to pay for rooms.

"A Child for Sale" was the attraction at the Bijou at the time, and the Superior Film Exchange prepared a rolling chair float for the parade which won an honorable mention from the judges.

The youngster in the chair is one of the little kiddies in the Philadelphia North American's Seashore Home for Crippled Children, and that institution benefited by a portion of the receipts of this engagement, which not only helped a thoroughly worthy charity, but got some press stories in the North American.

Teasers Pulled Well in Colorado Springs Paper

Three teasers opened a very successful campaign for "Madame X" at the Liberty, Colorado Springs. The first was run four days before the opening, a single one and a half in a black border. It read:

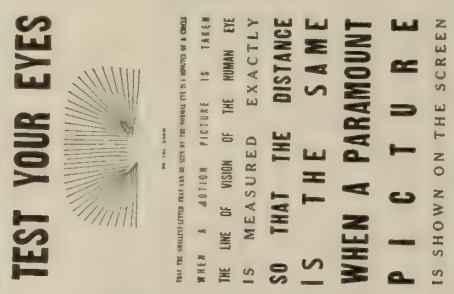
"Somehow she drew me toward her. I wanted to take her in my arms and kiss her. Madame X." The signature was in heavy display for the space, but was not quoted.

This was followed by: "Love her, my son, love her always. Be her friend, her guide, her mainstay, whatever happens. Madame X."

Then came "The People versus the woman, Madame X." The fourth day the opening advertisement appeared in the shape of a two sixes, and found the readers waiting. Teasers are a wonderful help where they lead up to a full campaign.

General Exploitation Card Is Away from Stunts

Harry Swift, of the Albany Paramount exchange, noticed that most persons when passing an oculist's windows try to read


TEST YOUR EYES
THAT THE SMALLEST LETTER THAT CAN BE SEEN BY THE HUMAN EYE IS MINUTES OF A CIRCLE
WHEN A MOTION PICTURE IS TAKEN THE LINE OF VISION OF THE HUMAN EYE IS MEASURED EXACTLY SO THAT THE DISTANCE IS THE SAME WHEN A PARAMOUNT PICTURE IS SHOWN ON THE SCREEN

SWIFT'S NOVELTY CARD

the test cards often shown as part of the display. They want to see how good their eyes are.

Instead of the usual IHTESXZ lines of the ordinary card, he decided to give them something to think about.

The text, in various size types, to suggest the test cards, reads: "Do you know that the smallest letter that can be seen by the human eye is five minutes of a circle. When a motion picture is taken the line of vision of the human eye is measured exactly so that the distance is the same when a Paramount picture is shown on the screen."

Like a cartoon series of Rube Goldberg's "It doesn't mean anything," but it sounds impressive and people pass on with the idea that there is something special about Paramount pictures.

The idea worked so well that other Paramount exploitation men are going to have similar cards made.

Teaser Postcards Work Again

Brian V. Vivian, of the Rialto, Anacortes, Wash., is the latest to report success with the out-of-town postcards.

J. A. Koerpel, of the Seattle Goldwyn exchange, wrote a card for the three-day showing of "The Penalty" and the later run of "Madame X" at the Rialto and had them mailed from Seattle on the theory that out-of-town mail counts for more than local delivery. It seemed to work for Vivian, for he issued a warning in his house program that the seats were all gone for Monday and they would have to hustle to get in Tuesday or Wednesday. Vincent supplied the addresses and the cards.

Came Because Warned Off

E. C. Loveridge, of the Rialto, Omaha, figures that the same instinct which causes men to try to pass doors with "No admittance" signs, would work in theatre advertising.

When he offered Charles Ray in "Forty-Five Minutes from Broadway," he was insistent that they try and make the matinee performances. He told them they would be comfortably crowded at night, and they were, because they turned out in droves.

A BOARDWALK RIDE FOR A BALLYHOO STUNT

This roller chair was the Superior Film Exchange's contribution to a recent Atlantic City parade. It won honorable mention from the judges and a lot of patronage for the Bijou, where the film was playing

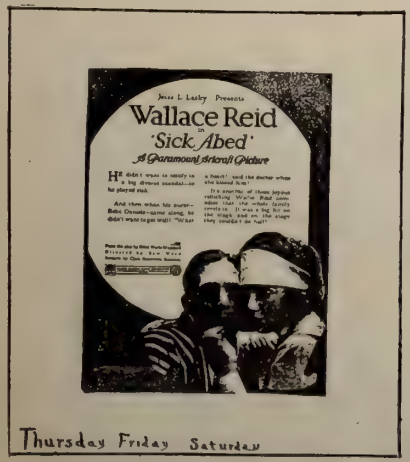
Try Gardner's Capital Window Card Suggestion

Gardner's Stunning Cards Are Made from Ad. Sheets

Harry E. Gardner, of the Rialto, Pueblo, Colorado, gets out some stunning home-made window cards through the use of trade paper ads, sheets from the fan magazines and the plan book. The scheme is so simple and so striking that any manager can make them and any manager who does not is overlooking a good business bet. The scheme is not new, for it has been offered in these columns before, but good ideas seem to be forgotten after a time, and Mr. Gardner's samples are well worthy of reproduction. Somewhere he dug up some cardboard printed across with light green stripes. He uses this largely in his work, pasting down the pictures cut from the trade papers, though scene stills would work as well. The example for Mary Pickford in "Pollyanna" is about 14 x 19, and

ONE OF GARDNER'S SAMPLES

carries what is evidently a page from a fan magazine, two small illustrations and a reproduced poster. The side bars are drawn in with india ink, and a corner piece is attached giving the house, attraction and date.



A SIMPLER DESIGN

For Elsie Ferguson in "Lady Rose's Daughter" he uses a pose cut from a trade advertisement and a clipping from another to give the text. Harold Lloyd is advertised by means of one of the blue and yellow on white page ads. The double page for "The Sea Wolf" was mounted on plain stiff board and finished up with a diagonal line across each corner, making a striking window card at no greater cost than the trouble of digging up an old box cover. Equally simple is the design for "Sick Abed." The advertising page is mounted on grey card, a line is drawn inside the margin and the days lettered in. A striking card for "Bringing up Father" is made by mounting the white and yellow figures from the Pathe ad on black card and lettering with white ink and a permanent card shows Lloyd and some of the other comedians frequently booked pasted to a narrow strip of card and stuck in one of the frames with "Smiles that make you happy. Frequently shown here." The things which can be done with old box covers and a lettering pen are limited only by the invention of the manager. The same boards can be used over and over again by recovering with wall paper. Get a few rolls of the solid colors, the satin stripes or mottled effects, remembering that too large a design will detract from the appearance of the cuts and kill the effect. If the sheet bends on account of the paste, wait until it dries and paste a sheet of newspaper on the back, which will draw it flat again. The lettering may offer some difficulties, but if you cannot letter yourself you can find some schoolboy who will letter your entire output in return for free admissions and take a glory in the task. Don't read this and forget it. Try out the scheme. You'll find it helpful and economical.

—*P. T. A.*—

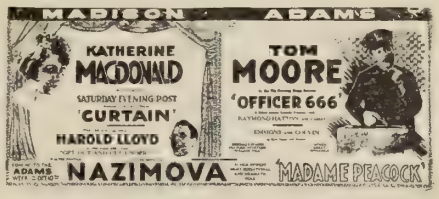
Tudor Theatre, Atlanta, Used Clock for Warner

This cut of the Tudor Theatre, Atlanta, shows another adaptation of the clock face idea for Warner in "One Hour Before Dawn." Dawn must come earlier in the south. In Omaha the clock face was set at four. Here it is three, and it may be daylight saving time at that. The lobby shows an effective use of the cutout from the 24-sheet. Anything unusual in front of the house will attract attention. You can use posters fifty-two weeks in the year and one poster will not attract much more attention than another. People will pass and look and forget, but the least deviation from the ordinary will be noticed. That clock face is something different. It is not very lovely, and it does not add to the picturesqueness of the display, but scarcely a person will fail to see it because it is different. They will catch the title, the title will suggest something unusual, and they will want to come and see what it is about. The wise exhibitor will plan to have some eye catcher each week. If nothing else offers, turn one of the posters upside down and people will strain their necks to read what would not attract them in a proper position. Don't let your lobby become merely a place of entrance. Make it sell tickets for you, and you will be that much ahead.

—*P. T. A.*—

Cross Page Display Well Cut Off by the Designing

Getting something a little different, Howard Pierce takes a cross page strip seven inches deep for the Madison and Adams, in Detroit, and splits the space in two by means of the design instead of the cus-



A CROSS PAGE SEVENS FROM DETROIT

tomary cutoff rule. The drapery design was primarily intended to emphasize the

HOW THE TUDOR, ATLANTA, USED THE CLOCK IDEA FOR "ONE HOUR BEFORE DAWN"

Dolled the Doorway with Dahlias for Miss Minter

title of Miss Macdonald's newest play, "Curtains," but it serves also to mark the limits of the space and keep Miss Macdonald from flirting with Tom Moore and his moustache, while the top and the underlines serve to hold the space together. Harold Lloyd gets a good showing because that face trade mark cut is so well established. This is one of the best trade marks being used and gets more publicity than any other mark we know of. It instantly connects with the Pathe star and it gets over. The entire space is an example of good planning and one of the best Mr. Pierce has given us. He does his own designing, and when he keeps away from too much hand-lettering, as he does in this, his results are good. We can understand the impatience of an artist-letterer who sees his stuff spoiled with clumsy type insertions, but it is possible to get the proper type effects if the printer is watched, and the result is always better than straight lettering.

—P. T. A.—

Hyman Gives Full Bill in Limited Sunday Ad.

Eddie Hyman makes much of his program of features, and sometimes as in the present example, he gives the full program, knowing that these features, as he presents

HYMAN'S FULL PROGRAM AD

them, pull business wholly apart from his screen features. The space is only a two four and a halfs, but by using a light letter for the special attraction, he avoids the appearance of crowding while giving to his announcement the full recital of the offering. He could have put all that in heavy lettering and would have killed his entire display, but by proportioning the size, he even has room for a vignette cut as well. He is doing some of the best advertising for the Brooklyn Strand that we can recall, and he does it every week and not merely now and then.

—P. T. A.—

Dahlia Prize Blooms to Help Mary Miles Minter

A rose by any other name would smell as sweet, and dahlias understudied for "Sweet Lavender" in the run of Mary Miles Minter at the Liberty Theatre, Colorado Springs. The flowers came from the celebrated Igo Dahlia Farm and the flowers were all lavender colored and prize blooms. Naturally the populace took an interest in

THE DAHLIA LOBBY OF THE LIBERTY, COLORADO SPRINGS

a display from the famous farm, so the newspapers mentioned the display, which brought the crowds down to the house, and once there, they were sold on the show. It is getting rather late in the season for flower displays, but put the cut in your scrap book and try it next year. It will work for any flower title, and at a pinch you can run it for a more general title as well. It makes a very effective display and the bright colors and sweet scents will add to the unusualness of the decoration, giving you three strong points of contact. In the meantime why not use small lavender sachets for souvenirs for this Minter production?

—P. T. A.—

This One Hundred Line Announcement Dominates

Here is an example of how a change in display will get attention. It is taken from a Chicago amusement page, largely made up of small spaces crowded with type. This display is only two-columns by 50 deep, and it covers two houses, the Woods and the Playhouse. Each gets only fifty lines, and yet the combination stands out. It is not a picture announcement, but it can be adapted to picture work, and if you have to fight a black page, this will stick out like a carpet tack in an unlighted bedroom. Boxing in the big fact will draw the attention and the oddity of the display will do the rest. Probably it will not work for long, because other houses will perceive its advantage and copy the style, but then it is merely a matter of going back to black stuff and once more you can hog the page until the copyists follow you in, when you can do something else. The best display is the different one, and it does not much matter what it is, so long as it comes up to that requirement. Keep changing to be different and you can sell.

CHICAGO'S UTMOST AND CHICAGO'S CHUMMIEST

"BUDDIES" WHISPER FROM THE WOODS

When Mr. Noah built the Ark some of the wise guys said it could not be did, but friend Noah (whatinhell's his last name) fooled 'em, went right on and Noah's Ark is as familiar today as the Selwyn "BUDDIES," DONALD BRIAN, PEGGY WOOD, RALPH MORGAN, CHICAGO'S UTMOST, and THE WOODS CIVILIZED PRICES, 50c to $2.50. DONALD, PEGGY AND RALPH will begin their 10th successful Chicago stay tonight. What more is there to say?

PLAYHOUSE NEXT SUNDAY AS A REGULAR 1ST CLASS THEATER

THE PLAYHOUSE on Michigan Avenue, same lobby as the Studebaker, will open as a first-class regular theater next Sunday night with the new Adolph Klauber comedy, "SCRAMBLED WIVES," with ROLAND YOUNG, JULIETTE DAY and the original New York cast. The new play is deliciously feminine, rather biting in flavor, yet pure as baking powder. THE PLAYHOUSE will be conducted on the same lines as the WOODS and CIVILIZED PRICES will always prevail—50c to $2.50. Seat sale begins tomorrow. Phone Harrison 4104

If These Pages Help You Why Not Send for a Copy of

PICTURE THEATRE ADVERTISING

Which gives you the foundation information about type, inks, paper, laying out, press work and all of the little points you need to know.

It costs only $2 the copy, postpaid, and any one of a hundred and more ideas will be worth the initial cost of the book.

Order today from the nearest address Moving Picture World, 516 Fifth avenue, New York City; Garrick buildnig, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

A Comprehensive Statement

Bruce Aspley, of Morehead, Ky., sends in a daily statement sheet to F. H. Richardson, along with a projection room report. The statement is one of the best we have seen, and we have no doubt but that you can obtain a copy by sending Mr. Aspley a stamped return envelope. It can be run off by your local printer and, if you desire, can be punched for loose leaf binding. If you have no adequate system of accounting, here is one ready made to be had for the asking.

News of the West Coast

By A.H.GIEBLER

Wedding in Filmland

Francelia Billington and Lester Cuneo were married recently at Riverside, Cal., and after a short honeymoon will take up their residence in Beverly Hills. Miss Billington, who has starred in both Universal and Fox productions, has just finished playing the feminine lead in a Ray Rockett production. Lester Cuneo, since his return from the war, has worked in Metro and other productions. Before joining the army Cuneo played heavy parts in the Harold Lockwood pictures for Metro.

Secret Marriage Disclosed

News of the marriage of Harry Carey and Olive Golden has just leaked out in Filmland, although the wedding actually took place several weeks ago. Mrs. Carey is the daughter of George Fuller Golden, a famous actor, and one of the organizers of the White Rats, a national actors' association.

Von Stroheim Married

Erich von Stroheim, producer, actor and author of recent Universal features, was married this week to Miss Valerie Germonprez, an actress.

Writer Heads Film Company

H. H. Van Loan, noted photoplaywright, has organized a company to produce films of which he will be the author. The new company, which will be known as the Golden State Motion Pictures Corporation, is capitalized for $500,000 and will begin production on its first picture in about sixty days, at San Mateo, Cal. The officers of the company include Joseph Brandt, president; H. H. Van Loan, vice-president; Frank Burt, treasurer, and J. B. Watson, secretary.

Educator Cinema Corporation

The Educator Cinema Corporation is a new film producing company just recently organized in Los Angeles and incorporated under the laws of the state of California. George Edwardes-Hall is head of the organization and John J. Pasztor is chief cameraman. Other officials of the new company are George D. Meiklejohn, E. E. Lott and A. A. Wittman.

George Bunny a National Star

George Bunny, son of the late John Bunny, accompanied by Walter Ackerman, scenario writer and comedy gag man, has arrived from the East to produce two-reel comedies, featuring George Bunny and written by Mr. Ackerman. C. A. Willat, president of the National, is sponsoring the enterprise.

A. P.'s First Run Theatre

The Mission Theatre, which will be ready to open to the public about November 12, has arranged for first runs of all productions made by the Associated Producers. The Mission was formerly the Victory Theatre, on South Broadway, and will be under the management of Robert E. Wells when the alterations are completed. The Associated Producers include Thos. H. Ince, P. Parker Read, Jr., Maurice Tourneur, Allan Dwan, Mack Sennett, George Loane Tucker and Marshall Neilan.

Back from Europe

C. Gardner Sullivan, noted scenario writer, returned this week to the Thos. H. Ince studios after five months' travel through Spain, Italy, France, Switzerland, Holland, Belgium, England and Scotland. Mr. Sullivan resumes his position as head of the Ince scenario department, and will put into scenario form several stories that were begun while he was in Europe.

Gasnier Returns to Coast

Louis J. Gasnier, president of the Astra Film Corporation, has returned from New York, where he went a few weeks ago to arrange for distribution of the Hamilton-White Mermaid Comedies. Mr. Gasnier also contracted to make a number of big features during the coming year, which he will personally direct.

Receives Token

Alex Troffey, who cut and assembled the Basil King production, "Earthbound," has received a handsome silver plate, bearing the inscription, "A token of our work together," from Mr. King.

New Publicity Director at Fox

Leo Pollock has been put in charge of the publicity office at the Fox studio, succeeding Carl Downing, who will go to New York after a few weeks' vacation.

Marcus A. Loew in Town

Marcus A. Loew, theatrical magnate, came to town recently and is stopping at Hotel Alexandria. Besides being interested in the Metro Corporation, Mr. Loew is also interested in a big new theatre building now under construction at Seventh and Broadway.

Productions Begun

"Mr. and Miserable Jones," from a Rupert Hughes story, has gone into production at Goldwyn under Director E. Mason Hopper. Helene Chadwick and Richard Dix play the leads.

"The Water Lily," by Gouverneur Morris, with Leatrice Joy as feminine lead, was begun by Director Frank Lloyd.

Roscoe Arbuckle has started "The Dollar a Year Man," under Director James Cruze. Lila Lee is leading woman.

On Location

Al Christie, with a company of players, including Dorothy Devore, Fay Tincher, Helen Darling and Harry Edwards attended the big Cotton Carnival at Bakersfield, Cal., this week, taking a number of scenes to be used in a coming Christie comedy.

Irvin Willat and his players in "Partners of the Tide," are in San Francisco, making scenes for the production.

The Mary Pickford company, with Director Frances Marion, are at Carmel-by-the-Sea, making the final scenes for "The Flame in the Dark."

IF THE FELLOW IN THE CENTER HAS A PURPLE SUIT WE'D SAY HE WAS THE BEGGAR—FOR KISSES

Variety of scenes taken from "The Beggar in Purple," which will be released by Pathe and which features Leonard Shumway and Betty Blythe

Rubbernecking in Filmland

Apartment Radiators Help Super-Sunshine Drive Away Goose-Flesh in California

By GIEBLER

WE'VE had quite a lively week in Filmland. A number of important people have burst upon the scene; there have been two parties, three weddings, a rain sform and snow in the mountains.

The list of arrivals includes Oliver Morosco, Marcus Loew, Joseph Engel, Robert Brunton, Louis J. Gasnier, Nazimova and William E. Keefe.

Mr. Morosco has come out to the West Coast to start the wheels grinding on the Oliver Morosco production by directing the first film personally. "The Half Breed," one of Oliver's biggest stage successes, will be the first play to be filmed, and Bill Desmond, who made the hit of his young life in the speaking version of the story, will play the lead in the picture.

Marcus Loew is here to speed up the carpenters who are building his new theatre at Seventh and Broadway—to see how things are going at the Metro studio, and get a Loewdown on the local situation generally.

Other News in Brief

Joseph Engel, general superintendent of the Metro studios, who has been in the East on business connected with his organization, accompanied and personally conducted Mr. Loew to the Coast.

Robert Brunton returned from a three weeks' business trip to New York, the details of which I am promised later. Louis Gasnier was also away for three weeks in the interests of the Hamilton-White Mermaid comedies, which seem to be making somewhat of a stir in exhibitor circles.

Nazimova returned to start production on her new film, "Aphrodite." Bill Keefe, who has been away a long time, first in Portland making comedies, then over in Japan and then in New York, says he has come home to settle down, and it's about time. Bill is one of the greatest gadabouts in the movies. He has made thirty across-the-continent trips, and has been in Europe twice in addition to the jaunt to Japan during the last few years.

Orange Blossom Stuff

Now for the orange blossom stuff. Erich von Stroheim and Valerie Germonprez are now one. Francelia Billington and Lester Cuneo have agreed to co-star in the drama of life till death do them part. Harry Carey and Olive Golden, daughter of George Fuller Golden, well-known actor and founder of the White Rats, have been fitted with a set of double matrimonial harness.

The rain storm gave us a fraction less than half an inch of moisture.

Those of you, dear readers, who live in the East and other parts where rain is no rarity, may not at the first glance be able to see why a shower should be classed as movie news. But if you lived out here in the land of eternal sunshine and continual summer, and had to wait for the big rains of the winter to start before the apartment house people turned on the heat, you would understand just what precipitation means in our young and goose-bumpy lives.

I can speak from personal experience about only one of the parties that was pulled off this week. A previous engagement and a previous party prevented me from attending the swell swaree staged at Jack Conway's house in honor of Misha Gutorson, musical director for Sid Grauman's theatre.

I understand, however, that a most scrumptious time was had by all, and that the festivities continued with unabated fervor and fury until a late hour, and that the reputation of Jack Conway as a host is written large on the memories of all those who remember.

De Haven Party a Delight

I attended the party given by Mr. and Mrs. Carter De Haven upon the occasion of their taking over the Charlie Chaplin studio, simply because it came first and not through any feeling of favoritism. If I had been tipped off in time I would have made the necessary gastronomic reservations for Jack's affair. One of the deepest regrets of my life is that I did not know that lightning was going to strike twice during the same week.

However, we can't have everything. The De Haven party was a delight. The company was a noble one, being composed for the most part of ladies and gentlemen of the press. The food was perfect from crab cocktail to coffee, and the chicken as tender as my heart—after the cellarette was unlocked; the liquid nourishment—a wine skin on the desert, the shadow of a rock in a weary land, balm of Gilead to thirsty souls, surfeited by many moons of bellywash.

There was a jazz band controlled by psychic influence, with Sid Grauman as the human ouija board. All you had to do was to think of a tune, tell Sid the name of the piece, and he would communicate telepethically with the leader of the band and the music was forthcoming. If at times the mental wires got crossed and we got something else, we did not mind. What is a little thing like an erronious air between friends?

The De Haven gathering was in the nature of a studio warming, and as such it was an unqualified success, and as a warmer of the cockles of the heart and a stimulant to good feeling and good fellowship, it was more than that.

Buster and Comedy

I went out to the Buster Keaton studio this week, shook hands with Lou Anger, general manager of the plant; Jean Havez, who writes the Keaton comedies; Joe Mitchell, assistant to Jean and gag man of the organization, and watched Buster and Eddie Cline, his director, doping out a comedy with a bank as a background and Virginia Fox as leading lady.

I also picked up a lot of information about actors' fan mail and the high cost of comedy pants. Buster was working in a comedy where he takes the part of a bank clerk who is in love with the president's daughter. Of course, he has to be dressed very nifty for a part like that, and he had on a pair of trousers that had been made for the occasion. They were very nice roomy trousers. I think the tailor that made them must have learned his trade at a balloon school; they looked like they had been cut from a baby blimp pattern.

Buster was not so happy in his new pants, however.

"Look at 'em," he said. "Would you think they cost twenty-two dollars?"

I was astonished.

"It's a fact," said Buster. "Wait, I'll prove it. Hey, Eddie!" he called. "What did these pants cost?"

Very Poor Support

"Twenty-one bucks," said Eddie Cline.

Buster was pained.

"Why, I've just told the man they cost twenty-two," he said. "How do you get that way?"

"Oh, well, make it twenty-two," said Eddie. "What's a dollar more or less in the cost of a comedy?"

Buster was not satisfied.

"Wait, I'll ask Jean," he said.

"Nineteen," said Jean.

Buster threw up his hands. "That's the kind of support I get," he said. "Let's talk about something else."

Eddie Cline has got the high cost of clothes scotched and a double bow knot tied in the tail of the profiteers when it comes to directors' costumes. He was wearing a set, or suit, or suite, or whatever it is they call 'em, of "coveralls," a kind of a teddy bear outfit that cost $3.75 for the whole works.

Matter of Class, Not Cost

Eddie told me it was not so much a matter of cost as of class in his case.

"You see, a director has got to have something distinctive in the way of a costume to set him apart, otherwise folks might think he was an actor, or the manager of the studio or something unimportant like that. Some directors wear puttees, some wear owl glasses, others wear trick hats, and as I didn't want to copy anybody, I had a celebrated art clothier from Paris, Texas, design this costume. It's quiet, modest, distinctive and inexpensive."

Everybody who has ever read any press agent stories knows what a problem fan mail is to the stars. Knowing that Mr. Keaton was one of the few stars who insisted on answering his fan mail personally, I thought it was a good chance to get some dope on the subject.

"Yes, fan mail is quite a problem," said Buster. "But we can't refuse to gratify the wishes of our admirers who write us letters."

"How many fan letters do you get each week?" I asked him.

"One," he replied. "All the year round. If they don't come regularly, I write a few myself to keep up the average. You see, answering my letters from my many admirers has got to be such a habit with me that I would be lost without the pleasant occupation of corresponding with people who are uplifted and made better by my work on the screen."

After this Buster kindly consented to pose for a picture, seated at his desk autographing a photograph of himself for an admirer in Lickskillet, South Carolina, who had asked for his picture along with a request for complete information as to what steps to take to get a job in the movies.

I have not enjoyed a visit anywhere as much as I did the trip to the Keaton studio for a long time. It was all comedy from beginning to end. No wonder the organization turns out funny films, they think and live and breathe comedy all the time.

Ask "Sam" Zierler

President of the Commonwealth Film Corporation of New York, the largest independent film exchange in America—why he bought "THE INVISIBLE RAY," the most astounding serial ever filmed. Ask him how many competitive serials he saw. Ask him what he thinks of the action, thrills, suspense, romance, punches, drama and holding power of "THE INVISIBLE RAY." No man in the industry has anything on Sam Zierler when it comes to picking the goods that "make good." As former exchange manager for one of the largest film companies in the world, Sam Zierler has seen more, and knows as much, perhaps more, about serials than any other film man in the game. With these facts before you—ask him—

Why He Bought "THE INVISIBLE RAY"

Featuring Ruth Clifford and Jack Sherrill

Incidentally, just ask him what he thinks about the exploitation prepared for "THE INVISIBLE RAY." Ask him about the sensational newspaper advertising, the screaming posters, lobbies, and sensational publicity that goes with this serial. He will tell you that a fortune has been spent on this serial, exploitation and accessories to enable Exhibitors to get the money for 15 straight weeks. Mr. Zierler bought "THE INVISIBLE RAY" for the State of New York, including Greater New York and Northern New Jersey. Bookings are now being arranged in this territory by the Commonwealth Film Corp. at 1600 Broadway. For bookings in the Buffalo territory—

Ask Fred Zimmerman

Zierler and Zimmerman know serials, and because they *know*, they bought "THE INVISIBLE RAY" with RUTH CLIFFORD and JACK SHERRILL. It's the super-serial of the season, destined to sweep thousands of patrons into theatres, and bring them back every week for 15 straight weeks. Other important territory still available. Write or wire us for complete information, prices and terms.

JOAN
FILM SALES COMPANY INC.
33-WEST 42ND STREET, N.Y.C.

Around the Film Exchanges

MINNEAPOLIS

Frank "Yip" Owens, veteran Minneapolis ball player is now selling feature films in the Twin Cities for the Select Exchange, according to an announcement by Manager Jack O'Toole.

C. A. Gordon, former vice-president of the Vanity Fair magazine, has joined the sales force of the Minneapolis Pathe branch, it was announced by Manager Charles W. Stombaugh. Mr. Gordon was recently representative for Universal in the New York territory.

S. A. Louis of the Rialto Theatre Supply Co., has returned from a vacation in Montana. Mr. Louis reports business as excellent in the mountain territory.

Roy Cummings, manager of the Majestic, Orpheum and the Grand Opera House, at Oshkosh, Wis., is negotiating for the control of the string of houses in Wisconsin owned by the late Charles Pacinic at Kenosha, Wis.

Manager J. F. Cubberley of the Minneapolis First National Exchange recently staged a spectacular stunt in filling an order. Early in the morning of the day "Go and Get It!" was to be run by Manager Jerry Hines of the Gem Theatre, Pipestone, Minn., it was discovered that the film had not been shipped and that the last train for the day stopping at Pipestone had left. Mr. Cubberley chartered an airplane and sent Booking Manager Joseph Garrison to Pipestone. The feature was exploited and the film, which arrived in time for the afternoon showing, did a tremendous business through the novel exploitation stunt.

SAN FRANCISCO

Gets New Exchange Site

The Metro Pictures Corporation has secured a lease on the quarters at 247 Golden Gate avenue, now occupied by the Western Poster Company and will move from the present quarters on Jones street about the first of the year. A large addition will be built to the structure now on the site to house the shipping, inspection and poster departments. The present building will be remodeled and transformed into one of the finest exchange homes on Film Row. Fred W. Voigt is manager of the local branch.

Selznick Managers Switch

Harry D. Goldberg, for several months in charge of the local office of Selznick has been transferred to the Los Angeles branch; E. C. Mix, formerly of Los Angeles, has been placed in charge of the Salt Lake City office, and T. C. Malcolm, for some time in charge of the latter, has been transferred to San Francisco. Mr. Malcolm is no stranger here, having been with the General Film Company about six years ago.

Harry Oviatt Returns

Harry Oviatt, at one time local manager for Pathe, but more recently representing the Bray Studios in the field out of Chicago, is now handling short subjects for Golden Gate avenue, now occupied by the G. C. Parson, manager of this branch, recently motored to Los Angeles with A. S. Aronson, Western division manager.

BUFFALO

Kimberly Succeeds Allen

"Bill" Allen, local Vitagraph manager for over six years and one of the most popular film men in the state, will leave the Buffalo office Monday, November 1 to assume the management of the Toronto Vitagraph exchange. He will be succeeded by J. E. Kimberly, now manager of the Buffalo Pathe office, who is now "learning the ropes" at the Vitagraph headquarters. Mr. Kimberly's successor has not as yet been named. This switch in local exchange circles came as a distinct surprise and has been the talk along Film Row for several days. Mr. Kimberly is an officer of the Buffalo Motion Picture Exchange Managers' Association.

Smith Leaves Robertson-Cole

Another resignation burst out of a clear sky this week, when P. H. Smith, severed his connection with Robertson-Cole. He resigned Friday, October 22 and left immediately for New York with Mrs. Smith. District Manager Fred Sliter appointed Ray Powers to take charge of the office temporarily.

Erdman Visits Home Town

George W. Erdman, division manager for Select Pictures Corporation, visited his old home town the week of October 18 to get acquainted with the local Select Exchange officials. He received a big welcome along Film Row. Mr. Erdman was closely identified with the industry in Buffalo in the old days, he being manager of one of the city's first theatres, the Bijou Dream.

Zimmerman Buys Carload

Fred M. Zimmerman, president of Nu-Art Pictures, Inc., visited New York the week of October 18, where he purchased the state rights north of Westchester county of "Headin' Home," the Babe Ruth feature; "Keep to the Right," the Equity special; "Voices," a Victor Kremer production; "The Rich Slave," Edith Taliaferro; twelve new Billy West comedies, "The Invisible Ray," starring Jack Sherrill and Ruth Clifford, twelve Frazee comedies and "The Blazed Trail," a series of two reel stories. In Albany Mr. Zimmerman booked "Whispering Devils," at the Clinton Square Theatre. Mr. Zimmerman called a meeting of the Exchange Managers' Association at the Hotel Iroquois, Monday, October 25 to discuss the poor transportation service being given exchange men at present. Mr. Zimmerman is president of the association.

Fitzer Gets Lobby Display

Ben Fitzer, who has an exchange in the Palace theatre, has received an elaborate lobby display on "Madonnas and Men," which when placed in front of the office, was the means of stopping the traffic in the street. Ben reports business good.

Ben Davis Visits Buffalo

Ben Davis, service manager of the New York First National exchange, was in Buffalo and surrounding territory this week, boosting exhibitor exploitation. Eddie Hayes, city sales manager, reports the Drohen, Dunkirk, and the Ohman Theatre, Lyons, new members of the F. N. franchise family.

Installing Screening Room

The Select Buffalo branch is making arrangements for a big screening room in the basement of the new building at 257 Franklin street, where Manager A. W. Moses is installing a number of theatre seats and two projection machines. Andy Sharick, special exploitation representative, put over a column story in the Buffalo Commercial on the visit to Buffalo of District Manager George Erdman.

DETROIT

Disposes of Exchange

Joe Herwitz has disposed of his exchange to the Independent Master Films, and has returned to New York City. Joe came here about four years ago as a Universal salesman and gradually worked into the state rights business. His first big success was "Mickey." The Independent Master Films, Inc., of which W. B. Seifert is manager, owns the Neal Hart franchise for Michigan as well as for the Tuson two-reel westerns being released by the Capital Film Co. In addition the Independent has a great many other short subjects and features.

Recent division managers in Detroit have been; George Erdman, Select; Clayton Sheehan, Fox; Harry Ross, Paramount; E. M. Tarbell, Vitagraph; Mr. Shrader, Pathe; and Fred Sliter, Robertson-Cole.

George Rowell, formerly with Paramount and Fox, is now associated with Metro as special representative in the state.

Herbert Traver is the Detroit manager for United Artists, succeeding Robert L. Curry, who has returned to the east and who plans to enter the acting side of the business.

A new theatre is being erected in Niles, Mich., by John Bauman. It will seat over 1,000, and be ready for opening about Dec. 1st. John Bingemer, formerly with Balaban & Katz in Chicago, will be the house manager, and he is planning to present pictures very elaborately.

BALTIMORE

Exchange Notes

The Universal offices in Baltimore are now located in the Palmore & Homand Building, 420 East Lexington street. Mike Siegel is Baltimore Universal representative and his assistant is Frank Brickner.

B. L. Mendelson, Realart representative in Baltimore, introduced Melville E. Maxwell, special representative of that company, of New York, to several Baltimore exhibitors recently when the latter visited that city.

M. Courtney Jenkins, otherwise known in this territory as "Make It Plain" Jenkins, has now become associated with the Exhibitors' Film Exchange of Washington, D. C., of which Abe Dresner is manager. Mr. Jenkins makes it plain why the films he sells are so good.

Sturgess in Ottawa

A recent visitor in Ottawa was William Sturgess, manager of the Imperial Theatre, Toronto, Ontario, who was attending the annual fall ceremonial of the Shriners of eastern Canada.

News in Brief from Everywhere

DETROIT

Two New Theatres

Two new Detroit theatres opened the past ten days. One is the Holbrook at Russell and Holbrook avenues, seating about 1,000. The owner is Ruby Fisher and this is his first theatrical venture. His prices are 10 and 20 cents and he will have a daily change of pictures. The other house is the New Victory on Grand River avenue, managed by Harry Goldstein. It seats 1,000 and is very pretty and complete throughout. Mr. Goldstein is establishing a policy of four changes weekly.

Franchise Holders Meeting

Arrangements have been completed for a meeting in Detroit at the Hotel Statler, Thursday, November 4, of all the sub-franchise holders of Associated First National Pictures of Michigan, to perfect the new state organization with the election of officers and directors. Letters urging every new member of Associated Filst National in the state to be in attendance at this meeting have been sent out by Harry Scott, manager, and it is expected that the representation here will be 100 per cent. The business session at the Statler will take place immediately following an impromptu spread at 12 o'clock noon on November 4.

Lease Iris Theatre

Fitzpatrick and McElroy have leased the Iris Theatre in St. Johns, Mich., from Messrs. Smith & Riesau. This gives this enterprising circuit a total of sixteen theatres in the state of Michigan.

Associated Announces Sales

E. A. Crane, Detroit resident manager for Associate Producers, announces having sold his first two pictures for week showings in Detroit. The first Homespun Folks has been contracted for by Tom Ealand for a week at the Regent and a week at one of his downtown theatres. John H. Kunsky has booked "The Leopard Woman" for a week.

Purchase Interest in Princess

Angell & Codd, who now operate theatres in Niles, Owosso and Adrian, have purchased the controlling interest in the Princess Theatre, Buchanan. Mrs. Whitman will continue to manage the house.

New Theatres for Maryville

Herb Weil, of Port Huron, head of a company operating five theatres in that city, reports that new theatres are to be built in Maryville and Port Huron. The Port Huron new house will seat 1,600, while the Maryville house will seat 600 with a capacity later of 1,600. This latter town is just being built. C. Howard Crane, who had just returned from Detroit, will design the new theatres.

Purchases Rights to Jans Picture

John H. Kunsky has purchased the Michigan rights to the Jans picture "Madonnas and Men." He will give it an elaborate presentation at the Madison Theatre starting October 31, where he expects it to remain for at least two weeks.

Crump's Theatre Opens

Crump's Theatre, Columbus, Ind., closed months while extensive improvements were being made in the interior, was formally opened to the public last week, more than 3,000 people attending the opening attractions.

Beautifully redecorated and refurnished throughout, the theatre, with its many hundreds of lights, made a most attractive appearance. Adding to the beauty of the decorations were many floral designs, the gifts of moving picture exchanges and Columbus business firms. Among the exchanges sending flowers were Pathe, Realart and Select of Indianapolis.

Files Suit Against City

John Ryan, proprietor of the Indiana moving picture theatre at Anderson, Ind., has filed suit against the city of Anderson and the Union Traction Company, asking damages in the sum of $2,500.

According to the complaint, a city light wire, convoying electricity into the moving picture machine in the theatre, in September, 1918, came in contact with a trolley wire and instantly an explosion occurred in the operating booth. The projection machine was ruined, it is alleged, and the operator narrowly escaped being killed by electricity.

Urges Censorship Institution

A national censorship for moving pictures was urged by Harry J. Loose, a member of the detective bureau of the Chicago police department, in address this week to about 500 residents of Elkhart, Ind., at a meeting in the Elks Temple. The address was given under the auspices of the Elkhart Chamber of Commerce.

In emphasizing the necessity of a censorship, Mr. Loose declared that many crimes, especially among the youth of the nation, had been inspired by the moving picture shows. He said the mothers would make the best censors because they could best judge the kind of offerings their children should see. He also referred to the censorship in Chicago and told of its workings in that city.

Royal Theatre Reopens

After having been closed for three weeks while repairs were being made, the Royal Theatre, Newcastle, Ind., which was recently bought by C. L. Branigan and William Conner, of Marion, Ind., was reopened to the public on Monday night. New projection machines and a new ventilation system has been installed in the building in addition to numerous other improvements. The theatre under the new management will operate under an eleven cent admission in the afternoon and eleven and twenty-two cents in the evening.

SAN FRANCISCO

Frolic to be Enlarged

The Frolic Theatre, under the management of Robert Abrahams, has proved so successful that arrangements have been concluded, whereby the house will be remodeled and enlarged. The present lease expires in 1923, but this has just been extended for thirty years, including a lease on an adjoining store, which is to be razed. William Cutts, general manager of theatres for Universal, arrived here recently to confer with Robert Abrahams and C. A. Nathan, local representative of the film company. Unique lobby displays have done much of late to attract attention to this house, a recent one in connection with the showing of "Once a Plumber," including the employment of a tinker, who mended pots and pans free of charge.

Poster Company to Move

The Western Poster Company, now located at 247 Golden Gate avenue, will move next month to 117-119 Golden Gate avenue, into the quarters now occupied by G. A. Metcalfe. The latter will move his supply business to his own building on Turk street, near Leavenworth, now nearing completion.

Back from Trip to Chicago

A. N. Jackson, secretary and treasurer of the Crescent Theatre Corporation, has returned from a hurried business trip to Chicago. This firm, which conducts several theatres in San Francisco, is planning to erect houses at Fresno and Visalia.

Organ Being Enlarged

Having enlarged the New Mission Theatre, Messrs Kahn & Greenfield are having additions made to the Robert-Morton organ with the idea of making it one of the finest on the Coast.

Lack of Orchestra No Drawback

The T. & D. and the U. C. Theatres of Berkeley are being operated without orchestras, following demands for more pay, and business at neither house has shown a falling off as a result. These theatres each have a seating capacity of about 2,000. The U. C. Theatre is making use of a Robert-Morton organ with player roll attachment.

Operators Give Ball

The eighth annual movie ball and Mardi Gras of the San Francisco moving picture operators' union was held at the Exposition Auditorium on October 16 and netted the sick benefit fund a handsome sum. The committee on arrangements was composed of Herman Lubfin, chairman; Frank Love, Ed. Jones, Jack Van Sleet and President Anthony L. Noriega.

Hold Motion Picture Luncheon

The California Industries Association held a "motion picture" luncheon at the Palace Hotel, San Francisco, on October 13, with more than five hundred in attendance. A. W. Scott, Jr., president of the Pacific Studios Corporation, which is erecting a large plant at San Mateo, was the keynote speaker. Other speakers were H. H. Van Loan, author of the "Virgin of Stamboul," Frank Burt and G. H. T. Jackson.

BUFFALO

Hornell Theatre Robbed

Yeggs exploded three charges of nitroglycerine in the safe in the box office of the Shattuck Theatre in Hornell, N. Y. early on the morning of October 18 before they reached the interior. The theatre is only a few doors away from police headquarters. The burglars rifled every nickel from the safe, even taking all the checks, records and receipts. There was more than $2,500 in the safe at the close of the night performance,

but Treasurer Frank Gardner became worried after locking up and went back to the house and removed about $1,000.

Operators Stage Ball

The Motion Picture Operators' Union of Buffalo gave a ball in Eagle's hall, Thursday evening, October, 28, which was well attended by exhibitors, operators, exchange men and others identified with the film industry.

Big Jump in Admissions

J. S. Burnham, new owner of the Bertis Grand in Auburn has raised his admission prices from five and ten cents to 25 and 50 cents, which is "some" jump. He has added a ten piece orchestra and booked a number of super-productions and is putting over the boost in excellent shape. "The Idol Dancer," was the first attraction under the new scale.

Savoy, Syracuse, Reopens

The new Savoy Theatre in Syracuse has opened its doors again after being closed for some time for alterations and it sure is a pretty place to see a picture in. Its attractive entrance and foyer, with new drinking fountains, delicately tinted walls, its easy-to-enter aisles, where formerly one had to climb stairs, its comfortable chairs, its new $10,000 organ and the artistic stage settings all combine to make it one of Syracuse's most attractive motion picture palaces. The opening attraction was "Madame X."

Buys Two Albion Houses

Charles Husband has purchased the Temple and Family theatres in Albion, N. Y. Mrs. Jensen formerly owned the Temple and Gus Revelas owned the Family. Mr. Husband is a Union City, Pa., resident.

Purchases Glens Falls Theatre

Ollie Stacey, manager of the Majestic Theatre in Albany, has purchased the Empire Theatre at Glen Falls from Lew Buettner. Motion pictures and vaudeville will be the policy of the house under the new management.

Walker to Open New House

John Walker, at present operating the Lincoln Theatre in Schenectady, N. Y., will open a new house in the same city on Thanksgiving day. The theatre, which has not as yet been named, will have a seating capacity of 1,800.

Buys Port Henry Theatre

T. J. McCarthy has bought the Empire Theatre at Port Henry, N. Y. Mr. McCarthy also owns the Liberty Theatre in the same city.

Hustling Green, N. Y., Exhibitor

Ralph Gillette of the Wilford Theatre, Greene, N. Y., is a bright example of a hustler who makes everything fish that comes to his net. As evidence of his progressiveness or rather the success that has crowned his achievements, he has just purchased a new Packard Twin Six. Greene is a town of about 2,000 population and Mr. Gillette has a theatre with a capacity of 250. He runs six nights a week, charges ten and twenty cents, runs all the best pictures and packs 'em in. He has a splendid mailing list and gets out a monthly program that could not be duplicated in many larger towns.

Start Nickum's New Gem

Charlie Nickum's new Gem Theatre at First and State streets, Olean, N. Y., will be open for business before the holidays. Building operations have been started.

Western New York Notes

D. Stoll has bought the Abbott Theatre in South Buffalo from J. H. Smith.

M. Dolan has taken over the opera house in Carthage, N. Y.

N. Kornblite of Binghamton who has been on the sick list has recovered.

Sol Katzick has bought the Seymour Theatre in Syracuse. This is a small suburban house.

Charlie Smith of Hornell is spending $20,000 on remodeling the Shattuck Theatre.

PHILADELPHIA

Given Testimonial Dinner

A testimonal dinner was given Friday October 22, at Boothby's Cafe, to Ben Amsterdam of the Masterpiece and Equity, Lew Bache, of the First National and A. Luchesse, a pioneer film exponent, for their generous aid given during the last Atlantic City convention this summer. These gentlemen who were responsible for the appearance of the movie stars, Clara Kimball Young, Mildred Harris Chaplin and Anna Luther, were presented with an engraved copy of resolutions thanking them for their generous efforts toward making the annual convention a big success.

American Changes Hands

The American Theatre on Girard avenue, has been purchased by a party of Philadelphia bankers who will completely alter and decorate the building. No expense will be spared to make this one of the finest theatres in this city. The new name now ready to decorate the front in large illuminated letters will be the "Aster."

Appointed Censor Member

Henry Starr Richardson, former county commissioner, has been appointed a member of the board of motion picture censors by Governor Sproul. Mr. Richardson will become secretary of the board, succeeding Dr. E. P. Oberholtzer, of this city, who becomes director of film censors. He will have a general oversight of inspectors necessary in carrying out the board's orders.

Reports Fair Business

W. J. Hagerty, the live wire publicity and exploitation manager for Masterpiece and Equity Pictures Corporation, states that business has been only fair, which is good considering the general conditions here. Furthermore business will have to be made in the future by concentrating all of one's efforts in that direction.

OHIO

Palace to Open Soon

Hoffman's Palace Theatre, a beautiful new theatre, located on East 101st street, Euclid avenue, will open the fore part of November.

This theatre is the first of several projected for Cleveland by Hoffman Brothers. It contains about 1,600 seats all on one floor.

Valentine Changes Policy

Loew's Valentine Theatre at Toledo has changed its policy. In the future all pictures will be presented for an entire week each and only big productions will be shown. A large orchestra has been installed and the admission prices have been raised 5 cents all around.

Presents Old Time Show

Loew's Stillman Theatre presented an old-time movie show the week of October 24 in conjunction with its regular program. It consisted of an old one reel photoplay, an illustrated song and a comedy of ten years ago. It was a decided novelty and made a hit with patrons.

PITTSBURGH

Grand at Sharon Opens

The latest addition to the list of picture theatres in Sharon, Pa., was thrown open to the public Thursday, October 14, with "Sundown Slim," a Universal production, as the attraction. The Grand has a capacity of 700 and is owned by the Alpha Motion Picture Company, which company also operates the Luna and Alpha theatres in the same town.

A speedy job in the construction line was done on the Grand. Work was started July 15, and just three months later the house was opened. The general manager, F. E. Young, was on the job all the time and kept things on the go.

Cohen Buys Duquesne Theatre

Samuel Lourie has sold his Duquesne Heights Theatre to A. W. Cohen, the new owner having taken charge October 15. Cohen is a newcomer to the business, but he is a hustler and will undoubtedly make a success of his venture.

Main to Open Thanksgiving Day

The new Main Theatre, now in course of erection in Sharpsburg, is rapidly nearing completion and present indications are that it will be ready for opening about Thanksgiving Day.

This house is being built by the Western Pennsylvania Amusement Company, of which H. Goldberg is general manager. It will have a seating capacity of 500 and will be modern in every respect. This will be the fifth house in the chain operated by this corporation, the others being the Avenue, Fifth avenue, Pittsburgh; the Regent and Grand in Beaver Falls, and the Grant in Millvale. The company is also building an 800-seat house in Braddock, which will be completed about the first of January.

Singer Acquires the Pastime

N. Singer has taken over the Pastime Theatre, Herron avenue, Herron Hill, Pittsburgh, formerly owned by E. Kwall. The new owner has secured the property also, and on May 1 next will enlarge the house from its present capacity of 240 to 600. For the present the house will be managed by Isidore Mandelblatt.

McClintock in Town

Charles McClintock, director of exploitation of the Selznick Corporation, was in Pittsburgh recently, conferring with Manager Safier, and meeting the exhibitors of this section with a view of publicity and exploitation. Mr. McClintock is a Pittsburgh boy, having gained his experience in publicity on the newspapers here.

Standard Buys Serials

The Standard Exchange, Pittsburgh, has been known as the house of comedies, but now it is rapidly being changed to the house serials. They have bought no less than four chapter plays in the last few weeks and have options on several others.

Shorts

Ed. Kelley, formerly of the Detroit office, is the latest addition to the road force of the Goldwyn Exchange.

Manager Stern, of the Pittsburgh Universal, had an attractive lobby display for the Columbia Theatre on the occasion of the first showing of "Pink Tights."

Max J. Haskell is in Pittsburgh from New York, for the purpose of screening the Doraldina picture, "The Woman Untamed." He is making his headquarters at 1010 Forbes street.

Harry Michelson, salesman for the Universal, who was operated on for appendicitis five weeks ago, has fully recovered and is now back on the job again.

BALTIMORE

Enlarged Colonial Reopened

The enlarged and remodeled Colonial Theatre, Gay and Washington streets, which is under the management of J. A. McLaughlin, was reopened to the public on Saturday, October 23. The new addition which cost about $20,000, was built after the plans of John Freund and the construction work was done by the Craig Engineering Company. The interior decorations are of old rose and gold and the remodeled structure measures 160 by 30 feet. The seating capacity has been greatly increased, being now, according to Mr. McLaughlin, 490 seats.

Durkee Building in Wilmington

A new moving picture theatre with a seating capacity of 1,300, which will measure 75 by 100 feet, is now under construction in Wilmington, Del. Frank H. Durkee, who operates the Palace, Schanzes, Electra and Metropolitan theatres in Baltimore, with Col. Millard F. Tydings, speaker of the last legislature in the House of Delegates, and Dr. Thomas Smith, of Wilmington, are back of the project. The Pompeian style of architecture is used in the design. An organ and orchestra will furnish the music and the playhouse will be named the New Parkway. According to the present plans, the new theatre will open in February.

SOUTHERN STATES

Charlotte, N. C.—Cameron Price, general manager of Hygrade Pictures Corporation was married on October 20th to Miss Jene Sponge, a prominent society debutante of Charlotte.

New Broadway Manager

T. W. Ritch has been made manager of Craver's Broadway, Charlotte, succeeding S. W. Craver, who goes to Durham to handle the Craver houses, the Broadway, Paris and Strand.

A New Studio

The Art Cinema Producing Company now has a studio here, specializing in advertising film, industrials and art titles.

Caldwell Visits Charlotte

Fred Caldwell, president of the Union Label Film Company, with studios in Los Angeles, together with his business manager, R. H. Rhoen, recently visited Charlotte with a view to locating their studios here, transferring from the West Coast. Charlotte's location, within easy distance of both the ocean and the mountains was considered the logical location and some definite announcement will be made upon Mr. Caldwell's return to the West Coast.

Select Opens Exchange

Select has just opened their Charlotte exchange. W. W. Webster being in charge and George V. Atkison, for five years with Pathe, will cover the Carolina territory.

New Exchange Manager

M. W. Davis, formerly sales manager of the Charlotte Paramount exchange, has been made manager of the new Realart office. H. C. Cassell, Jr., succeeds Davis at Paramount.

RICHMOND

Lyric Has Big Opening

The Lyric, Richmond's newest motion picture house, another, Jake Wells theatre, was formerly opened on October 9th, and with the personal appearance of many notables in film circles, and also the presence of Thomas Meighan, the event was one that attracted a great deal of attention in Richmond. There were 2,500 more paid admissions to the Lyric that day than were paid to the State Fair, in progress at the same time. More than one hundred and fifty wires of congratulation were received by Mr. Wells.

Besides making an appearance at the theatre, Meighan during his stay in Richmond spoke to the Boy Scouts, to the Kiwanis Club and made an appearance at two other theatres during the day.

ATLANTA

Erecting Modern Theatre

Albert Sotille, of the Pastime Amusement Company is erecting a new motion picture house here which will seat twenty-three hundred and will be one of the largest and most modern in the South. Complete nursery for children, smoking and lounging rooms, and ladies' parlors will be features which will receive distinct attention in the new theatre. It will be completed about January 1st.

Notes of Interest

C. E. Danforth, architect for the Loew southern interests, announces that Loew will build a new theatre in Birmingham in the near future to seat 3,500.

Scenic Film Company, heretofore doing only commercial work, has a new release on the market, "Scenic Ticklers," one of the comedy "topics" variety of releases, to come out every week. It is being released through Salley Films, Inc.

CANADA

Peck's Mother Injured

Raymond S. Peck, manager of the moving picture producing bureau of the Department of Trade and Commerce, Ottawa, Ontario, hurried to his home in Chatham, Ontario, on October 16, after receiving word that his mother had sustained a fractured hip in a fall. It was only a few months ago that she broke her arm under somewhat similar circumstances.

Strand Float in Parade

A feature of the big Safety First Parade which was held in Ottawa on October 14 was the Strand Theatre float which was arranged by Harry Pomeroy, manager. The decorated truck was a distinction in that it carried its own orchestra, several musicians from the theatre occupying places on the vehicle.

Demetri Opens Belmont

P. G. Demetri has opened a picture theatre in Montreal, Quebec, which is known as the Belmont Theatre. It is located in the north end of the city.

Resignations

James Travis, formerly manager of the Mutual and Pathe offices in Toronto, and more recently manager of the Select office in St. John, N. B., has returned to the Pathe organization and is serving as special sales representative at Toronto.

A. M. Wilbur has resigned as Toronto manager of Vitagraph Pictures Corporation of Canada. Mr. Wilbur is well known in the Canadian West.

OKLAHOMA

To Build $100,000 Theatre

Oklahoma City is to have another big motion picture house, where Paramount pictures will be exhibited The S. A. Lynch interests, which control the Paramount pictures in Oklahoma and Texas, have secured a long time lease on the Dreamland Theatre, 308 West Main street, and have taken possession.

The old building will be razed and a new theatre will be built at a cost of $100,000.

The Lynch interests also own a number of theatres in both Texas and Oklahoma.

Tucker Brothers, who have operated the Dreamland for seven years, will continue their film exchange and are considering an option on Broadway for a new Dreamland.

Work on the Lynch show house will begin at once.

Trade Board Organized

A Film Board of Trade has just been organized among local film men. It is chartered under the state laws of Oklahoma, having no capital stock.

Weekly meetings will be held at the various exchanges when business of importance to salesmen, managers and exhibitors will be discussed.

The officers are as follows: A. H. McLaughlin, of Robertson-Cole Distributing Company, is president; Fred B. Pickerel, of Pathe Exchange, is vice-president, and Wallace Walthal secretary, and Sam Benjamin is treasurer..

New Additions to Film Row

Additions to Oklahoma City's "Film Row" continue to come every few weeks. The latest is the announcement of the Vitagraph Film Company, which will occupy the new building now under construction just north of the Pathe Film Company, 119 S. Hudson street.

The building will be finished and ready for occupancy within sixty days. The decoration work on the interior of the new building occupied by the Select Film Company on Reno street has just been completed.

The Enterprise Distributing Corporation is another new company just opened for business.

BUFFALO

Hopkins Coming Along Fine

Frank S. Hopkins, former manager of the local Universal exchange, who was obliged to go to Saranac Lake for his health many months ago, is reported to be coming around in excellent shape. Reports received in Buffalo this week say that Frank is in excellent color, fine spirits and full of confidence. It is hoped Buffalo can welcome him home soon.

Pulls Down Third Place

Allan S. Moritz, manager of the Famous Players-Lasky exchange, reports that his office received the third prize in the nation wide sales campaign recently staged by his company. J. Walter Bengough, formerly with Dooley is now a Paramount salesman. Walter was formerly assistant manager of the Mark-Strand Theatre, but had to leave this position to go to France and end the war.

Gardiner No Deposit Exchange

The Gardiner Film office has inaugurated a No-Deposit system which went into effect, Monday, October 25. "Buck" Taylor, general manager, says that exhibitors demand this system and that it is the coming thing. "Buck" reports that Gardiner has taken on 15 "re-created" Harry Carey subjects. C. A. went to New York, Sunday evening, October 24 to spend several days looking over film in the metropolis. The new exchange in the Warner building now looks like a million dollars, it having been completely refurnished with elaborate mahogany equipment.

YOU CAN'T GO WRONG!

WITH A CAST, PLOT AND PRODUCTION LIKE THIS

BAFFLING! DRAMATIC! TENSE!

A TREMENDOUS BOX OFFICE ATTRACTION

OLIVE TELL

A man thought he loved
THE WRONG WOMAN
but she really proved to be
THE RIGHT WOMAN

MONTAGU LOVE

Another man thought he saw
THE RIGHT WOMAN
but she proved to be
THE WRONG WOMAN

JACK CROSBY

And still another man loved
THE RIGHT WOMAN
but left her for
THE WRONG WOMAN

REGINA QUINN

WAS
THE RIGHT WOMAN
THE WRONG WOMAN

YOU CAN'T GO WRONG with "THE WRONG WOMAN"

Written and Directed by
IVAN ABRAMSON

Now Open for State Rights Buyers

WIRE OR WRITE

GRAPHIC FILM CORP.

729 SEVENTH AVENUE, NEW YORK

In the Independent Field

By C. S. SEWELL

Gus Croswell Smith Buys Foreign Rights on Educational's Timely Film "The Race of the Age"

GUS CROSWELL SMITH, Ltd., has closed a deal with the Educational Film Corporation of America for all foreign rights to their two reel feature, "The Race of the Age," which shows in detail the recent match race between Man o' War and Sir Barton at Kenilworth Race Track, Windsor, Canada.

The price for the territory outside of the United States and Canada is assessed as $100,000, said to be a record for a two-reel offering in the foreign field.

This is the exclusive picture of the race which Educational secured through special arrangement with the Kenilworth Jockey Club and which is to have its American premier at the Strand Theatre, Sunday, October 3.

The arrangements between President E. W. Hammons, of Educational, and Guy Smith call for elaborate presentations of the great racing picture in London and Paris the latter part of November. George Bowles, the European representative of Guy Croswell Smith, Ltd., will have personal charge of the foreign exploitation. He has been instructed to book immediately special showings at the Carlton Hotel Ballroom in London and the Trocadero in Paris. The London showing will include as guests noted horse owners of England, such as King George and the Dukes, Earls and Lords whose colors are familiar upon the British turf together with social leaders of the United Kingdom.

Prominent officials and citizens of the French Republic interested in turf and society in France will be invited guests at the special showing in Paris. Mr. A. K. Macomber, the American turf devotee who has recently taken over the late W. K. Vanderbilt's racing establishments in France will be the host.

Edward Godal, who produced the picture, selected a notable cast for the various difficult roles, including Godfrey Tearle, brother of Conway Tearle, and Unity Moore, an actress who won fame first on the stage in England.

A complete advertising and exploitation campaign is being conducted by the Clark Cornelius Corporation in an effort to aid the state rights buyers to realize the utmost from the production.

In addition to this an elaborate "direct to the exhibitor" advertising campaign is planned. Newspapers are being circularized with short stories which should prove of benefit to the exhibitor.

"Adam and Eve" Nearly Ready for Trade View

The cutting and editing of "Adam and Eve," the second of a series of Clark Cornelius special productions, has about been completed and the initial trade showing is expected to be held some time during the coming week.

"Adam and Eve," is an adaption from the book and stage success of the same name, by Louisa Parr and C. E. Monro, the screen version having been prepared by George Edwards Hall.

Charles F. Schwerin Becomes Special Representative for Ascher Productions

CHARLES F. SCHWERIN well-known state rights man and a former executive of Fine Arts Corporation, has joined Ascher Productions, Inc., forces in the capacity of special representative. He will give especial attention to the sale of "Below the Deadline," according to Sidney Ascher, president of Ascher Productions, Inc.

Mr. Schwerin jumped immediately into harness and left New York for an extended trip through the Middle West. He will visit Cleveland, Detroit, Chicago, Pittsburgh, Cincinnati and probably St. Louis and Kansas City, where he will screen "Below the Deadline" for the independent buyers.

"We have been swamped with letters, says Mr. Ascher "and as a great many of the buyers state it is impossible for them to get to New York, we are going to carry the picture right to them. Of course, it would be impossible for us to cover the entire country in this manner, but Mr. Schwerin will visit as many cities where the independent buyers are located as his time will permit. Other cities not visited by Mr. Schwerin, with the exception of the west coast territories will be taken care of direct from the home office."

Co-operate with the Producer

DURING a luncheon at which he was the guest of honor, Allan Dwan requested the co-operation of the various branches of the industry in helping him determine the kind of photoplays the public wants. He pictured the "loneliness" of the producing director who, guided by his own judgment and that of his associates as to the public desire, does not always find he has "guessed" right when the picture reaches the public and when it is, of course, too late to remedy certain things that could easily have been corrected earlier.

While Mr. Dwan's productions are not being state-righted, he is recognized as being in the foremost rank of independent producing directors, and his plea for co-operation is, we believe, a far-sighted move in the right direction. His remarks are particularly applicable to the state rights field because of the absence of blanket contracts and the fact that in the great majority of instances each individual production must stand or fall on its own merits.

As we have stated on several occasions, we are firmly of the belief that there not only is a place for high class productions in the state rights market, but a strong demand for such productions. If there is the proper spirit of co-operation all along the line in letting the producer know the type of production the exhibitor finds his public wants and the fact that it does want good pictures, it will not only mean a high standard of production but will at the same time dissipate the idea that any sort of a mediocre or poor picture can be marketed on the state right field if other channels fail.

You know, Mr. Exhibitor, that your public may not know and in fact seldom does know whether a picture is a program or state rights production. It does want good pictures, however, so pass the word along and rest assured that as you are the final arbiter, the producer will use every effort to give you good pictures that you can readily sell to your public.

C. S. SEWELL.

Riesenfeld Will Show Urban's "Movie Chats"

Hugo Riesenfeld has arranged to show Charles Urban's Movie Chats at the Rialto or Rivoli Theatre beginning with the fifth of the series which details a series of sporting days in England.

Motorcycle races, motoring over English roads, the game of billiards in the evening, the Navy's races at Portsmouth, the yachting races that followed, pheasant shooting in Sussex and a boat trip across the Channel to Dieppe in France are included in this reel.

The following week he expects to show the fourteenth of the series. Mr. Urban in this reel takes the audience to France with a visit around some of the beauty spots and the reminders of the horrors of the old days; dungeons and such like; then into a laboratory to witness a demonstration of the electrolysis of metals; and from there to a backyard where a monkey is included among the pets.

The Movie Chats are said to be finding increasingly popular favor among exhibitors for their crispness, variety and wide information.

Kremer to Launch Big Exploitation Campaign

Victor Kremer announces that one of the most extensive advertising and exploitation campaigns ever given an independent star is about to be launched in connection with the new series of eight Texas Guinan Westerns, and in fact one such as any star never has been accorded. Not only will the campaign cover the United States and Canada but when the first production is completed, will extend to foreign countries. Newspapers, magazines and trade journals will be used to acquaint the exhibitor and public with the productions.

Plymouth Producing and Distributing Syndicate Offers "Top Notch" Comedies Under Unique Plan

UPON the completion of four two-reel "Top Notch" comedies by Plymouth Photoplays of Cleveland, the opinion by local critics is said to have been that star, director, photography and especially the semi-slap-stick comedy show such great promise that the Plymouth Producing and Distributing Syndicate was formed to release these comedies on a new basis.

The company's announcement reads: "A franchise guaranteeing twenty-six two-reel 'Top Notch' comedies, one every second week, is now issued without charge or deposit to any exchange that wants to secure the territorial rights on this series. The franchise binds the company to deliver one picture every two weeks but gives the right to the exchanges to cancel their contracts at any time should any of the 'Top Notch' comedies not come up to their expectations. No state rights buyer is bound to buy any more prints for his territory than is warranted by the demand and merely pays for as many prints as he wishes to purchase for his territory."

The company is conducting a title contest on these comedies, with $7,800 in prizes. The announcement is appearing in a number of Sunday papers and magazines. Twenty thousand three-colored atrtactively designed posters are being prepared for use of theatres in connection with this series.

George Irving Signed to Direct Mollie King

George Irving, who is directing Mollie King in American Cinema Corporation's production, "Her Majesty" is well known in his profession, having been associated with the industry for many years, during which he has been allied with the Petrova Pictures, Metro, Goldwyn, Artco, Select and the Lawrence Webber productions, and was general producing director for the Frohman Enterprises prior to coming to the screen.

He was thirteen years on the speaking stage under the management of Charles Frohman in support of William Gillette, Maude Adams and Francis Wilson.

GEORGE IRVING
Now directing Mollie King in "Her Majesty," for release by the American Cinema Corporation

Special Pictures Will Make Comedies in Europe With Neely Edwards as Star

Plans for sending a comedy troupe to England and France to make fun films of two-reel length were announced by President Louis W. Thompson, of the Special Pictures Corporation.

Neely Edwards will be the star, and Reggie Morris will probably be placed in charge of the expedition.

A leading woman for Edwards, a second woman, and a masculine comedy foil for the star, will constitute the players taken abroad. Morris, it is expected, will take Harry Tembrooke, his assistant, his cameraman, Lloyd Brierly as technical director, and a couple of experts on lighting. It is probable that Jean Perry, the comedy scenario writer, who has done a number of stories for Harold Lloyd, will be sent along to prepare the scripts.

The plans of Special Pictures Corporation call for the making of fun features in England, based on some of the famous old English stage comedies, and for the making of French farces in and around Paris. Each comedy will be staged on some famous location, according to President Thompson.

The expedition will be under way not later than December 1. The company will spend more than six months abroad, during which time they will turn out six two-reelers.

An additional cameraman will be sent with the party purely for the purpose of making educational and scenic pictures in Great Britain and on the continent.

Canyon Changes Title of Farnum's "Danger"

Announcement has just been issued by Canyon Pictures Corporation in New York to the effect that the release originally entitled "Danger" has been changed to "The Fighting Stranger."

This move was taken upon the suggestion of several of the independent exchanges which have purchased the right for the Franklyn Farnum series.

S-E Enterprises Offers "It Might Happen to You" Made by Artclass Pictures, as First Production

S-E ENTERPRISES, the newly formed organization, headed by J. Shenfield & Bert Ennis, announce the title of its first release as "It Might Happen to You." This five-part feature comedy, is said to be a unique box-office attraction, presenting a story of fast moving comedy situation, cleverly intermingled with suspense and thrill and a bevy of bathing beauties, Jimmie the famous Tarzan Lion, together with nineteen other lions; a troupe of remarkable dog actors, and five clever monkey performers.

"It Might Happen to You" stars Smiling Billy Mason, together with a popular cast.

The picture was acquired by S-E Enterprises from the Artclass Pictures Corporation producers of the latest Tarzan subject, "The Revenge of Tarzan," now being released through Goldwyn, "The Unfair Sex," and many other feature films. Louis Weiss, vice-president of Artclass Pictures Corporation, said:

"As producer of "The Revenge of Tarzan" I feel qualified to pass upon the merits of productions featuring animal performers. "It Might Happen to You" contains many of the most remarkable stunts performed by lions, monkeys and dogs which the screen has ever witnessed.

twelve new Ascher productions now under way, also several Mack Sennett Keystones have been acquired by Ascher Features, Inc.

Ascher Features, Inc., of which Sidney Ascher is president and Joseph A. Golden is treasurer, is a new company formed to take over these franchises and to acquire other pictures of strong box-office value. Although Sidney Ascher is president of the company as well as Ascher Productions, Inc., he advises that they are in no way connected, one being a producting company, while the other will confine its activities to distribution which will be handled through the Alexander Film Corporation.

The re-created Triangles will be issued one each week, a one-reel and a two-reel Keystone each alternating week, and the Famous directors and other specials one every two weeks.

Everett and Morse Completing Script for Fanark's "Strength of the Weak"

DIRECTOR George Everett and N. Brewster Morse, respectively, the producer and author of "The Crimson Cross," the first feature of the Fanark Corporation, are now at work on the continuity script of the second picture.

This story, "The Strength of the Weak," will present a novel theme in an unusual way and will be, like its predecessor from the pen of Mr. Morse, who is under a three-year contract to write exclusively for Fanark.

Many of the cast of "The Crimson Cross" have been reengaged for this picture and the remainder will be selected during the coming week, upon the completion of the continuity script.

The exteriors for "The Strength of the Weak" will probably be taken in the beautiful mountain country in and around Milford, Pa.

Among the artists who will appear in this second Fanark picture are William E. Hallman, Archie Clarke and Van Dyke Brooks.

New Ascher Company to Handle Triangle and Hamilton Pictures in Two States

Rights for New York and Northern New Jersey, including Trenton on the series of Triangle reissues starring Douglas Fairbanks, Norma Talmadge, Olive Thomas, Charles Ray, Frank Kenan, Gloria Swanson, Louise Glaum, William S. Hart and others, also on the output of the Hamilton Film Corporation in which are included the Famous Director's Series and

Special Sells Rights for China and Japan

Contracts were signed this last week in Los Angeles between the Kokusai Film Corporation, of Tokio, Japan, and the Special Pictures Corporation, of Los Angeles, whereby the former company secures Oriental rights to the entire output of Special Pictures for the period of one year. The contracts cover the Chester Conklin comedies, the Comic Classics, starring Neely Edwards and Charlotte Merriam, the Milbourne Moranti single-reelers, the Clayplay Comedies in Animated Mud, the Sunset Burrud scenics, and the Comedyart productions made by Special. The contract covers all film rights for the Empire of Japan, Republic of China and the Philippines.

Morgenroth Now Heads Masterpiece Exchange

Ben Morgenroth, formerly with the World Film Corporation, has been appointed manager of the New York Exchange of the Masterpiece Film Distributing Corporation and assumed his position on October 18. Mr. Morgenroth, during his six years' connection with the World Film Corporation, was the leader among the sales staff and won all the prizes ever offered by that company for gross sales on different features. Mr. Morgenroth resigned from the Metro Sales staff of the New Jersey division to assume his duties with the Masterpiece.

Sherman Announces Allotment of Sixty Per Cent of Territory—Now Concentrating on Production

FRANCHISES in Sherman Productions Corporation have been allotted totalling 60 per cent. of the entire territory in the United States and Canada, says Harry A. Sherman, president of that company, who has returned to New York after a ten days' trip to exchange centers.

Mr. Sherman's tour was through the Middle West and South and he was enthusiastic over his reception in the cities visited and the impression which the Sherman plan had made on exchange men everywhere.

While novel in its advantages to the distributor, he said, the exchange men were impressed by the fairness of the proposition and its possibilities.

"If I could have remained away from New York another ten days," said Mr. Sherman, "I would have returned with Sherman Productions Corporation sold 100 per cent.

"My problem now, is not one of obtaining distributing units to handle the product of Sherman Productions Corporation, but of production entirely.

"That is why I am back in New York on a flying visit, for I must first complete my local organization and arrange for adequate office accommodations and then take another trip to perfect plans and acquire facilities, which will make the name of Sherman Productions a trademark, which will mean entertainment quality and box office value, wherever it appears.

"Frankly, while it is still too early to say very much I don't think its an overstatement to say that when I am ready to announce the plans I now have in mind for Sherman Productions Corporation, that I believe they will be somthing of a sensation.

"I am going to give the exchanges who handle Sherman productions, the best obtainable in the way of story, direction and artistic talent and it is for this purpose that I have cut short the highly gratifying trip just ended.

"When I have concluded arrangements looking to this end, which will be within the next ten days or fortnight on my return to New York I will then be ready to place the remainder of the territory which is still available.

Brandt Says Films Should Be Judged by Merit and Pulling Power, Not Price

Joe Brandt, president of C. B. C. Film Sales Corporation, who on his return from the Pacific Coast a few weeks ago made a statement in which he strongly advocated the state rights market for highest class of productions now makes a further statement, pointing out that certain independent exchange men are still not awake to the conditions confronting this field and which are necessary for its successful development.

Mr. Brandt refers to a buyer who recently visited his office and whose conversation indicated that he was not interested in the quality of the pictures, but had set a small figure as the maximum he was willing to pay, and offered this price without seeing the productions, and when a picture was shown him and he was not assured that it was within the figure he named he continually criticised the star, director, etc.

Such instances as this, says Mr. Brandt are responsible for leading producers getting the idea that the state right market is a dumping ground. "All buyers," he continues, "should follow the example of those men in the field who realize that quality counts, that high grade pictures count, and that the success of the independent market will only be attained by quality pictures in features and short subjects. Pictures must not be judged by the price asked but upon their production merits and box-office pulling power. If the independents will determine upon a policy of only good pictures being bought and handled, it will only be a short time until the producers will offer their best product to the independent market."

(Readers of this department will recall that we have continually advocated quality pictures for the state right market, and we agree with Mr. Brandt that if the buyers demand high class pictures and show the producers that they can handle them, it is inevitable that the very highest class of pictures will be marketed through this channel.—Ed.)

Enterprise Buys Southern Rights for Canyon's Franklyn Farnum Features

Canyon Pictures Corporation announces the sale of the entire series of six western five-reel Franklin Farnum productions to the Enterprise Distributing Corporation for Georgia, Tennessee, North and South Carolina, Alabama and Florida.

The pictures involved in this transaction include "The Galloping Devil" and five others.

There were several bids for this territory and Enterprise sent E. A. Fair to New York to see the initial releases, that contracts were signed the same day he arrived, and within a few hours he was on his way home again.

Arrangements are being made by Enterprise Distributing Corporation offices for the immediate exploitation of "The Galloping Devil."

Both Jack Weinberg and Joseph Goldstein of the Canyon Pictures Corp., expressed themselves as delighted with the success which the Franklyn Farnum series is enjoying as a state rights offering. With the southeastern section of the country gone, there remains but a few important territories yet unsold.

Bradley Finishes Feature

Bradley Feature Film Company reports the completion of a feature written by Charles T. and Frank Dazey, entitled "The Women Men Love."

Inter-Ocean Reports Sales of Several Foreign Rights on Feature Productions

Many sales are reported by the Inter-Ocean Film Corporation in a statement issued by Gus Schlesinger, manager of the department of foreign film sales. "The Silent Barrier," first of the Louis Tracy Productions; "Whispering Devils," an Equity Pictures special, starring Conway Tearle and Rosemary Theby, and "Bearcat," an adaptation of Charles Neville Buck's celebrated novel, "When Bearcat Went Dry," sold for Argentine, Uruguay, Paraguay, Chile, Peru, Bolivia and Ecuador.

"Whispering Devils" has been disposed of for France, Switzerland, Belgium and Holland, and "The Brazilian Wilderness" for Scandinavia.

"The Ghost of Slumber Mountain," the one-reel novelty film which was so successfully exploited in this country by the World Film Corporation, has been sold for Japan, India, Burmah and Ceylon.

"The Transgressor," produced by the Catholic Art Association, and controlled for foreign distribution by the Inter-Ocean Film Corporation, together with the rights to "The Long Arm of Mannister," have been sold for Australia. The rights to "The Silent Barrier" are also reported sold for that territory.

Hemmer Adds Seessel and Haddock to Staff

Edward Hemmer has engaged Charles Osborn Seessel as art director, to design the scenic and art effects for the next Hemmer production. Mr. Seessel did interesting work for D. W. Griffith in "Way Down East," and also for several productions of Famous Players-Lasky Corporation, Thomas H. Ince and other big companies.

Mr. Hemmer has also signed William F. Haddock, who has been prominent in the making of productions to assist him in directing.

William T. Tuers will have charge of the photography. John Ward and Charles Druiett also are members of the staff.

HAY! HAY! 'TWAS A STRENUOUS DAY

Margaret Beecher, starring in Edward Hemmer's production, "Sunshine Harbor," seen here with her father, Henry Ward Beecher

Victor Kremer on the Lookout for High Class Stories for Series of Texas Guinan Westerns

UPON entering the production field to make a series of five reel Western features starring Texas Guinan, Victor Kremer announces he is heartily in accord with writers in the trade press who have made a plea for quality productions in the independent field.

Mr. Kremer states he agrees with comments made that the state rights field is too often considered in the nature of an outlet for mediocre pictures, and that feeling incumbent upon him to secure the best available star for Westerns, he signed Miss Guinan.

"It is, therefore, and will remain the aim of the company," says Mr. Kremer, "to make the coming eight Westerns epoch making. I am open to consider the applications of the very best directors and am anxious to have submitted stories that will be recognized as of the best authorship, regardless of the cost that certain of their ideas might present. I am sure that this policy will be of mutual benefit to exhibitors, exchangemen and the company.

"The stories for Miss Guinan must be Western in every step and adaptable to her ability, they must have the necessary punch and have as the central figure a Western heroine. No expense will be spared in the production of the accepted story, and no author will be considered too great or too small to have his ideas given careful attention.

"What I want is real big ideas for big independent productions with a big Western star," concluded Mr. Kremer.

Conklin Finishes Second

Chester Conklin has just finished his second two-reel comedy for the Special Pictures Corporation. The title is "A Soft Boiled Yegg," and the story was written by the comedian himself in collaboration with Harry Edwards, his director. His supporting cast includes Kathleen Myers, Hazel Deane and Ashley Cooper.

Zierler and Nu-Art Buy Rights on Joan Films

Sam Zierler, of Commonwealth Film Corporation, New York, and Fred H. Zimmerman, of New Art Pictures, Buffalo, have purchased the rights for "The Invisible Ray,' a serial starring Jack Sherill and Ruth Clifford and of twelve two-reel Billy West comedies for New York State and Upper New Jersey.

This completes the roster of Joan pictures handled by them, as the other Joan feature "She Played and Paid," starring Fanny Ward, was purchased about two months ago.

Mr. Zierler gave as his reason for purchasing "The Invisible Ray" serial, the fact that it was something new and "different" from the ordinary run of chapter pictures. The electrical devices prepared by Joan for the exploitation of the serial pleased him.

Bob Lynch Stages Unique Jury Trial for Joan's "Invisible Ray" Serial

The campaign launched by Bob Lynch, manager of the Metro Film Exchange, of Philadelphia, on the Joan serial, "The Invisible Ray," starring Jack Sherill and Ruth Clifford, is assuming large proportions.

It represents the first time a genuine, unprejudiced trial by a jury of nine of the foremost exhibitors of Lynch's territory was conducted by any exchanges there.

Mr. Lynch decided to conduct a trial by jury of nine showmen, to be selected by a local trade publication, to sit in judgment on the first and last three episodes of "The Invisible Ray." The last three episodes were selected for review to counteract the impression that serials have a strong start and a weak finish.

The exhibitors who passed upon the "Invisible Ray" were strangers to the serial. The stipulation was that they do not communicate their sentiments to one another.

The result is announced as showing the jury was unanimously in favor of the 'Invisible Ray.'

Navy to Show Entire Kineto Output to Sailors Both Afloat and Ashore

Arrangements have been completed between the Kineto Company of America and the film division of the United States Navy whereby the entire output of Kineto will be shown to all the boys in the Navy—both at sea and at home.

All the Charles Urban's Movie Chats, the Kineto Reviews, the Urban Science Series and the Urban Travel Series, will be made part of the naval motion picture programs.

The officers in charge of the Navy Division of Films are said to have expressed themselves as delighted at having procured such a great amount of quality pictures.

"You know our boys are expert critics," one of them said. "They see a great many pictures and naturally the more pictures they see, the more critical they get."

"Our sailors are great movie fans and they know a great deal about pictures. It is no easy matter to satisfy them. We are glad to have the Urban Popular Classics, because there is such variety to them and our boys know pretty much about the far corners of this world."

SURE AN' IT'S LOVE AMONG THE BOARDERS

Polly Moran is seen as the landlady in the new Hallroom Boys' Comedies, released by C. B. C. Film Sales Corporation

Raver Film Directed by Gerald Fontaine

The newest production from the Raver offices, "The Virgin of Paris" was directed by Gerald Fontaine. This six-reel picture was adapted by Agnes Fletcher Bain from the novel "Sophia" by Anthony Hope.

Mr. Fontaine has been a director for several years and has many successes to his credit. His early experience was with the big companies of France. He has also directed other pictures for Mr. Raver, and others in America.

Mr. Fontaine was abroad at the time it was decided to produce the Anthony Hope novel and Mr. Raver negotiated for Mr. Fontaine's services.

Mr. Fontaine's work on "The Virgin of Paris" has been praised by many who have viewed the picture, and it is claimed he has retained the atmosphere of the book and accentuated the dramatic moments and light comedy touches.

Russell Appointed Production Manager

B. Daniel Russel will return to Los Angeles in a few days to make his headquarters at the Doubleday Studios, acting as Production Manager for Russell, Greiner & Russell, and the Capital Film Company.

Six acres of ground adjourning the present studio at Edendale has been purchased, and on this property a complete Western street will be built.

A huge concrete swimming tank is under construction for use in the filming of comedies which are soon to be started. Five stages are being added to the present equipment with twenty dressing rooms for the better comfort of the actors.

The comedies that will be made for Capital are to be one-reel situation comedies of the better class. The scenarios to be written by Charles Sumner.

Mr. Russell will have active charge of producing at the newly equipped studio.

Harrison With Special

Jimmie Harrison, a former musical comedy favorite, more recently in Christie comedies, has been engaged by Reggie Morris of Special Pictures Corporation to appear in support of Charlotte Merriam in "Twelve P. M.," her latest Comic Classic production.

Bert Lubin Has Sold Large Percentage of Rights to His Initial Productions

Bert Lubin announces territory on "Honeymoon Ranch" is selling rapidly, 50 per cent. of the territory having been closed. "Honeymoon Ranch," it is said, contains many elements of strong publicity value. Allene Ray, who is co-starred with Harry McLaughlin, is a beauty contest winner; McLaughlin has been played up with news columns because of his daring aerial feats; Tex O'Reilly's stories are featured in books and magazines. The cast also contains a champion, Sam White, who won rope throwing honors at Cheyenne Roundup. Real cowboys provide fast action and exciting riding and marksmanship. The exteriors were filmed in southwest Texas, the locale of the story.

Cattle roam over the open ranges, real western characters slouch along the village streets.

Klein Reports Sales on Three Schwab Features

Returning from a three-week trip to the Middle West, Joseph Klein, general manager for the D. B. Schwab Productions, Inc., announced the consummation of a deal with the Detroit Film Company to handle the three David Butler pictures in the state of Michigan. They include "Girls Don't Gamble," "Smiling All the Way" and "Fickle Women."

The Detroit Film Company is a newly organized independent exchange by and with E. W. Hennessey and F. C. Becker. Both men are experienced showmen, exhibitors and exchangemen.

American Lifeograph Making Film for Arrow

The American Lifeograph Company, of Portland, Oregon, is now making a five-reel feature for distribution by the Arrow Film Corporation, produced under the direction of Jean Hersholt and Louis H. Moomaw and photographed by Clyde Cook.

The cast comprises Broderick O'Farrell, Mary Edget Baker, Lee Hill, Albert Garchia, William Dills, Georgia Northrope, Bert Sprotte, Carol Holloway and Jean Hersholt.

This picture deals with the life in a lumber camp and is described as a virile story of the northwoods with the loves and hates, passions and tenderness of strong men who are called upon to face untold hardships. This picture is being taken in the locality called for by the scenario, which is the work of Elizabeth Mahoney.

"A Good Bad Man" Is Announced by C. B. C.

"A Good Bad Man" has been selected as the title of the six-reel Western of Yellowstone Productions, Inc., being handled for the Independent Market by C. B. C. Film Sales Corporation.

Pete Morrison, who was with Triangle and also appeared in fifty-seven Universal Westerns, is featured with Carol Holloway, who has won a following as a Vitagraph serial star. The cast also includes Spottiswood Aitken, Harry Van Meter, Ruth King, William Lyon West, Verne Layton, Claire Hatton, Zelma Edwards and others.

"A Good Bad Man" is from the novel, "Ben Warman," by Charles E. Winter. It was directed by Charles E. Bartlett from a screen version by Hal Hoadley.

Revier Completing "Tarzan" Serial

Harry Revier is rapidly nearing the completion of "The Son of Tarzan," which he is producing as a special serial for the National Film Corporation. He is now shooting on the fourteenth episode and is working on the cutting and titling of the tenth. The scenario of "The Son of Tarzan" was prepared by Roy Somerville. The world's rights to the serial are controlled by David P. Howells.

Reelcraft Pictures Corporation Announces Plan of Expansion Including Several New Subjects

THE opening of our new branch in Cleveland is only a part of our general plan of expansion," states R. C. Cropper, president of the Reelcraft Pictures Corporation. By owning our exchanges we are able to give a personal co-operation to exhibitors.

"Many other important expansions are also under way relative to Reelcraft distribution and releases. For our short subject program we have already arranged for a series of Reelcraft Scenics to follow our "Bud and His Buddies" single reel comedies on the market. This scenic series has been planned for a long time and releases have been coming in for the past three months, being re-cut and edited at our general office.

Another important addition to our releases will be a series of pictures, planned to be just a bit different from any other series now offered to exhibitors. The pictures will be two reels in length, combining the action and thrills of a serial with the mystery and suspense of a mystery drama.

The present series of Royal comedies is being strengthened, the latest star to be added to the names of Billy B. Van, Leon Errol, Sammy Burns and Rosemary Theby, who have already appeared in the series, will be that of Otis Harlan, the well known musical comedy comedian, who makes his picture debut in a two-reel farce titled "I'll Say He Forgot."

Reelcraft Opens Branch in Cleveland with George W. Wilson as the Manager

The Reelcraft Pictures Corporation announces the establishment and opening of an exclusive Reelcraft Exchange Branch in Cleveland on November first in the new quarters at 2169 East 9th street, with Mr. George W. Wilson as manager. The addition of the Cleveland office gives Reelcraft six exclusive Short Subject exchanges which include New York, Chicago, Milwaukee, Indianapolis and Minneapolis.

George W. Wilson, manager of the new exchange, was transferred from the Indianapolis branch of Reelcraft, where he has been branch manager for some time. In the Cleveland territory he is already well known among exhibitors, having covered the section for two years in behalf of another film company.

G. L. Parrish has been promoted to the position of manager at the Indianapolis Exchange. He has covered the Indianapolis territory for the past year and served as assistant manager during the past six months.

Creighton Hale Plays Lead with Mollie King

Creighton Hale has been engaged by American Cinema Corporation to play opposite Mollie King, one of the company's stars, in "Her Majesty," now in the course of making.

Mr. Hale won renown for his share of the several Pearl White serials for Pathe, some few years back, and more recently has been a member of the D. W. Griffith forces in "The Idol Dancer" and "Way Down East."

In "Her Majesty" he has the role of Ted Harper, a part that presents wide scope, traveling from early episodes of boydom on a farm to a wealthy society man in the later portions.

C. B. C. Will Release "Aeroplane" Scenics

An aeroplane trip around the world for the purpose of taking pictures from the clouds of a series of scenics of the principal cities is announced by Capt. T. L. Tibbs, formerly of the British Air Service and now a captain in the aviation division of the New York Police Department.

Captain Tibbs left New York recently and his first pictures will be taken along the Atlantic Coast as far as Havana. James W. Morse accompanies him as camera man. The trip is being made in a ten-passenger and U. S. mail carrying flying boat.

The pictures of this trip will be issued in a series of single reels by C. B. C. Film Sales Corporation, entitled "Around the World in Eighty Flights."

Otis Harlan Is Now a Star for Reelcraft

Otis Harlan, the well known comedian of musical comedy fame, is announced as the star in two coming releases of the Royal Comedy series now being distributed on the state rights market of the Reelcraft Pictures Corporation. He is well known, having appeared as a star in many productions in the largest theatres. Harlan makes his pictures debut in a two-reel farce comedy titled "I'll Say He Forgot," portraying a part written to his special order.

This Harlan release will be the ninth release of the Royal Comedy series.

Gallos Concentrating on Equity Offerings

A. M. Gallos who up to a short time ago was concentrating on a single production, has enlarged the staff of his company Gallos Enterprises and is now conducting a whirlwind sales campaign on the Equity productions, "Keep to the Right," "Whispering Devils" and "She Played and Paid," in Illinois and Indiana. His idea is to concentrate on a few productions at a time and to play them to the limit.

Mr. Gallos has surrounded himself with an efficient staff, including Tom Mitchell as sales manager and George De Kriufe as publicity and exploitation director. He has created an art and advertising department. This is preparing a sensational lot of posters, cards and other accessories.

"Teddy" To Be Featured

Teddy, the well-known Great Dane of half a hundred Mack Sennett comedies, has signed a new contract. He has joined the ranks of stars of Special Pictures Corporation and is to be featured in two-reel comedies.

Al Santell to Direct "Hank Mann" Comedies

W. E. Shallenberger, president of the Arrow Film Corporation, has been advised by Morris R. Schlank, producer of the Arrow Hank Mann Comedies, that Al Santell has been engaged to direct Hank Mann comedies and is now at work on his first comedy.

Mr. Santell is known as a director of short subjects.

The Hank Mann company has been endeavoring to secure Mr. Santell for some time, but due to existing contract this was impossible. Director Santell succeeds Charlie Parrott, who directed the Hank Mann comedies in the past.

Eastern Film Erecting New Exchange Building

The Eastern Feature Film Company, Inc., has signed a lease, whereby a new building is to be erected next to its present exchange for the purpose of enlarging same. It will be one of the best equipped exchanges in the city of Boston and it will take about five months to build.

The new building will be partitioned off into a shipping-room, vault and exhibition room and the building now occupied will be made into one big office.

Merit Buys New York Rights to Hallrooms

Contracts for the new series of Hallroom Boys Comedies are now being signed by State Rights buyers, the first being with Merit Film Corporation for New York and Northern New Jersey, which will be distributed from the company's New York, Albany and Buffalo offices, the first release, "Hired and Fired," is now ready.

Del Pratt is directing the new series and Polly Moran, Max Ascher, Lillian Hackett and a new crop of pretty girls have been added to the cast headed by Hughie Fay and Harry McCoy.

The Hallroom Boys Comedies are produced by Harry and Jack Cohn and the rights controlled by C. B. C. Film Sales Corporation.

The Educational and Non-theatrical Field

Conducted by JESSIE ROBB

Moving Picture Theatres in Washington Used as Schools for Visual Education

THE use of Washington, D. C., moving picture theatres as class rooms to help relieve the serious shortage of school facilities which now prevails, has been suggested to the District Commissioners and is receiving the consideration of the School Board.

The theatres in the residential districts are open evenings only, during the five school days of the week and would be available for teaching purposes during the day. In this connection, the Board would be able to put into operation another idea which has been under consideration—that of using moving pictures in visual education for the teaching of arithmetic, geography and history. By using the theatres as schools, the necessary projection machines would be immediately available for this purpose. Thus the unfortunate shortage of school facilities will help further the cause of visual education and prove its undoubted value.

Pictures Depict Scotch Life for History Class

Motion pictures supplanted the text books of the history class of the Forest Hills, Long Island grammar school, when the class paid a visit to the Scotch village, which the Famous Players have erected near Forest Hills for the filming of "Sentimental Tommy," Paramount production of Barrie's famous story. The village of Thrums has been reproduced, historically and architecturally and presented a good study for the children of a phase of Scotch life. Much interest was manifested in the quaint homes, blacksmith shop and the old fashioned school house.

Inspected Village

The class spent an hour and a half inspecting the village and watching the acting and directing. This method of teaching gave the children an actual illustration of the subject studied and is one of the many uses of motion pictures in visual instruction.

Lions and Jaguars and Perfumes in Fox News

Human animals are not the only ones who enjoy sweet odors. The delight and erstasy expressed by giant members of the cat tribe were caught by a camera man of the Fox News, at the Bronx Zoo, New York City. Pieces of paper, soaked in lavender water, were thrown in the cage, causing the huge lion to forget his dignity and play and roll on his back like a small kitten. The jaguar was suspicious for a while, but when he once got a whiff he repeated the lion's antics. These animal studies are from Vol. II, No. 4, of Fox News Anniversary Number. The pictures won the second prize for the camera man, offered by William Fox for out of the ordinary features.

Fox News has arrangements with the Zoo whereby animal studies will be presented with each issue of the News Reel.

"Island of the Mist" Shown by Pictograph

"The Island of the Mist" is the title of Pictograph No. 7063. The curious cosmopolitan life of this Paris of the Orient, Hong Kong, China, is interestingly shown. The picture begins with the approach of an ocean liner through the harbor.

Interspersed between the beginning and the end of the picture are scenes taken through the English settlements and the Chinese quarter, showing how a dozen nations of the earth live in kaleidoscopic but harmonious proximity in a district which is said to be the most cosmopolitan community in the world. This is the first picture taken by Major Alexander Powell.

"Daughter of the Dawn", Picture of Indian Life, Should Be Valuable for Schools

AN unusually interesting picture, entitled "Daughter of the Dawn," of the life of the Redman has been made by the Capital Film Corporation of Los Angeles. A legend of the love of two young braves for a young princess provides the means through which the Indian life is shown. The princess favors the younger, while her father, the chief, has no preference. To decide which suitor shall win her, the chief puts them to a test. They are to leap from a high cliff. The older brave cowardly avoids the leap, but the younger successfully passes through the ordeal and wins the fair princess.

There is some remarkable riding shown in the pursuit of the invading tribe and in a buffalo chase. A stampede of a large herd of buffaloes adds unusual interest to this picture. The customs and manners portrayed are authentic and historic, as the entire cast is composed of Indians, who acted in their tribal costumes. The picture was made in Oklahoma.

This picture should be of value for schools, in the study of the life of the original inhabitants of this continent.

"Rubbering in Selangor" Holmes Latest Travelogue

A trip to a busy rubber plantation in the State of Selangor in the Malay Peninsula is the subject of the Paramount-Burton Holmes Travel Picture, released October 24. The industry itself is interesting and the Tamils, who come from India to do the hard work on the plantation, are also highly interesting as well as good to look upon. After the plantation has been inspected from the milking of the trees to the shipping of the finished product, the spectators go with Mr. Holmes to a merry-making festival and dance, where good comedy to laugh at and a chance to become acquainted with some of the native East Indian population is provided.

SCENES TAKEN FROM "THE SPIRIT OF SERVICE"
This picture was produced with the purpose of getting the public interested in the fourth American Red Cross Roll Call. It will have free distribution

Metro Elevates Alice Lake to Stardom as Reward for Work in "Body and Soul"

Former Brooklyn School Girl Wins Honor by Conscientious and Successful Endeavors After Exhibitors Recognize Her Talent—Was Discovered by Bert Lytell

ALICE LAKE now takes her place as a full-fledged Metro star, according to an announcement by Richard A. Rowland, president of Metro Pictures Corporation. Mr. Rowland explains that stellar rank has been conferred upon the magnetic young actress because of her surpassing work in her newest special production, "Body and Soul."

Since signing a long-term contract with Metro several months ago Miss Lake has been designated as a "featured player." Officials of the big producing company desired her to establish beyond any doubt her claim to recognition as a star in fact with the public and exhibitors alike before billing her under that title. This she has done to the complete satisfaction of all.

Miss Lake was featured in "Should a Woman Tell," the powerful sex melodrama by Finis Fox. She was featured in "Shore Acres," by the late James A. Herne, in "The Misfit Wife," by Julie Herne and most recently in "Body and Soul," from the stage play by William Hurlbut. The last named is scheduled for release by Metro on October 25. She will be starred in her next special production, "Mother Love," picturized from the original story by Izola Forrester and Mann Page.

Rose with Meteoric Speed

Her rise from featured player to star has been accomplished with the same meteoric speed that has characterized her entire picture career, which runs back but a few short years, but has been marked by one pronounced success after another. To those who have followed her climb up the ladder of fame it seems but yesterday that she was a student at Erasmus Hall High School, in the Flatbush section of Brooklyn. Then came her advent in motion pictures with Vitagraph, following a brief experience as a ball room dancer.

This graceful girl with the hazel eyes and the mass of dark brown hair began with Vitagraph as a humble "extra," but her ambition and native dramatic talent soon brought her to the front, so that in a short while she was doing small parts. She believed at first that her forte was comedy and soon was with Mack Sennett and then with "Fatty" Arbuckle. One fleeting excursion into strong drama with Herbert Rawlinson in "Come Through"—interrupted Miss Lake's career as a comedienne, and it was only a little more than a year ago that she came to discover her real metier.

Lytell Discovered Her

Bert Lytell, the young Metro star, was primarily Miss Lake's "discoverer." He saw her in a slapstick comedy that was a burlesque on heavy melodrama. Although her work was pitched in a key of satire, it occurred to Mr. Lytell that a girl who could burlesque drama so adroitly could play it straight with skill and conviction. He prevailed upon Maxwell Karger, Metro director general then in charge of the company's West Coast studios, to engage Miss Lake as his leading woman in "Boston Blackie's Redemption."

From that time on Alice Lake may be said to have been made. She appeared in another picture with Mr. Lytell, "The Lion's Den," and in one with Hale Hamilton, "Full o' Pep."

Miss Lake next dipped back into comedy for a little time, appearing in short subjects for Christie. When Metro began work on "Lombardi, Ltd.," a Screen Classics, Inc., picturization of the Morosco stage success by the Hattons, Alice Lake was given the part of Norah, opposite Bert Lytell, who was starred in the role of Tito Lombardi. She made such a profound impression upon exhibitors that on their insistence Miss Lake was signed to a contract giving Metro her exclusive services for five years.

ALICE LAKE

Who has come into real star importance for Metro in her newest picture, "Body and Soul." Miss Lake has talent as well as beauty

Picturization of "Life" Completed by W. A. Brady

William A. Brady announces the completion of his latest motion picture production "Life." It is a picturization of the melodrama of that title written by Thompson Buchanan and Mr. Brady, and which scored a success when it was produced by the latter on the stage of the Manhattan Opera House some seasons ago. It was described as the biggest melodrama ever staged in the history of New York, and as such thrilled theatregoers for many months here, and later on tour in the larger cities of the country.

There have been few plays produced, it is said, on the New York stage in the last decade better adapted for successful transferrence to the motion picture screen. Replete with action, rich in incident and with its characters and environments highly contrasted, and back of these a stirring story that held the spectator tense from curtain to curtain. The play offered unusual opportunities for adaptation for the screen.

The film was directed by Travers Vale, and photographed by Frank Kirby.

Buys Rumanian Theatre

The Gaiety Theatre in Budapest, Rumania, has been purchased for 50,000,000 crowns, or $130,000 at the present rate of exchange, by Ben Blumenthal, acting for the United Plays, Inc., a subsidiary of the Famous Players-Lasky Corporation.

Dead Men Tell No Tales

Robertson-Cole's Showing of "Kismet" at Hotel Astor Greeted with Enthusiasm

WITH a trade premiere which for color, dramatic interest of presentation and general impressiveness has never been surpassed, Robertson-Cole on Monday evening, October 25, in the ball room of the Hotel Astor, introduced to the American public Otis Skinner in "Kismet." A large audience acclaimed the production.

Mr. Skinner was present, and just before the picture spoke to the great audience while a spotlight shone upon him. Edward Knoblock, author of "Kismet," also was present to watch the play which helped make him famous, given for the first time in its filmed form to the public. Close to three thousand lights of the dramatic, motion picture, newspaper, magazine and trade and fan paper worlds sat in wrapt interest while the picture unfolded.

The perfection of decoration which was achieved by Robertson-Cole, the fine music provided, the press dinner which preceded the showing, and the general scheme of the premier, were as much praised by the great assembly as was the picture itself, which splendidly vindicated all that had been said about it in advance.

Audience Enthusiastic

"The most magnificent spectacle which the history of motion pictures ever has recorded," is the description which its producers had given "Kismet," and the Astor Hotel showing went far toward upholding this assertion. Gorgeous in the wealth of its artistic background, it proved one of the most dramatic pictures of its kind, with a profuseness of detail and a humanness of story which gripped the great audience and held it fast.

The keynote of the showing was the great interest and enthusiasm displayed by the enormous crowds which flocked to the Hotel Astor.

The grand ball room was completely filled on the first floor, the room being packed with extra seats. The grand tier of boxes was taxed to its capacity, and the upper balcony was completely filled. Hundreds stood near the entrance unable to find seats, and many more were turned away because of lack of room.

Representative Audience

Never was a more representative audience gathered in New York. It included exhibitors from all parts of the country, motion picture producers, distributors and leaders in all allied lines, newspaper reviewers, trade paper writers, fan paper correspondents, as well as editors of the standard magazines. Besides this were to be found a great assembly of motion picture stars and stars of the "legitimate stage," and leaders of the social, political, industrial and financial worlds.

The first event of the showing was a dinner, which was given by Robertson-Cole for fifty representatives of the newspapers, trade papers and fan magazines in the Rose Room.

Arriving guests were ushered through gorgeously decorated corridors ornamented like bazaars of Bagdad. On either side were hung thousands of dollars' worth of Persian and Turkish rugs. The floors were softly carpeted and to the left and right sat beautiful girls garbed in Oriental costumes, kneeling, after the fashion of the harem, upon pillows. Besides them were pearl-top tabarets holding incense, from which poured forth clouds of perfume-laden smoke. A hidden orchestra played Arabian strains.

Following on to the ball room, the crowd passed beneath an Oriental canopy, richly hung with fabrics of Arabian design. Just inside this were other young women in Oriental costume, who handed beautiful pictorial souvenir booklets to all comers. On the chairs were placed a novel program consisting of a reproduction of a Robertson-Cole twenty-four sheet on "Kismet" on one side, and a program of the presentation on the other.

Overture Began at 8.30

At 8.30 James C. Bradford, head of the Robertson-Cole musical service, who was leading a large orchestra hidden behind a large hedge of palms, began the overture. Then there was flashed upon the screen a title which introduced Otis Skinner. The actor himself then spoke, and told of his experiences in making this, his first motion picture.

As the lights were turned off, the orchestra began to play the musical setting which Robertson-Cole has had written by Mr. Bradford for "Kismet." Then the picture unfolded reel upon reel, telling the delightfully dramatic and quaint story of Hajj, the beggar of Bagdad, who in a single day was raised from his post where he asked alms before the Mosque of the Carpenters, to high estate, to be revenged against his mortal enemy, to be dressed in silks, to see his daughter married to the Caliph, and then at sunset to go back to his wonted station.

A great wave of applause marked the end of the showing. "The greatest picture of the year," was a frequent comment.

"Kismet" is shortly to be released.

Paramount's "Money Mad" Is Now in Cutting Room

The fourth George Fitzmaurice production for Paramount has just been placed in the cutting room, where it will undergo the final touches before it is declared ready for the public eye. It is "Money Mad," an original story of New York life by Ouida Bergere (Mrs. George Fitzmaurice), whose "Idols of Clay" was the previous story produced by Mr. Fitzmaurice.

An all-star cast will be seen in "Money Mad." Dorothy Dickson, the dance favorite of New York, makes her screen debut in this. Others in the cast include Robert Schable and Alma Tell, both of whom were in the first George Fitzmaurice production, "On with the Dance."

Allan Dwan's Story

(*Continued from page* 37)

the studio in the capacity of electrical engineer. Suddenly the director cast his professional eye on me and shouted: 'Say, we're looking for a man to play the hero's weaker brother, and you're just the type!'"

When Mr. Dwan could make himself heard again, he continued:

"Well, I slipped into the part and then came a scene where big brother, who was played by Kerrigan, gets rough with me. I was almost fed up on the weaker brother stuff by that time, and instead of dealing him a stage blow, I came back at him with all my force and actually knocked him out."

"And then what?"

"Well, the camera stopped, and after a while Kerrigan got up."

MARY KELLY.

Dined by A. M. P. A.

After leaving Chicago, Allan Dwan continued his journey to New York and was the featured speaker at the weekly luncheon of the Associated Motion Picture Advertisers. He made an appeal for closer co-operation between publicity men and producers, pointing out that producers for the most part are working three thousand miles from the marketing center and as a consequence are frequently not in as intimate touch with the public's needs as are publicity men who constitute the medium through which direct contact with the public is obtained.

One of the things Mr. Dwan laid special stress on was the problem of censorship. "This is a matter," he said, "which often confronts the producer after his picture is finished. In avoiding the pitfalls of censorship the publicity man can be of inestimable value because he has knowledge of conditions of which the producer is often ignorant and he also knows from circumstances which have arisen in connection with the product of other producers what will and what will not pass the censor. If he passes this information on to the man engrossed in production he is performing a service which may avoid many complications after the picture is complete."

Luncheon at Delmonico's

Again on Friday, October 22, Mr. Dwan was banqueted, this time at a luncheon at Delmonico's, arranged by his general representative, Bert Adler. About thirty members of the trade press were present. The place cards bore the inscription, "What does the photoplay public want?" and Mr. Dwan, who was introduced by Arthur Butler Graham, his attorney, elaborated on the remarks contained in his interview with our Chicago representative.

As at the Associated Motion Picture Advertisers' luncheon, Mr. Dwan made a request for co-operation, this time from the trade press, in his endeavor to determine as far as possible the kind of photoplays the public wants. He paid a compliment to the press in stating that he believed the writers were better posted along this line, but that their published criticisms on the completed picture necessarily reached the producer after his work was finished.

He advocated a system of advance criticism of picture plots so as to keep the director away from the things which it is believed the public does not want, and sketched a picture of the "loneliness" of the producing director who, he said, is like an ostrich with his head buried in the sands of work in the studio, and both figuratively and literally, many miles away from the pulse of the public.

Williams Pays Tribute

J. D. Williams, manager of First National, paid a glowing tribute to Mr. Dwan, both as a man and as a producer. The editors of the trade press were then asked for their views of the question. Arthur James, editor-in-chief of Moving Picture World, was of the opinion that the work of the director after the script reaches him has such a vital effect on the completed production that the submitting of the scenario for criticism will not solve the problem. He did suggest, however, that trade paper representatives and others in the industry might be of service if they could view the production while still roughly cut and titled, when it would be time to take advantage of good suggestions.

Joseph Dannenberg, editor of Wids, was of the opinion that the way to tackle the problem was through the exhibitor, by having the producer get in direct touch with representative showmen of all classes and have them point out as far as possible just what their public does and does not want.

Leslie Mason, editor of the Trade Review, stated he believed the previous speakers had pretty well covered the ground and was in favor of their suggestions.

Mr. Dwan was appreciative of the suggestions and roughly outlined plans he had in mind to take advantage of them.

Cuts Out Sunday Shows

The Avon Theatre, Albany, N. Y., a large motion picture house which was opened in Watertown, N. Y., this past summer, has decided to discontinue Sunday shows, according to an announcement just made by the management. It is said that the management decided that Sunday shows were undesirable, and furthermore, that the thirty or more employés were entitled to a day of rest. It is understood that the four or five other motion picture theatres in that city will continue to operate on Sunday.

Rennie Will Have Male Lead in "World Shadows"

Jerome Storm has selected James Rennie for the principal male part in Lillian Gish's first picture, "World Shadows," directed by him for the Frohman Amusement company. Mr. Rennie is now playing the leading male role in the New York stage success, "Spanish Love," at the Maxine Elliott Theatre.

He also will appear in the leading male role opposite Dorothy Gish in a December release. During last year he appeared as leading man for Ruth Chatterton in Henry Miller's stage production, "Moonlight and Honeysuckle."

He will call rehearsals for "World Shadows," which will begin shortly, and at least two weeks will be devoted to them. Thus the actual shooting of the picture will not commence until about the middle of November.

"I consider the preliminary work of production the most important factor in creating a successful picture," said Mr. Storm, "hence have taken more than a month for perfecting details and will spend not less than two weeks in rehearsals before turning a camera. Another fault of picture production often is the lack of co-operation between author and director. In this instance, however, I have the benefit of the playwright's suggestions. Fred de Gresac, author of the story is sitting in on the casting and will be present during rehearsals.

"I also have the valuable aid at all times of Lillian Gish. Her understanding of all phases of production and her accomplishment as director for Dorothy Gish in 'Remodeling a Husband' is of inestimable advantage to me. It is not from one star, one director or one author that we may expect the great pictures of the future but from the harmonious co-operation of all three backed by a liberal production policy."

C. Gardner Sullivan Back from Tour of Five Months

Bearing colorful tales of Rome, London and Paris and the desolation of the French battlefields, but maintaining that the most impressive sight of his whole journey was his first view of the Statue of Liberty from the lower bay, C. Gardner Sullivan, scenario writer, returned last week to the Thomas H. Ince studios from a five months' tour of England and the Continent.

Mr. Sullivan's travels, which were taken as a combined vacation and expedition in search of new material for picturization, carried him to Spain, Italy, France, Switzerland, Holland, Belgium, England and Scotland. Practically all of the show places of Europe were visited and thousands of miles traversed in spite of the wretched boat, road and rail conditions which he states exist throughout the Continent.

Mr. Sullivan will immediately return to his work at the Thomas H. Ince studios and will put into scenario form several powerful themes inspired by his journey abroad.

Bert Lytell Planning to Start Work on Metro's Picture, "A Message from Mars"

BERT LYTELL, just returned to New York from two weeks in the South in the course of which he attended the gala opening of the State Theatre, Marcus Loew's new picture and vaudeville house in Memphis, Tenn., brings back glowing reports of the enthusiasm displayed by Southern exhibitors toward the new Metro special productions.

In a homecoming chat with Richard A. Rowland, president, and other officials of Metro Pictures Corporation, the young actor was particularly pleased to emphasize the success of his associated stars—Viola Dana, Alice Lake, May Allison and Buster Keaton.

Mentioning specific instances, Mr. Lytell said that Viola Dana's most recent production, "The Chorus Girl's Romance," is "going great guns" everywhere through the South. This picture is an adaptation of F. Scott Fitzgerald's Saturday Evening Post story, "Head and Shoulders," and affords Miss Dana many opportunities for her talents as a comedienne.

Alice Lake in "The Misfit Wife," by Julie Herne, and May Allison in "Held in Trust," by George Kibbe Turner, are also pleasing Southern exhibitors and public, according to what Mr. Lytell was told.

Buster Keaton's first comedy, "One Week," has been shown through the South, where his reception equalled the acclaim that marked his initial appearance in the West, it is said.

Before his trip to the Southland, in which he stopped at Memphis, Tenn.; Louisville, Ky.; Raleigh, N. C., and Atlanta, Georgia, among other large cities, Mr. Lytell completed his work as star of the Maxwell Karger special production for Metro, "The Misleading Lady," from the stage play by Charles Goddard and Paul Dickey. He is planning now to start on "A Message from Mars," by Richard Ganthoney, Charles Hawthrey's stage "hit." It has been adapted for the screen by Arthur Zellner and Arthur Maude and will be produced under the supervision of Mr. Karger. Reports say it lends itself well to screen adaptation.

Early Release for "Beggar in Purple," Latest Edgar Lewis Feature for Pathe

MANY important elements combine to make "A Beggar in Purple," the next Edgar Lewis Production, scheduled for release by Pathe on November 7, an outstanding feature production. Since producing for Pathe the director-producer has demonstrated virility to be the dominant keynote of anything he put his hand to. In "A Beggar in Purple," Mr. Lewis is said to have visualized the adventure and romance in the life of a successful American business man—a man who fought his way up from obscurity and poverty.

As another "element" the production is a picturization of the novel of the same name by Andrew Soutar, whose "Other Men's Shoes" was such a success as to make his "A Beggar in Purple" a worthy successor. Mr. Soutar tells the methods and morals of American business men. He deplores the keen competition of business in a small manufacturing town and the whirlpools and pitfalls of Wall street's high finance.

Mr. Soutar endeavors to point out Solomon's words of wisdom, that "even a king without love is only a beggar in purple." The hero of his story is a self made man, who raised himself from poverty to a position of power and wealth, but the revenge that for eighteen years has steeled his will to success has cheated him of love. He considered love only a masquerade, but eventually he discovered it to be life's greatest treasure.

Edgar Lewis selects the right actor for the right role. Leonard O. Shamway, a favorite leading man of remarkable physique, is seen in the male lead. The feminine lead is played by Ruth King, who has been seen in numerous successful photoplays. Betty Brice, who also plays an important role in "The Money Changers," a Pathe feature, is herein cast as the faithless sweetheart of the hero. Others standing out prominently in the large cast are Charles Arling, Stanhope Weatcroft, Stanton Heck, Dorothea Wolbert, Ernest Butterworth, Louis Fitzroy, William F. Moran, Fred C. Jones and A. B. Millett.

Pollard Plays Without Moustache

"Insulting the Sultan," the latest Rolin comedy, released by Pathe November 7, is a comedy of surprises. Perhaps the greatest surprise to admirers of "Snub" Pollard, the "pint-sized" comedian, will be to see the little funmaker in his natural guise, and without his flowing, comedy moustache. This furthers the idea of Hal Roach, also producer of the Harold Lloyd comedies, that a comedy makeup is unnecessary to produce laughs. Pollard is supported by Marie Mosquini, "Sunshine Sambo," the little colored actor, a score of shapely harem girls and the Rolin Comedy comedians

Smallwood Ends Vacation; Goes Back to Hollywood

Ray C. Smallwood, director of Nazimova's latest production, Madame Peacock, now playing at the Capitol Theatre, has just returned to Hollywood after a brief vacation in New York, the first he has had in two years' time.

While in New York he conferred with Madame Nazimova and President Rowland of Metro regarding plans for the production of "Aphrodite," on which work will be begun very shortly.

Ray C. Smallwood although still a young man, being scarcely more than thirty years of age has been active in the production of motion pictures for more than twelve years. He began his real motion picture career as a camera man with the Old Imp Company.

Later with Thomas Ince he left the Imp Company to affiliate with Kessel & Bauman in the production of Kay-Bee "Western Specials," two-reel subjects.

A year afterward he started out on an independent career as a producer and director. His first work with the megaphone was done for the Universal Company and was followed by a period during which he produced independently for George Kleine and the United Film Service.

For the past three years he has been with the Metro organization, first as manager of the photographic department having charge of all camera and laboratory work, which work he relinquished for a directorship.

DEAD MEN TELL NO TALES

Canadian Educational Films Is Denied Injunction Against Horse Race Picture

THE application of the Canadian Educational Films, Ltd., of Toronto, for an injunction to restrain the Specialty Film Import, Ltd., Toronto, producers of the British-Canadian Pathe Weekly, and the Strand and Regent theatres, Toronto, from distributing or presenting the moving pictures of the race between Man o' War and Sir Barton, was refused by Justice Middleton at Toronto.

Had Second Rights

The Educational Films Corporation had secured the exclusive picture rights for the big event and had prevented all camera representatives of other companies from entering the Kenilworth Jockey Club on the day of the race. In spite of precautions, pictures of the race were presented at the two Toronto theatres on the day following the event.

Counsel for the defendants informed the court that the pictures involved in the case had been taken from lorries on the outside of the jockey club park, and he claimed that no trespass had been committed in the taking of the pictures in this manner. He was upheld in this contention, it is said, by the judge, who refused to grant the restraining order.

The views consist of pictures of the two horses in training for the race, detectives guarding the horses, and several flashes of the race itself which, apparently, had been taken with telescopic lens. There were also pictures of the big crowd entering the grounds and of the officials in charge of the race.

Lasky Studio to Be Taxed to Utmost in Making of Paramount and Realart Films

WITHIN a short time the Lasky studio will be taxed to its full capacity by production under way for Paramount, according to reports.

Wallace Reid will be engaged upon a motion picture adapted from "The Daughter of a Magnate," by Frank Spearman, scenarized by Eugene Lewis and directed by Frank Urson. Margaret Loomis is to be leading woman.

Roscoe (Fatty) Arbuckle in "The Dollar-a-Year Man," an original by Walter Woods, directed by James Cruze, will keep the ball rolling. Lila Lee will play opposite the heavyweight star.

William DeMille has already got a good start on Barrie's play scenarized by Olga Printzlau, "What Every Woman Knows," in which Conrad Nagel and Lois Wilson have the leads.

Cecil B. DeMille will begin on a new production, the name and nature of which are both withheld. The producers say it will be a novelty.

Thomas Meighan will return to the Coast to resume work under Tom Forman's direction, but the title of his picture is not stated.

George Melford will begin production of a new story by Hector Turnbull, scenarized by Mary H. O'Connor. The title is not selected.

Two Realart companies, William D. Taylor's and Mary Miles Minter's, will have space at the big plant. Thomas Heffron will direct the latter.

The new cutting room is nearing completion and this will greatly relieve the overcrowded laboratory, where already a record amount of film is turned out every week.

General Manager Charles Eyton is laying plans for this exceptionally busy period, which, from all accounts, is to be virtually a regular thing from now on. Studio Manager Fred Kley is also busy with many details, in which he is aided by I. S. Liner, his assistant.

One of the busy men, also, is L. M. Goodstadt, casting director, who, in his newly appointed office interviews many people.

Jesse L. Lasky, first vice-president, is expected back at the Lasky plant within six weeks, so will be on hand at the busiest period.

W. H. Clune Secures Realart First Runs for Broadway Theatre in Los Angeles

THROUGH a contract just closed in Los Angeles, W. H. Clune, West Coast showman, secured for his Broadway Theatre exclusive first run privileges on all Realart productions released during the coming year. This includes the offerings of Bebe Daniels, Mary Miles Minter, Alice Brady, Wanda Hawley, Justine Johnstone, Constance Binney and Special Productions of William D. Taylor.

Directly following the deal's completion Frank L. Browne, manager of the theatre, visited the Realart Los Angeles studio, meeting Bebe Daniels and Wanda Hawley, who were working in new film features.

"I am delighted over the excellence of the studio's facilities," he said during the visit. "The careful attention to details, the completeness of equipment in laboratory and on the stages, all indicate the reasons why the productions have attained the excellence that led us to sign them for first run presentation."

Miss Daniels was particularly interested in the plans of Mr. Browne for exploiting her picture, "You Never Can Tell." This production will inaugurate the Realart service at Clune's and a very special effort is being made to "put over" the proposition in big style. One of the schemes is the circulation of thousands of little yellow cards, bearing on both sides the phrase "You Never Can Tell" with "Call Pico 881" in small letters in the lower right hand corner. The theory is that human curiosity will keep the theatre phone busy answering calls inspired by this device and this naturally will help to advertise the coming picture.

Mr. Browne also met Wanda Hawley and her director, Sam Wood. He took occasion to compliment them on "Her Beloved Villain," a production they have recently completed. Miss Hawley's production, "Food for Scandal," will follow "You Never Can Tell" into the Broadway Theatre.

Accompanying Mr. Browne was G. V. Slater, manager of the Los Angeles Realart exchange.

JOSEPH HARTIGAN

Formerly Commissioner of Weights and Measures in New York from 1914-1918, who is now associated with the World Motion Picture Corporation

Joseph Hartigan Is with World Picture Company

The latest acquisition to the World Motion Picture Corporation is that of Joseph Hartigan who will act in an advisory capactiy.

Mr. Joseph Hartigan was Commissioner of Weights and Measures of the City of New York from 1914 to 1918; was Assistant Director of Publicity, and Director of Speakers for the Second Federal Reserve District on every Liberty and Victory Loan campaign, and was the organizer and director of the Foreign Division on the Government loan drives.

He also has been a prominent organizer for practically every American Relief Committee for European countries, and has been official United States Government Director on Foreign Loans.

Paramount Shows Typical Cafe in "Faith Healer"

Three very unusual settings, it is said, have been used in Paramount pictures now being filmed at the Lasky studio. The first is a large cafe set, constructed on the Moorish style of architecture. This is said to be one of the most completely finished structures ever built as a background for motion picture scenes. It was used for scenes in "The Faith Healer," the William Vaughn Moody play which George Melford is producing for Paramount. An exotic dance, by Miss Ruth Miller and a company of trained dancers was a feature of the scenes enacted therein.

The second setting is being used by William DeMille in his film version of Sir J. M. Barrie's play, "What Every Woman Knows," and represents a man's barber shop temporarily converted into the political headquarters of the young hero of the story, who is running for Parliament. The settings are said to be typical of the London headquarters of a candidate for Parliament.

The third setting is the interior of an exclusive yacht club and in this Roscoe (Fatty) Arbuckle has begun, under James Cruze's direction, to enact the opening scenes of his latest Paramount vehicle, "The Dollar-A-Year Man" from a story by Walter Woods. This structure is built to resemble the interior of the large salon of a ship.

William Faversham's "Sin That Was His" Is Booked for Pre-view by Loew Circuit

Hobart Henley Production, Released by Selznick Enterprises As Its Greatest Attraction, to Be Seen First in Cleveland, Rochester and Washington

WHAT Selznick claims to be his greatest production, "The Sin That Was His," has been booked for a pre-view showing by the Marcus Loew circuit. It will be seen simultaneously at three of the most exclusive Loew houses for an indefinite run, after which the entire Loew circuit of theatres will follow a similar plan of screening the picture indefinitely. The theatres are the Euclid in Cleveland, Star in Rochester and Columbia in Washington, D. C.

Of importance is the fact that three box office assets are offered in addition to the strong dramatic story. William Faversham, the star, has won an enviable reputation on both stage and screen, and his characterization in "The Sin That Was His" is calculated to give him added prestige. Hobart Henley, the director, is known in three different spheres of picture activity. He has been in turn a leading actor, author and independent producer. Frank L. Packard, author, gained a great reputation almost overnight following the screening of "The Miracle Man."

Lucy Cotton in Cast

The signing of the Marcus Loew circuit for a pre-view showing reveals the fact that the Loew theatres are known as the trail blazers for many of the best productions made. Patrons of the Loew theatres are sure of the sterling quality of pictures to be seen, and the constant addition of more and more theatres to the Loew circuit amply attests for their popularity among picture patrons.

In the cast supporting Mr. Faversham are found a group of players who enjoy considerable popularity. These include Lucy Cotton, who plays the leading feminine role, Pedro de Cordoba, Miss Sherman, Lule Warrenton, Robert Conville and John Burton. Edmund Goulding, scenarist, adapted the Packard story for the screen.

Some of the High Spots

An idea of the high spots in the story and its dramatic scope is furnished in the announcement that Mr. Faversham plays the role of "Three Ace Artie Raymond," a bad man and card shark of the North. In a moment filled with intensity and extreme uncertainty he disguises himself in the garb of another, and from this moment his life is one constant hell on earth. His soul is on the verge of rebellion, and his trend of mentality leads him eventually to a cleaner and finer realization of his spiritual self.

The high spots of the production are scenes of a storm at night, interiors of a Pullman, shots of a quaint Canadian village and northern interiors and exteriors.

Lewis J. Selznick, president of Selznick Enterprises, recently had all his division managers make a special trip to New York to view the Henley production. Mr. Selznick also has issued orders instructing every salesman to see the Faversham starring vehicle before signing a contract with an exhibitor. Enough prints have been distributed to assure exhibitors a screening before booking the picture.

Ruggles to Direct Alice Lake

Wesley Ruggles has been selected by Bayard Veiller, chief of production at Metro's West Coast studios in Hollywood, to direct Alice Lake in her first starring vehicle, the working title of which is "Mother Love." Actual filming of the production is scheduled to start in ten days.

Mr. Ruggles recently finished directing Louise Glaum in two of her productions. Before his association with Miss Glaum, he directed Owen Moore in "Piccadilly Jim," Sooner or Later" and "The Desperate Hero."

"What a Little Hair Will Do"

Marcus, cartoonist of the New York Times, shows how even our best friends would be unknown to us, if they only changed their hair. The drawings appear on the screen with beards, mustaches and other hirsute adornments, which are now out of fashion. The hair then becomes animated and goes to its proper place, making familiar faces recognizable. The subjects shown this week at the Rialto are King Alfonso, Colonel House, Herbert Hoover and Louise Fazenda.

Elaborate Preparations Feature "Black Beauty"

"Black Beauty," Vitagraph's special production of Anna Sewell's classic, now being filmed at the Western studios of that company, introduces the unusual circumstance of actually having more persons back of the camera than in front of it. And this, also, despite the fact that "Black Beauty" boasts one of the largest casts ever assembled for a Vitagraph production.

David Smith is directing "Black Beauty" and the technical staff surrounding him is the largest ever organized by Vitagraph. Every single detail of production has some person responsible for it. Albert E. Smith's telegraphed instructions were to the effect that anything that would add to the faithful reproduction of the story known to millions should be done. Mr. Smith thoroughly appreciates that the whole civilized world, by reason of its familiarity with this great classic, will sit in judgment on this production.

Robert Edeson Will Play in the Metro Production of "Are Wives to Blame?"

ROBERT EDESON has taken up his permannet headquarters at Metro's West Coast studios in Hollywood, and is preparing to start work before the camera in "Are Wives to Blame?" May Allison's new starring picture, in which he will enact an important role. After appearing in this production Mr. Edeson will join the company's directorial forces, according to the plans of Bayard Veiller, chief of production for Metro in the West.

For a number of years Mr. Edeson has been one of the foremost American stage stars. He has appeared in a number of motion pictures, and is so interested in them that he does not expect to return to the "legitimate" stage.

It was through the business office that Mr. Edeson made his debut in the theatre. As a youth he held a clerical position in scheduled to start at that theatre, and on the opening night one of the principals failed to appear. Young Edeson was substituted and succeeded so well that he gave up the clerical position and played with the company for several weeks.

Made Broadway Debut

He played with several other companies later and as a member of Charles Frohman's Empire Theatre stock company, he made his real Broadway debut. The company at that time included such well known players as Henry Miller, William Faversham, Viola Allen and Cyril Scott among others.

Mr. Edeson originated the title role in "The Little Minister," Maude Adams's starring play by J. M. Barrie. His last appearance on the stage was in "Mama's Affairs," which had a long run on Broadway and later toured the United States.

His picture debut was in "The Girl I Left Behind Me," a Fox production. Later he starred in "The Call of the North," "The Absentees," "The Cave Girl," "Mortmain," "The Public Defender," and several other successful productions. His latest picture engagement was with Eugene O'Brien.

In "Are Wives to Blame?" Mr. Edeson will play the part of Richard Vane, the wealthy lawyer whose chief occupation consists of smoothing out the difficulties that beset his young lawyer son who married a spendthrift wife.

The picture was made from the Ben Ames Williams's story, "More Stately Mansion" and, was adapted by Edward Lowe, Jr. Philip E. Rosen, who directed Miss Allison in "Are All Men Alike?" will also direct this production.

He Considers It Worth a Year's Subscription

Editor, Moving Picture World:

The writer has been a subscriber to your journal for the past six years and as a former director of special photodrama here and abroad I want to say right here in my first letter to your paper that I have never enjoyed any articles so much as the series you are now running from the pen of Baron Hrolf Dewitz. I consider it worth a whole year's subscription to get sound, seasoned advice of that sort, and my own experience abroad bears out what the Baron has said so far.

Good, constructive writing of this brand, in which the writer says something of real value in every sentence, is the kind a majority of your staid subscribers prefer, especially when the writer happens to be a man who does not talk shop or grind an axe, as in the case of the Baron, who is independent of any faction, as I understand it.

I shall watch the rest of the articles in the series with great interest and I compliment you on your good selection.

Yours truly,
D. A. Service,
Delta Kappa Epsilon Club
New York City

Dead Men Tell No Tales

Oliver Morosco Company Will Present "The Half Breed" as Its First Picture

THE first picture of Oliver Morosco Productions, Inc., will be directed by Oliver Morosco, himself, in Los Angeles. He plans a vigorous launching of his latest big enterprise.

It was in Los Angeles that President Morosco made his first success in stage productions before becoming a prominent figure in theatrical affairs. And one of his first successes was one of his own plays, "The Half Breed," which broke all records for runs in Los Angeles up to that time. Now the first of the Morosco films will be "The Half Breed" expanded and modernized.

William Desmond in Lead

William Desmond, now one of the foremost film stars but then a comparatively unknown stock actor, will re-enact before the camera the role he created on the stage. President Morosco says that it always has been his ambition to produce "The Half Breed" in film form himself, and for that reason refused repeated offers for the script from large producers who have bought other of Morosco stage successes.

It is announced that the actual filming with an all-star cast will begin November 1. It is expected that three months will be required to complete the picture, and then another will be begun.

"We will attempt to produce quality pictures rather than grinding them out for volume effect," said President Morosco. "In the first year we probably will not use more than five or six of the nineteen plays we now have ready. Each picture must reach the high standard which we have set, and it will not be hurried or released until we are satisfied that we have exhausted all the possibilities."

General Manager George R. Bentel has obtained elaborate studio facilities. "We have been particularly careful to obtain equipment that will enable us to produce each picture in the typical Morosco way," he said. "We believe we will be able to reproduce the plays so that their interest may be increased in the filming."

Kansas City Run of "While New York Sleeps" Arouses Showmen to Picture's Possibilities

REPORTS received from Fox Film Corporation's exchange in Kansas City, Mo., immediately following the week run of "While New York Sleeps" at the Shubert Theatre in that city, indicate a keen interest in this production on the part of Missouri showmen. In many cities and towns of the state, as well as in Kansas across the river, theatre owners have stated that in this film Fox has a box office attraction of the first water.

For one week "While New York Sleeps" played the Shubert Theatre in Kansas City on a two-a-day schedule—one matinee and one night performance. With the prices at a dollar top the Shubert drew its crowds daily and nightly a block and a half off Main street and against the keenest sort of competition on the chief thoroughfare of the city.

During the run exhibitors from all parts of the city and the two states were invited and witnessed "While New York Sleeps," presented with the musical accompaniment of a special concert orchestra exactly the same as while the film was at the Lyric and Astor Theatres in New York City.

With a state wide advertising and publicity campaign timed perfectly with the Kansas City premiere, the entire Middle West was made to know of the arrival of the production, and the mouth-to-mouth advertising which followed its first performance carried the tidings afar.

The bookings which are following in the wake of this first Missouri engagement are many. Exhibitors have been quick to avail themselves of the advertising and publicity accorded the film. Already the Idle Hour Theatre, on 12th street just off Main, in Kansas City, is jamming the crowds in—crowds eager to see the screen sensation which has swept across the country from Broadway breaking records and keeping box offices busy.

Strong Cast Picked for William Fox Second Serial, "Fantomas," to Follow "Bride 13"

WILLIAM FOX has selected a high-class cast for his second serial, "Fantomas," which is rapidly nearing completion at his big studio in New York, and which is to be released to follow his first serial, "Bride 13," now receiving a splendid reception from exhibitors and motion picture followers throughout the country. "Fantomas" will be in twenty episodes. "Bride 13" is in fifteen.

The story of "Fantomas" revolves around the activities of the arch criminal Fantomas. This character is portrayed by Edward Boseman, who appears as Ali Bon Sabe, the Mahdi, in "Bride 13."

Edna Murphy As Ingenue

Edna Murphy, young, blonde and pretty, plays the little girl with the pretty curls. She and her sweetheart, Johnnie Walker, do some wonderfully stirring stunts in the serial. The fact that she is an expert swimmer helped her to do justice to the scenario writer. Johnnie Walker is well-known both in stock and on Broadway. He began his screen career with Edison, and not only acted, but directed.

Eva Balfour plays the assistant to the devilish Fantomas. Eva is a well-known British stage and screen star. She came to this country to broaden her experience. The "Fantomas" serial in which she will be featured is her first introduction to American methods.

Others prominent in the cast are John Willard and Lionel Adams. Adams has had a long career as leading man on the stage and in pictures.

Edward Sedgwick, who is directing the serial, has had a long experience in pictures, as a scenario and continuity writer, assistant director and director. His initial experience was gained with the Lubin company in 1916.

Stars to Shine at Atlanta

Eugene O'Brien, Helen Gardner, Muriel Ostriche and Rubye De Remer have promised to appear in person at the Southeastern Motion Picture Exposition during the week of December 6 at Atlanta. There is said to be the possibility that one or two Fox stars will also be there. Each one of the six nights will be given over to some particular star. A "Moonlight Dance" and a "Snow Dance" promise to be spectacular. A twenty-four piece band will play the dance music. Several feature novelties will be introduced during the week.

"You Never Can Tell" Is a Help to Fashion Show

The latest innovation in connection with the showing of Realart's feature production, "You Never Can Tell," with Bebe Daniels in the leading role, is the novel idea recently worked out in Kansas City where local merchants joined in observing "fashion week" at the Newman Theatre.

One setting of this picture reproduces the lobby of a popular New York hotel, where fashion centres, and the opportunity of viewing the latest feminine creations from famous designers is excellent. At first Miss Daniels gratifies her desire for fine clothes by choosing one from among the cloaks left at the check room, and trying it on. Later in the play, however, she is given a chance to pose as a fashion model, and the gowns she wears are of the sort that will make girls look and then look again.

The Newman Theatre presented an elaborated reproduction of the lobby of a New York hotel with special lighting effects and accompanied by the Newman concert orchestra.

The show is the third semi-annual fashion revue offered by Newman and Herzfeld.

Proctor of Stoll on Tour to Meet Firm's Sales Force

Ralph Proctor, general manager of the Stoll Film Corporation of America, left New York October 25 for a tour of Pathe exchanges throughout the country. Mr. Proctor plans to get in touch with the company's sales force, a unit of which will be represented in every Pathe exchange. He will be accompanied as far as Chicago by George King, president of Stoll.

Mr. Proctor's itinerary as at present outlined will include Boston, Albany, Buffalo, Pittsburgh, Cleveland, Detroit, Cincinnati, Chicago, Minneapolis, Butte, Spokane, Seattle, Portland, San Francisco, Los Angeles, Salt Lake, Denver, Omaha, Des Moines, Kansas City, Little Rock, Dallas, New Orleans, Atlanta, Charlotte and Washington. Mr. Proctor expects to be away from New York a month.

Glucksman Wins Suit

Judgment has been entered against Gillespie Bros. & Company of New York City for $3,160 in an action which had been brought against them by Max Glucksman, an exporter who has an office in the same building with the defendants.

Glucksman charged that he had acquired from Select Pictures the exclusive right to exhibit in the Argentine Republic and Chile three motion pictures. Subsequently Glucksman alleged the defendants obtained from the Select corporation, through either "trick or device," the positive prints of the four pictures and forwarded them to Valparaiso and Buenos Aires.

Glucksman alleged that he took the matter up with Gillespie Bros., who promised to deliver the prints to Glucksman's South American agent on their arrival, if the cost of delivery amounting to $3,160 was paid. Glucksman says he made this payment, but defendants failed to make the promised delivery.

Strand to Show De Haven's "Twin Beds" October 31

Week beginning Sunday, October 31 has been set for the presentation of Mr. and Mrs. Carter De Haven in the film adaptation of "Twin Beds" at the Strand Theatre, New York. The very near future will witness also the first showings of this picture in many other parts of the country.

The release of "Twin Beds" has been awaited with interest because of the excellence of this film, the popularity of the stars and the fame of the stage production from which it was adapted. "Twin Beds" is said to have offered exceptional opportunities for picture adaptation and in the hands of Mr. De Haven to have fulfilled expectations This is the testimony of First National, whose appreciation of this first independent De Haven production was such that they contracted for more pictures of the same order. The comedian not only preserved the situation of the stage piece, with its sparkling fun, but increased the merriment by the addition of new and clever titles and bits of business. The picture production was directed by Lloyd Ingraham.

It is described a peppery, bed room, pajama comedy, full of laugh compelling scenes, which doesn't once descend to the objectionably suggestive.

More than the customary amount of interest attaches to the work of Carter De Haven at this time because of his acquisition of the Charles Chaplin studios in Hollywood, and his plans for picture production on a large scale. He has announced ambitious and elaborate projects for the future.

Use of Motion Pictures Increasing in Schools

The growing use of motion pictures in schools and school centers is noted by the National Board of Review of Motion Pictures, 70 Fifth avenue, New York City, which serves many of them with its lists of selected films. Of the 625 school centers recorded in the "School Center Gazette," recently issued by the Russel Sage Foundation, 407 have motion picture equipment, or have obtained the use of such in some neighboring hall. In addition, hundreds of schools show films of an informative nature in class or assembly room.

Girls Walk from Coast to Act in Selznick Film

Scenes were shot recently at the Selznick Fort Lee studios for a forthcoming picture in which two girls, who walked from Los Angeles to New York, will appear. The girls are Marcelle St. Hilaire and Yolande d'l' Aurore. After appearing before the camera throughout the winter they plan to return to their homes in Los Angeles.

Probably this is the first time on record that two girls have walked from the west coast to New York to appear in a motion picture production. The girls left Los Angeles last May, walked as far as Chicago and then purchased an automobile to complete the trip east. Upon arriving in Cleveland the automobile was sold, and the remaining journey was made on foot.

Myron Selznick, president of Selznick Pictures Corporation, engaged them for the forthcoming Selznick picture and extended them the freedom of the studio.

"The Call of Youth" has been selected as the title for the play by Henry Arthur Jones formerly called "James, the Fogey," which is to be produced by the Famous Players-Lasky Corporation at its London studio under the direction of Hugh Ford. Eve Unsell made the screen adaptation of the story.

"Held by the Enemy" and "A Full House" Will Be October Releases of Paramount

HELD by the Enemy," a picturization of William Gillette's stage play of the same name, and Bryant Washburn in "A Full House," adapted from the comedy by Fred Jackson, are the Paramount releases scheduled for October 24.

Donald Crisp directed the former, which is the third of the plays of William Gillette to be produced by Paramount. Scenarized by Beulah Marie Dix and produced as a special, it presents in its leading roles a notable galaxy of screen talent, the list including Jack Holt, Agnes Ayres, Wanda Hawley, Lewis Stone, Robert Cain, Clarence Geldart, Walter Hiers, Lillian Leighton, Robert Brower and Joseph Crowell,

The Civil War forms the background of the picture and the locale of the story is a Southern town newly captured by Northern troops. A young widow, who believes that her husband has been slain in battle, falls in love with a young Northern colonel who protects her from the looters. She is about to accept his proposal of marriage when her husband appears on the scene, engaged in spy duty. He is captured and placed under arrest by the colonel, and throughout the remainder of the story the dutiful little wife makes many sacrifices in her attempts to save her husband from death. The culminating situation is declared to be intensely dramatic.

Agnes Ayres Is Heroine

Agnes Ayres is seen as the heroine and Jack Holt as the Northern colonel. Lewis Stone plays the Confederate husband who comes back from the dead, Robert Cain has a heavy role and Wanda Hawley has an ingenue part, that of the younger sister of the heroine. Fine character roles are entrusted to the capable hands of Walter Hiers, Josephine Crowell, Robert Brower and Lillian Leighton, and Clarence Geldart makes a fine impression as a general of the Union Army. The production was filmed with the most careful attention to detail, the results being strongly reminiscent of "The Birth of a Nation."

Alice Eyton wrote the scenario of the current Bryant Washburn vehicle and James Cruze directed it. In this picture version of the Fred Jackson play which ran a long time on Broadway and later played to capacity houses on the road for years, Mr. Washburn is said to have a role decidedly to his liking. The story is that of a newlywed who has to go on a business trip on the day of his marriage. A combination of love letters belonging to another man, stolen jewels, exchanged suitcases and a thieving maid create a series of situations said to be rapid-fire in their continuous creation of hearty laughs.

Lois Wilson is seen in the leading role opposite Mr. Washburn. Guy Milhan, Hazel Howell, Vera Lewis, Catherine Wallace, Lottie Williams, John Wild, Z. Wall Covington and Frank Jonasson comprise the supporting cast.

Three More Mayflower Films for 1920; Directors Are Dwan, Franklin and Walsh

ACCORDING to an announcement from General Manager John W. Mackay, the Mayflower Photoplay Corporation has three of its strongest productions scheduled for release through First National before the close of the year. The offerings with which Mayflower will wind up its 1920 series are Allan Dwan's "The Scoffer," Sidney A. Franklin's "Unseen Forces" and R. A. Walsh's second independent production as yet unnamed.

"The Scoffer" will be available to First National franchise holders in November. Following this will come the Franklin subject, which is tentatively set for release during the early part of December, and the Walsh offering, which will be available on or immediately before the first of the year.

Complete Laboratory Work

Final laboratory work on all three productions has been completed, thus bringing Mayflower's total of 1920 offerings up to nine. The preceding subjects presented by this organization during the present calendar year were "Soldiers of Fortune," "The Luck of the Irish," "The Law of the Yukon," "The Deep Purple," all released by Realart, and Allan Dwan's "A Splendid Hazard" and "In the Heart of a Fool," presented as First National Attractions.

"The Scoffer," it is said, represents Dwan's best achievement. In this feature Dwan has chosen for his central figure an idealistic physician, whose life is wrecked by the perfidy of a friend. He vows never again to raise his hand to help humanity. How the atheist's moral regeneration is ultimately accomplished and his faith in the Divine Power restored by a miraculous manifestation of Divine guidance and power, is pictured. The cast includes Mary Thurman, James Kirkwood, Philo McCullough, Ward Crane, Bernard Durning, Rhea Mitchell and Georgie Stone.

Deals with Occultism

"Unseen Forces" deals with psychic phenomena, a subject which is now commanding the attention of the entire civilized world. The fact that the picture deals with occultism is expected to make it one of the most unusual and widely exploited attractions of the current season. One of the box-office high lights is the large number of popular players included in the cast. The feminine lead is portrayed by Sylvia Breamer, while the principal male role is handled by Conrad Nagle. Others who figure prominently in the action are Rosemary Theby, Robert Cain, Robert Martindel, Georgie Stone and Sam De Grasse.

R. A. Walsh's feature tells the dramatic story of an Englishwoman, played by Anna Q. Nilsson, who sacrifices her good name to save from the gallows a man whom she had refused to marry. The story is set in the Empire room at Monte Carlo, the flower gardens of Nice, and the famous Old Bailey courtroom in London. In addition to Miss Nilsson, the cast consists of Miriam Cooper, Conway Tearle and Henry Clive.

Adlerizing

"How do you want the advertisement handled," asked the assistant of Bert Adler, "do you want it set in plain type or do you want it in hand drawn letters?"

"I insist," said Bert Adler, "that it be in Dwan letters."

DEAD MEN TELL NO TALES

Paul Brunet Sees No Cause for Alarm Though Certain People Cry Hard Times

Poor Business Done by Theatres in Some Sections of South Not Significant of Conditions in the Country—Public, However, Buys With Discrimination

IN certain theatrical quarters it has been made to appear recently that this is going to be a bad year for amusements. A. L. Erlanger, in answering these rumors for the legitimate interests, asserted that this would be " a poor year for bad shows, but a wonderful season for good plays." And the same holds true in the motion picture industry, according to Paul Brunet of Pathe, who calls attention to the volume of business being done by Pathe on its high class features as refutation of these "hard time" outcrys.

"People throughout the entire United States are as eager as ever for entertainment, in fact, more so," said Mr. Brunet. "In some sections of the South, theatres have been more or less hard hit by local conditions, but they are not significant of conditions even in that locality. The tremendous drop taken in the prices of cotton and sugar has resulted in hardships for growers in Georgia and Louisiana principally, but the percentage of the population affected is not very great.

Hopeful for Georgia

"Cotton now is returning to a higher level which should alleviate conditions somewhat in Georgia and the cotton raising country, but we can expect below normal conditions in Louisiana for a time.

"In some sections farmers have been hard pressed for money, but conferences now being held in Washington will find means for relieving this situation. Manufacturing communities, which felt the pinch of after-war conditions, in the closing down of factories owing to lack of orders, are once more returning to normal. The public, which has kept out of the buying market for many months, has again unleashed the pocketbook strings, and lured by lower prices is buying considerably now.

"The lowering of prices on many automobiles has been an incentive for increasing product in auto manufacturing centers, so that prosperity continues to reign there for the workmen, upon whom the picture industry is greatly dependent for support.

No Cause for Alarm

"There is no cause for alarm whatever so far as the motion picture is concerned. The public, however, as in all its other buying, is purchasing entertainment with discrimination. No longer can any picture draw a crowded house. It is the exhibitor who gives the best for the money who is getting the patronage in return.

"Pathe's reply to the 'hard time' bogie is that during October its feature business should show nearly a 33 1-3 per cent. increase over September, and last month was a banner one in our organization.

"Serial business will show a proportionate increase, while all our short subjects will enjoy a similar period of prosperity."

E. E. Shauer Returning

E. E. Shauer, in charge of the foreign department of the Famous Players-Lasky Corporation, is expected to return about November 1 on the Aquatania, after a two months' visit to Europe. He is accompanied by Mrs. Shauer. During his trip abroad Mr. Shauer spent considerable time in London, France and Copenhagen, investigating distributing arrangements for Paramount Pictures in various European countries.

Fishback with Special Pictures

Fred Fishback has been signed up by the Special Pictures Corporation, to direct a series of comedies featuring a former English Music Hall star who is now on the way to Los Angeles. Fishback has directed comedies for Mack Sennett and Fox.

THE DIRECTOR SAID "SHOOT" AND MAY WENT AND OBEYED ORDERS
May Allison seen here in an off moment while making "Are All Men Alike?" her latest Metro production

Party at Chippawa

There was a great party held at Chippawa, Ont., one day last week, when Harris Lumberg was host to an army of Buffalo exchangemen on the occasion of his birthday. The event was staged at the Niagara Falls exhibitor's beautiful summer home. Among those present were Charles Hayman, Cataract Theatre, Niagara Falls, who was toastmaster; J. E. Kimberly, Pathe; Allan S. Moritz, Famous Players-Lasky; Bill Allen, Vitagraph; B. H. Smith, Robertson-Cole; Fred M. Zimmerman, Nu-Art; M. A. Chase, Universal; Howard Brink, Dooley; Jim Savage, Universal; I. Hebrew, district superintendent, Vitagraph; Art Young, No-Art, and other Buffalo film men.

Ray Praised by Author of "Peaceful Valley"

"He's a ray of sunshine. He illuminates all he touches." This is Edward E. Kidder's characterization of Charles Ray, as he appears in "Peaceful Valley." It was expressed just after the author witnessed the first film presentation as the guest of Joseph L. Plunkett, managing director of the Strand. This picture is presented by Arthur S. Kane, under First National release.

It is unusual for a photoplay actor to win such hearty approval of the author of a piece written expressly for the stage and which has enjoyed a triumph for a full generation. Mr. Kidder wrote "Peaceful Valley" for the late Sol Smith Russell, and it was the vehicle by means of which that celebrated player attained fame and fortune.

Mr. Kidder, far from considering that the play has suffered in the picturization, points out features of actual improvement. He was delighted with the adaptation and with Mr. Ray's interpretation of the old Russell role.

"Ray is so earnest in whatever he does that one misses the spoken word very little. Of course, there are episodes in the play that I regret not to find in the picture, but to offset this, there are scenes in the film version that are much stronger visualized than described.

"Here is a natural born actor, who excels in pantomine of the higher class. Time was when a comedian was a comedian, a tragedian a tragedian, a farceur a farceur—and there separate lines of business were inflexibly marked and not varied. But with an artist like Charles Ray, all these opposite characterizations are possible. I confidently look forward to the time when he and his directors will achieve greater things in humor, pathos and dramatic power than they today dream of!"

Vitagraph Announces New Antonio Moreno Feature

"Three Sevens," by Perley Poore Sheehan, a story which appeared in both magazine and novel form and which is considered ideal as a transition from serials to feature drama, will be the title of Antonio Moreno's first feature production for Vitagraph, according to an announcement of Albert E. Smith, president of that company.

That the public wants Moreno to return to features seems evident. Frederick James Smith, critic of the Motion Picture Classic, said relative to the change: "Antonio Moreno is the most picturesque male star of the screen. During the past three years he has created a world popularity through the serial medium which would be hard to gauge; and before his serial experience he played in stock for a year and won a large following in Vitagraph's 'school for stars,' where he played a wide range of character parts."

Selznick Enterprises Announces Release of Three Big Productions for November

SELZNICK ENTERPRISES announces for release in November through Select exchanges, the first production of the second series of Elaine Hammerstein pictures, "The Daughter Pays," a National Picture Theatres production, "The Palace of Darkened Windows," and a Select picture, "Just Outside the Door," starring Edith Hallor.

"The Daughter Pays" is an adaptation of the popular novel of the same name by Mrs. Baillie Reynolds which elicited considerable comment when it was first published in England and later in America. The story presents interestingly two questions of importance to every thoughtful mother and father as regards their daughter. The first question propounded by the photoplay is how great a sacrifice should a mother demand of her daughter in the name of filial piety, and the second, should a woman risk her future happiness by marrying for money. These questions interwoven in the completed production, form the basis of a strong characterization revealed by Miss Hammerstein in the role of "Virginia Mynors," the daughter who pays.

In the supporting cast are included Norman Trevor, Theresa Maxwell, Evelyn Times, Bryson Russell and Dore Davidson. The story was picturized for the screen by Edward Montagne.

"The Palace of Darkened Windows," a tale of mystery in the Orient directed by Henry Kol er, marks the sixth release by National Picture Theatres, the other five being "Just a Wife," "Blind Youth," "The Invisible Divorce," "Marooned Hearts" and "Out of the Snows."

While touring through East India, Arline Eversham and her niece, Arlee, meet a native prince, Rajah of an East Indian province, who pays marked attention to the younger Miss Eversham. The girl desires to see what the inside of a harem looks like, but after-entering the secret chambers of the Rajah she is more than anxious to get out. Here she sees harem life in all its glamor, and in extricating herself from the web woven by the Rajah, Claire Anderson, who plays the leading feminine role as "Arlee," brings to light an absorbing tale of spirited action, novel plot and unusual atmosphere.

The cast, in addition to Miss Anderson, includes Jay Belasco, in the leading male role; Christine Mayo, Gerald Pring, Adele Farrington, Virginia Caldwell, Nicholas Dunaev and Virginia True Boardman. The story, written by Mary Hastings Bradley, was adapted for the screen by Katherine Reed.

In the Select picture, "Just Outside the Door," Edith Hallor plays the role of a young welfare worker who learns that position in life gains more respect from men than sex, and she struggles against great odds to overcome this disadvantage. It is a story of social intrigue, a woman's honor and her sacrifice for her brother, a young weakling.

Prominent members of the cast include J. Barney Sherry, Betty Blythe, Eddie Southerland, Arnold Gregg, Ida Lewis and Burt Apling. George Eckert Goodman, well known playwright, is the author of the story. Harvey Thaw adapted the story for the screen, and the production was directed by George Irving.

DIRECTOR: "HOLD THAT"—CENSOR: "CUT THAT"

A scene from "Just Out of College," with Jack Pickford, for Goldwyn release

Rothapfel Puts on Splendid Bill For Anniversary Week at Capitol Theatre

IN the preparation of last week's program which celebrates the first anniversary of the world's largest theatre, the Capitol Theatre, New York, S. I. Rothapfel has outdone himself, which is equivalent to saying that it surpasses anything ever attempted in the theatre in lavishness of production, artistry of detail and innovation of ideas.

The rearrangement of the stage, the creation of new lighting effects, the interpolation of trick and novel titles and the careful and artistic arrangement of a program of exceptional beauty and entertainment, constitute an achievement worthy of marking the first anniversary of this beautiful theatre.

The versatile Nazimova in her newest Metro production, "Madame Peacock," heads the program. The story, which is by Rita Weiman, was adapted to the screen by the star herself and is directed by Ray C. Smallwood.

Annette Kellerman starred in "The Art of Diving," produced by the Educational Film Corporation, a slow motion picture.

A Circus Atmosphere

An original and humorous part of the bill was Hy Mayer's newest Capitol Travelaugh, "Such Is Life Behind the Scenes of the Circus." The original presentation given the film by Mr. Rothapfel, which includes a circus in miniature as the prologue and the services of James Parker Coombs as ringmaster, Tommy Dowd as a clown, and Mlle. Gambarelli as a bareback rider, as well as the familiar sounds and noise of a circus, made it an extremely entertaining innovation.

The Capitol News was enhanced by the inclusion of some trick titles and cartoon work especially prepared for the program by the Lyman H. Howe Film Company. "The Cost of Carelessness," a Prizma picture, is an illustration of the devastations that may result from a camper's negligence.

Splendid Musical Program

The musical program prepared by Mr. Rothapfel was an achievement both in choice of selections and manner of their presentation. The program opened with the famous "1812" overture by Tchaikovsky. Traditional Russian songs were presented by the Russian Cathedral Choir under the personal supervision of the Rev. Constantin Buketoff. "The Lord's Prayer," "Song of the Volga" and the well known "Song of the Volga Boatmen" contained all the minor sweetness and indigent sadness of the Russian atmosphere. All the settings were designed by John Wenger, art director at the Capitol.

Another musical novelty was the first presentation on Broadway of "Israel," a Hebrew song of thanksgiving on the restoration of Palestine, sung by Miss Elsie Lyon. The "Ballet of Roses," arranged by Alexander Oumansky, in which Mlle. Gambarelli did the solo work, assisted by members of the Capitol ballet corps, is given a novel and beautiful staging. The music is from "The Whispering Flowers" by F. von Blon and the projection of floral pictures on a scrim on the stage created an original and effective setting.

Melchiorre Mauro-Cottone, at the consol of the Capitol Estey Organ, did full justice to the thrilling cadences of Rachmaninoff's Prelude in C Sharp Minor.

Mitchell Novel Is Basis of "Girl of My Heart"

The latest William Fox production starring Shirley Mason, entitled "Girl of My Heart," is a screen adaptation of the successful novel, "Joan of Rainbow Springs," by Frances Marion Mitchell. This book has been read and enjoyed by hundreds of thousands of fiction lovers the world over, and was one of the most celebrated novels of the year.

"Girl of My Heart" has for its theme the philosophy that Divine love will meet every human need, and Director Edward J. Le Saist has succeeded in producing a story so sweet, so intensely human and absorbingly interesting that Shirley Mason is likely to become the girl of everybody's heart. It is a tale of a little orphan waif, cast out into an unfeeling world, who by her sweetness and purity is carried safely through all perils and plots.

The story abounds in clean comedy, and the tense dramatic situations which follow one another in rapid succession create a big element of suspense which is sustained throughout.

Theatrical Body to Hold Meeting on November 1

A special meeting of the Motion Picture Theatrical Association of the World will be held at the M. P. T. Headquarters, 32 West 47th Street, on Monday afternoon, November 1, at 4 P. M. to discuss a definite program for the stabilization of general conditions in the Motion Picture Industry and to receive the report of J. A. Quinn, president of the organization, who has just returned from a four months' tour including the Pacific Coast.

All prominent organizations are well represented in the M. P. T. Movement for Better Pictures. Over one hundred of the foremost newspaper and magazine editors, many of the foremost people in the industry and various organizations, including directors, cameraman and operators have pledged their full co-operation.

This meeting is open to all, and suggestions are invited.

Dead Men Tell No Tales

Tudor Books Banks Comedies

The home office of the Federated Film Exchanges of America, Inc., is in receipt of a letter from Pearce Films of New Orleans, which is the Federated franchise holder for that territory, to the effect that the Tudor, New Orleans' leading theatre, has contracted for the Monty Banks comedies, the first of which has been shown and which met with marked success.

Federated state that advice from all over the United States indicate that the Monty Banks comedies are proving very popular with the exhibitors.

Final Acts of Selznick's "Soul and Body" Are Shot

Final scenes for the forthcoming Selznick picture, "Soul and Body," starring Eugene O'Brien were shot recently under the direction of Alan Crosland.

Included in the cast supporting Mr. O'Brien are Elinor Fair, who plays the leading feminine role; Warren Cook, Frank Losee and Ellen Cassidy. The story is by John Lynch.

Mr. O'Brien is seen in the role of Michael Strange, a smalltown young man, who seeks larger fields. The adventures that beset him, coupled with many stirring scenes taken on the high seas, reveal Mr. O'Brien in one of the best pictures he has starred in, it is said.

Some of the last exterior scenes for the production were taken off Montauk Point in which life savers of the U. S. Coast Guard Service are seen in action in a raging sea. Other shots were taken on the Massachusetts coast, near Gloucester, and these included a number of scenes on a yacht and on the beach. About sixty natives of the quaint old fishing town of Gloucester, including the entire Gloucester fire department, also took part in many exteriors. The powerful generating set recently purchased by the Selznick organization which is capable of supplying power for two sunlight arcs and ten spots was used to advantage in obtaining the night scenes near Gloucester.

Walsh May Go to Coast to Make Mayflower Film

R. A. Walsh may go to the Coast to do his next feature, according to an onnouncement from the Biograph studio, where he is now busy cutting his second independent production which Mayflower will present as a First National Attraction.

The reason for the probable change is that suitable locations for the next Walsh story can best be obtained in Southern California; also the fact that more stage room will be required for the gigantic sets which the producer proposes to build for interiors in his production.

On account of the limited capacity of Eastern stages it was necessary for the producer to use three studios while "shooting" the attraction he is now completing. This resulted in delays that slowed up materially the making of the picture, and it is to avoid a similar contingency in connection with the next release that the move westward is being considered.

Walsh is now devoting the utmost attention to cutting his current feature, the title of which has not yet been announced. It is said that this will be by far his greatest cinema achievement. The all-star cast will feature Miriam Cooper, Conway Tearle, Anna Q. Nilsson, Henry Clive and Neil Moran. A number of photographic innovations will be displayed, and scenes depicting Monte Carlo, London's famous Old Bailey Court, and Italy's wonder city, Nice, will make this photoplay resplendent.

Kipling Enthuses Over Work for Pathe, Randolph Lewis Reports to Paul Brunet

Author and Representative of Film Company Already Plotting First Script—Robert Brunton Selected as Director—Great List of Future Feature Attractions

RUDYARD KIPLING is enthusiastic over his commission to write a series of stories direct for the screen, under the contract with Pathe Exchange, Inc. This information is conveyed to Paul Brunet of Pathe in a cablegram from Randolph Lewis, who is now with Mr. Kipling advising him on screen technique and furnishing all production details.

In this dispatch Mr. Lewis sent to Mr. Brunet the thanks of the famous British author for the personal attention given this matter by the head of Pathe Exchange. Immediately upon the arrival in London of Mr. Lewis, he went to the Kipling home and the following day work was begun on the first draft of the initial story to be produced by Pathe. These stories will be reborn on the screen under the direction of Robert Brunton, who has made a number of notable successes for Pathe. The more recent of these is "The Devil to Pay." He also made "Daredevil Jack," the serial starring Jack Dempsey; "Double Adventure," a serial not yet released by Pathe, starring Charles Hutchinson, and he is now producing "The Avenging Arrow," a chapter play with Ruth Roland starring.

List of Attractions

Soon after the script of the first Kipling story is received in the United States, production work will be inaugurated in the Brunton studio. Plans have been laid for the issuing of the initial Kipling special early in the coming year.

The Kipling pictures are but a part of the exceptional list of big productions Pathe has coming. Between now and the first of the new year, this list includes such attractions as "Half a Chance," a Jesse D. Hampton special; "The Money Changers," a Benjamin B. Hampton offering, adapted by Mr. Hampton from the novel by Upton Sinclair; "The Beggar in Purple," another Edgar Lewis production by Andrew Soutar; "Her Unwilling Husband," a new Blanche Sweet farce comedy; "The Devil to Pay," a Robert Brunton special, featuring Fritzi Brunette and Roy Stewart; "Dice of Destiny," claimed to be the crowing achievement of H. B. Warner's career under Jesse D. Hampton; "The Empire of Diamonds," a Leonce Perret production, filmed in Europe and the United States; "Rogues and Romance," the first feature ever produced by George B. Seitz, which was staged principally in Spain and stars June and Caprice Seitz, with Marguerite Courtot prominently cast, and "That Girl Montana," a Blanche Sweet offering.

No release date has been set for "The Devil," in which George Arliss makes his picture debut. Harry Leonhardt and Andrew J. Callaghan are producing it for Associated Exhibitors, Inc., for distribution by Pathe. Edward Jose is still engaged in the making of another Associated Exhibitors special, the title of which has not been announced.

Will Open New Theatre to Show Selznick Films

Ted Bryant, manager of the Gem Theatre, Oelwin, Iowa, who has played every production released by Selznick Enterprises, has under construction in his home city, a new theatre which when completed will seat 1,000. According to Mr. Bryant the new theatre will open on or about January 1.

He has signed for the entire 191 series of Selznick productions.

Rosen Directs Allison Picture

Philip E. Rosen will direct Metro's special production, "Are Wives to Blame?" starring May Allison. Filming will start at once, Bayard Veiller said.

FROM DAWN TILL DUSK—WOMAN'S WORK IS NEVER DONE
Bet that's what Elaine Hammerstein is thinking of in her latest Selznick picture, called "The Daughter Pays"

Pathe News Is Extremely Busy Preparing Special Issues for Tenth Anniversary

GREATLY increased activity in all departments of the Pathe News organization has been going on for weeks in preparation for the extra features which will be added to all issues of the bi-weekly topical beginning November 15 in celebration of its tenth anniversary. The work necessary for the accomplishment of its ambitious aim, the incorporation in the regular issues of Pathe News of special scenes which will give the pictures a feature place on the programs of the largest theatres, has already entailed a great deal of added effort.

The special numbers of the news issues are designed to celebrate the tenth anniversary of Pathe News. The picture in preparation by the editor of the Pathe News will afford exhibitors an opportunity to offer patrons a special attraction, for the special articles are being made with a view to giving the news reel an interest value that will make them an outstanding number of any bill on which they appear.

The addition of local items for the key cities in which Pathe branch offices are maintained is certain to prove a fine box office magnet for the exhibitors. Aided by a special newspaper advertising campaign and the number of exploitation stunts, all of them devised so as to effect a complete tie-up between the exploitation and the theatre, Pathe hopes to furnish the showman the means of celebrating in a profitable way their success of the past with Pathe News.

Pathe News achievements of the last twelve months are notable examples of the progress made in the field of topical pictures and illustrate that the last year is one of the greatest in its history. A recent occurrence in Ohio shows the resource and efficiency which has been developed by Pathe News. Pictures of the fifth game of the World's Series played in Cleveland between the Brooklyn Nationals and the Cleveland Americans were on the of the large theatres in Cleveland three hours after the game was finished.

Pathe News during the past year has comprehensively covered the progress in aviation with a series of startling aerial pictures. The air pictures combined thrills with spectacular effects in which the public learned at first hand some of the wonderful things possible to the aeroplane and the dirigible.

Among the aviation pictures were the memorable "Leap for Life" from a plane by Sergeant Moon of the United States Army with a parachute. The camera followed the descent from its start to the landing. The only air pictures of the city of London, a photographic feat owing to the unfavorable light conditions there. The pictures are the only ones showing the entire city of London from the air, and were made by Leslie Wyand, of the Pathe staff, from the plane of Captain Alcock, who made the non-stop flight over the Atlantic. Exclusive pictures of a flight over the Panama Canal, showing this great engineering work from Coast to Coast, and the only pictures of a flight over the volcano of Mt. Lassen.

HERE THEY ARE—MOSTLY EVERYONE THAT HELPS PRODUCE THE PATHE WEEKLY NEWS

Emanuel Cohen, editor, is seen in the top center. The remainder are "camerаspondents," stenographers and cutters. This popular news weekly is now celebrating its tenth anniversary.

Sunday Closing Discussed

The subject of Sunday closing of San Francisco business houses was brought up at a special meeting of the police and judiciary committees of the Board of Supervisors on October 14. The proposed ordinance excludes all places of amusement and essential industries but moving picture interests look askance at the proposition, feeling that if a foothold is gained there will soon be an agitation started to close show houses. It was decided at the meeting to refer the subject to the City Attorney for a decision on the legality of the ordinance.

Dwan to Outline Plans for Film Exploitation

The arrival of Allan Dwan in New York from Los Angeles, where he recently completed "The Forbidden Thing," his first Associated Producers' offering, was the signal for putting into effect an arrangement, whereby the producer will hold two important conferences to outline definite exploitation plans for productions he has already made.

One of these conferences will be with officials of Associated First National, and the other with the publicity and exploitation department of Mayflower, which is presenting the last six productions Dwan made. These include "Soldiers of Fortune" and "The Luck of the Irish," distributed through Realart, and "A Splendid Hazard," "In the Heart of a Fool," "The Scoffer" and "The Sin of Martha Queed" being issued as First National Attractions.

In these conferences Mr. Dwan will have the opportunity of expressing his ideas regarding the manner in which publicity and exploitation in connection with these productions should be handled.

One of the features that Mr. Dwan will suggest is a novel and unusual trade paper campaign, the details of which will be worked out between Mayflower and First National.

Pathe Manager Gives Aid to Showing of "Lahoma"

Pathe Exchange managers are always ready to give the fullest co-operation to exhibitors playing their product, and are often instrumental in putting over big successes. Recently, "Lahoma," the Edgar Lewis production, was booked at the Palace Theatre in New Orleans. It happened that the day before the picture inaugurated its run, "Lahoma" opened at the Strand Theatre in Porth Arthur, Tex. C. E. Dunstan, manager of the Strand Theatre was so impressed with the picture and with the crowds it drew, that he dispatched the following message to the manager of Pathe's New Orleans office:

"'Lahoma' opened today to big business. Consider it one of the best pictures seen in Port Arthur in two years. Wonderful production. Can recommend it to the patrons of any theatre. Story intense and interesting. Exceptionally strong cast."

Grasping the value of this message to the Palace in New Orleans, the Pathe manager had five thousand facsimiles of it printed and mailed to the most prominent people of the Louisiana metropolis.

It was only a small matter, of course, but it helped materially in making the run of "Lahoma" one of the most successful of the season at the Palace and indicates once more the type of "service" Pathe furnishes with its product.

Takes Over the Sun

Basil Horsfall, proprietor of the Trivoli Theatre, Montreal, Quebec, has taken over the Sun Theatre and will conduct both houses in future. Not long ago the Trivoli closed a contract for the first run of English features released by the Anglo-Canadian Picture Plays, Ltd., of Montreal and London, through the Specialty Film Import, Ltd., of Montreal.

Public Acclaims the First Episode of Pathe Serial Starring Juanita Hansen

CAPACITY audiences in the theatres where the first episodes of "The Phantom Foe" were shown greeted with acclaim the debut of Juanita Hansen as a Pathe serial star. This new Pathe episode play has a total of bookings which exceeds all previous pictures in which Miss Hansen appeared and a greater number of showings in big theatres than any other Pathe serial. Many houses that have never before played serials have been won over by the Pathe serial, judging by this wire from the Pathe manager in St. Louis:

"Just closed two Orpheum circuit houses on Pathe's great serial, 'The Phantom Foe.' This will be the first serial ever run in any first class vaudeville house in this territory. 'Phantom Foe' will run first at the Rialto and then go into the Grand Opera House on a seven-day basis. These contracts will be followed by more runs and larger rentals than any former serial release."

The new serial has the pictorial attributes of the feature play, and its artistic finish has brought columns of congratulatory comment for the producer and director. George B. Seitz, who produced the film, and Bertram Millhauser, the director, are credited in reviews with achieving a serial play, with all the mystery and thrills presented in a logical story, which has the elaborate and artistic settings, acting and photography accorded hitherto only to the feature subjects.

In a long and highly successful career, Juanita Hansen has contributed many performances that have won her the highest esteem of exhibitors and public, but the celebrated heroine of many thrillers has her greatest opportunity in "The Phantom Foe." She has occasion to wear smart and fashionable clothes, a fact favorably commented upon by critics.

The first episode of the play registered a decided hit in the many theatres in which it has been shown, and the reports reaching Pathe accord the serial an initial success indicating an extremely large following for its entire fifteen week's run.

GUESS THE KING'S LATE!
Ethel Clayton seen here in "The Sins of Rozanne," released by Paramount

"The Great Redeemer," Metro Picture, Has First Eastern Showing at Rivoli

"THE GREAT REDEEMER," Metro's super-special release of Maurice Tourneur's production of H. H. Van Loan's story, opened at the Rivoli Theatre, Broadway and Fiftieth street, New York, Sunday, October 24, for a week's showing.

Since contracting for the distribution of this drama of a man who thought he was all bad, Metro has been considering which of the many offers for first exhibition would most advantageously launch the picture before the public.

Decision was reached to place it in the Rivoli, for the reason that exhibition in this sister theatre of the Rialto would give the exhibitor in other communities an opportunity to observe how very exacting motion picture theatre audiences received the production.

The world premiere of the picture took place not long ago in the New California Theatre, Los Angeles, where it achieved a triumph it, is stated.

The story is that of Dan Malloy, bad man, bandit and weakling before temptation; of the brave attempt of a girl to reform him, and of his final retrieval from the life he had led by a remarkable regeneration.

H. H. Van Loan, author of the story and of other successes, among them "The Virgin of Stamboul," remarked both at the time of writing "The Great Redeemer" and after seeing the completed picture, that it was the best thing he had ever done. Critics, too, have acclaimed it as ranking high among the artistic achievements of its producer.

Its cast includes House Peters, as Dan Malloy, and Marjorie Daw, as the girl who tried and failed. Mr. Van Loan's story was put into continuity by Jack Gilbert and Jules Furthman. Clarence Brown, under the supervision of Mr. Tourneur, directed it.

Showmen Fail to Sign New Wage Contract; Indiana Projectionists Go on Strike

Union projectionists in the moving picture theatres at Vincennes, Ind., went on strike, Friday night, October 15, because of failure of the managers of the theatres to sign the new wage contracts. Some of the men walked out voluntarily earlier in the week but the stirke was officially declared Friday at midnight.

The contract under which the men had been working expired several days ago. The difference in the two contracts, it is said, is that the new one is based on an hourly scale and the old one was based on a flat salary rate. The men are demanding an eight hour basis, with all extra work paid for at the same hourly rate. The strike has not prevented the theatres operating.

A Flooded Market

With 800 big productions on the way for this year and a first run market that will not absorb more than 200 of them we face a flooded market. This is a competitive situation unequalled in the history of moving pictures. To the man who is first under the wire with smash advertising, real salesmanship and genuine drive will come success. The other fellow will be lost in the shuffle. What more need be said?

To Show Development of Northwest in Pictures

Plans to produce pictures with an all-Canadian cast which will depict the life and development of the great Northwest are now being completed by a group of Toronto capitalists, according to a report from that city. It is stated that three well known screen actors, Rockcliffe Fellowes, Gordon H. Standing and Frank C. Badgley have already been engaged for prominent roles in the first all-Canadian picture, which, it is said, will be based on a well known novel, which has been widely read in the United States and Great Britain as well as Canada.

Rockcliffe Fellowes, whose most recent picture is Hugo Ballin's "An Honourable Gentleman," to be released through Hodkinson, has never played any other than a leading role. Other pictures in which he has been featured include "In Search of a Sinner," opposite Constance Talmadge, "Yes or No," with Norma Talmadge, and "The Point of View," with Elaine Hammerstein.

Gordon H. Standing has an important role in two pictures which will be released in November, "The Foreigner," A First National release, and "Man and Woman," Sherman Productions Corporation's initial production.

Frank C. Badgley, who made his debut in motion pictures under D. W. Griffith's banner, and who plays the "heavy" in Dorothy Gish's newest picture, temporarily titled, "The Ghost in the Garret," is now finishing work as the featured player in Universal's "The Green Cabinet," directed by Walter Coyle.

Louis Brock, of Selznick, Due from Europe Shortly

Louis Brock, foreign export manager of Selznick Enterprises, who recently made a trip to Europe in the interests of the organization, is expected back at the home offices in the near future.

Mr. Brock has consummated many deals for the distribution of the Paris office of the company. He toured every European country with a view toward intrenching more firmly its roster of film production.

Mr. Brock sailed for Europe with Myron and David Selznick, president and secretary of Selnick Pictures Corporation, respectively, and Owen Moore, Selznick star.

DEAD MEN TELL NO TALES

E. W. Hornung's Masterpiece

"DEAD MEN TELL NO TALES"—the murderous motto of the cold-blooded Senor Santos. The big gold strike in Australia was on. He lusted for a share of the yellow treasure being shipped from the mines. With that lust was born his devilish creed. He tempted and won the captain of the treasure ship. Gunpowder was secretly put aboard with the gold. And when the little ship and its cargo of gold and human beings sailed away, the dastardly design to blow it up at sea was full blown. Lifeboats were scuttled. None but the black-hearted rascals would escape.

Squire Rattray, well meaning but weak, is drawn into the murderous scheme by his love for Eva, the fair daughter of the villain Santos. With his private yacht he is to pick up the villains and their loot. Among the unsuspecting passengers is Cole, a young barrister. He and the lovely Eva are strangely attracted to each other. Then comes the fatal night—the removal of the gold by Santos and his gang. They steal away from the doomed ship and then comes the blast of the touched off gunpowder. The staunch little schooner is rent into a thousand pieces and with its human cargo of men, women and children scattered over the lonely waste. Cole alone escapes and later is picked up by a passing vessel. On reaching home the scoundrels seek to kill him. But they do not reckon with Eva, or the really good Rattray who passionately loves the girl.

"Dead Men Tell No Tales" will live forever in the minds of those who see it. As a vivid dramatic and flaming novel, it has moved millions in the past to shuddering gasps, tears and laughter. The power of its pages has been doubled—yes, trebled by the superb and glamorous production Vitagraph has given it for the screen.

A VITAGRAPH SUPER-FEATURE

"DEAD MEN TELL NO TALES"
A TOM TERRISS PRODUCTION
FROM THE FAMOUS STORY BY E.W. HORNUNG AUTHOR OF "RAFFLES" ETC.
VITAGRAPH
ALBERT E. SMITH PRESIDENT

"DEAD MEN TELL NO TALES"

A TOM TERRISS PRODUCTION

FROM THE FAMOUS STORY BY E.W. HORNUNG AUTHOR OF "RAFFLES" ETC.

VITAGRAPH

ALBERT E. SMITH PRESIDENT

GEORGE V. SEYFFERTITZ

PERCY MARMONT

CATHERINE CALVERT

HOLMES E. HERBERT

Sailing Vessel Is Blown Up to Provide Big Thrill in "Dead Men Tell No Tales"

AFTER several weeks of careful preparation, during which every precaution was taken to guard against possible accident, the Lady Jermyn, a three-masted sailing vessel, last week was destroyed by fire and dynamite to provide some of the thrills in "Dead Men Tell No Tales," a new Vitagraph special production based on the novel by E. W. Hornung, author of "Raffles" and other stories. It was a costly undertaking, and a somewhat dangerous one, but the entire program went through without a mishap and the results were eminently satisfactory.

The destruction of the vessel was the final scene taken, although the big scene occurs early in the picture. All the previous ship action was taken on her decks and in her cabins while the ship was ancored up the Hudson River, opposite Riverdale, N. Y. The scenes were taken at night, Director Tom Terriss desiring to get them just as described in the book.

Many Cameramen Used

Finally the ship was taken to a point off the Long Island shore, ten miles from Northport, for the big scene. An ideal location was found on Long Island Sound. Along the beach, about fifty feet back from the water line, rises a high bluff which furnished a splendid point of vantage for some of the twelve cameras which took the scene from various angles. Other cameras were placed along the shore for "close-ups," the cameramen taking chances with flying debris from the ship, less than 200 feet from shore.

A small army of Vitagraph men worked for two days and nights at the location to get the ship in readiness. Eighty pounds of dynamite were placed in the hold, several hundred gallons of kerosene and gasoline were splashed on her decks and sails and a quantity of black powder placed on the deck, forward. The powder and dynamite were exploded by means of electric cables connected with the shore.

The government sent a customs official to see that no federal law was violated and the sheriff of Suffolk County sent a deputy. Albert E. Smith, president of Vitagraph, spent half the night at the location awaiting the fire and explosion, which took place just at daybreak.

LOOKING INTO THE FUTURE

That's what Beatrice Burnham is doing. She is playing with Earle Williams in Vitagraph's production, "Diamonds Adrift"

Written by Frank Packard, the Fox Film "The Iron Rider" Stars William Russell

WILLIAM FOX is soon to release another story written by Frank L. Packard, who also wrote "The Miracle Man," "From Now On," and "The White Moll," the last two being Fox productions. The coming picture is entitled "The Iron Rider," and stars the popular romantic actor William Russell.

The film portrays a thrilling tale of the exploits of night riders in a town where lawlessness reigns. William Russell, in the character of a young champion of law and order, and secretly figuring as a night rider, starts in to clean up the town. This he accomplished in a stirring and forceful manner.

This production has a strong appeal to all classes, it is said. The story is clean, dramatically powerful, and well cast, and carries a charming romance. The star gives a performance marked by his customary vigor, good taste and fearlessness in the face of peril and great obstacles.

Scott Dunlap, the director, has supplied a cast which is headed by charming Vola Vale as leading woman. Miss Vale had a successful stage career, but deserted it for motion pictures several years ago. Since that time she has become one of the most popular women on the screen. Arthur Morrison, well known to movie fans, makes a thoroughly "villainous villain."

Some of the night scenes obtained for the picture are startling in their realism. The settings throughout are beautiful, according to reports.

Crisp, of Paramount, Says British Eager to Learn from American Film Progress

LETTERS received at the Famous Players-Lasky offices state that Donald Crisp is well started on his production of "Appearances," Edward Knoblock's first screen story, which he is filming at the London studios of Famous Players-Lasky British Producers, Ltd. The picture is the first of the series of Donald Crisp All-British Productions. The story which was scenarized by Margaret Turnbull is said to be one of universal appeal and represents the struggle of the professional classes to "keep up appearances" under the pressure of present-day economic conditions.

The leading woman is Mary Glynne, who was the heroine of Hugh Ford's recently completed production of Henry Arthur Jones' "The Call of Youth." In the leading male role is Langhorne Burton, one of the best known British actors of both stage and screen, while other notable members of the cast are Percy Standing and Marjorie Hume, both of whom had prominent roles in Mr. Ford's first English production, "The Great Day."

English Wish to Learn

Mr. Crisp expressed himself as highly pleased with his new environment, or rather his return to an old one, for he is an Englishman and was a conspicuous figure on the English stage before coming to this country to enter motion picture work. In a recent letter to Famous Players he said: "I am delighted with the place and its community. I have been particularly struck by the keen enthusiasm and spirit of co-operation shown by everyone on the staff with whom I have come into contact; and one thing I have noticed particularly is the eagerness of everybody to learn, to take advantage, that is, of the more advanced experience which America was able to acquire during the five years of war, when the film industry of the United States was able to advance while that of Great Britain was practically at a standstill. It gives me great hope for the future of film production in this country."

Claude Mitchell, also a native Britisher, is assistant director.

Virginia Lee Gives Luncheon

To signalize the return to active duty of Harriette Underhill, the popular motion picture editor of the New York Tribune and critic for several fan magazines. Virginia Lee gave a luncheon for the newspaper woman. Although Miss Underhill has been back at her desk for several weeks now, this was the first opportunity open for Miss Lee since the actress has been working literally day and night to complete the filming of her scenes in "Three Women Loved Him." This, it will be recalled, is the first production of the Cayuga Pictures Corporation which is sponsored by Messrs. Naulty and Hunting, both recently executives at the Famous Players' New York Studio. In this picture, Miss Lee plays the leading female role—opposite Robert Gordon and Charles Lane—and gives a characterization that combines the roles hitherto created on the screen by Constance Talmadge and Gloria Swanson.

Edith May, Mayflower Star, May Be Welcomed by Mayor

Plans are being made by the Mayflower Photoplay Corporation for an official reception by the city of New York to Edith May, winner of the Mayflower Salesgirl Beauty Contest, who is now appearing in the Ziegfeld Midnight Frolic on the New Amsterdam Roof.

John W. McKay, general manager of the company, received a letter recently from Mayor Hylan, in which the Mayor said that after he had finished important work in connection with the new budget he hoped to be able to find time to greet Miss May on the steps of the City Hall and officially welcome her to New York City.

After she completes her six weeks' engagement with the Ziegfeld show she will appear in R. A. Walsh's next production, and during the time she is working in this picture she will be the protege of Miriam Cooper.

Edith May was chosen America's most beautiful sales girl as the result of one of the most extensive publicity drives ever conducted. She was featured by front page stories in connection with the Mayflower contest in practically every big city in the United States. It is estimated that at least twenty thousand persons, many of whom were entrants in the contest, are now waiting for an opportunity to see the beauty on the screen.

Dead Men Tell No Tales

Frances Eldridge Signed with Superior Pictures

Frances Eldridge, one of the all-star cast in "The Foreigner," to be released by First National, who only recently returned to New York from Winipeg, Canada, has been signed on a long time contract by the Superior Pictures, Inc., to star in a series of two-reel comedies, which will be released through the World Motion Pictures Corporation. The first release, which will be issued in November, is entitled "The Little Liar," by Walter Irving.

Miss Eldridge is one of the screen's most recent captures from the speaking stage. Only last winter she was playing opposite Ernest Truex in "The Bashful Hero" at the Bijou Theatre. Previous to this engagement she played leads with Blaney's stock.

She made her debut in motion pictures while still on Broadway. Previous to her present engagement she portrayed prominent roles in B. A. Rolfe's "Madonnas and Men," "Wings of Pride," with Olive Tell, "A Good Woman," with Gale Kane and "The Foreigner."

Earle Williams Film to Blend Comedy and Drama

Blending comedy and melodrama, Earle Williams' next Vitagraph feature will have amusing situations as well as thrilling action. The picture is entitled "Diamonds Adrift," and is an adaptation from a story in a popular magazine by Frederick J. Jackson. Albert E. Smith, president of Vitagraph, purchased the story while he was on the West Coast a few months ago and had looked over the true locals of the plot with Mr. Williams. The scenes are laid along the Pacific Coast from Los Angeles harbor to Mazatlan, Mexico.

The production follows "The Purple Cipher" and "The Romance Promoters," and combines the appeal of these two pictures, one a melodrama of action and the other a light, frivolous love story, it is said. In the new story there is a lighter vein of romance amid exciting action. Chester Bennett, who has directed Mr. Williams in his last several pictures, has just signed a new contract and will start the next picture immediately.

The Mexican scenes will be taken in Mexico. Permission to make these scenes at the points mentioned in the story is now being obtained. The casting is now being completed. The leading feminine role will be portrayed by Beatrice Burnham.

"Branded Four" Bookings Exceed Selznick's Hopes

The bookings on the fifteen-episode Select serial production, "The Branded Four," co-starring Ben Wilson and Neva Gerber, are exceeding the expectations of Selznick Enterprises officials. This is said to be due to the unusual structure of the serial, its romantic trend, its novel plot and thrilling scenes.

Practically every exhibitor whose forte is serial productions is now playing or has signed for the film, it is stated.

Many unusual exploitation angles have been devised to aid the exhibitor. The exploitation suggestions are simple and inexpensive and calculated to do the work of a dozen salesmen in creating interest for the box office. Ideas for lobby displays, newspaper and program purposes, are contained in the exhibitors campaign book issued in connection with the serial.

Prominent members of the cast supporting Mr. Wilson and Miss Gerber include Joseph Girard, Ashton Dearholt, William Dyer, Pansy Porter and William Carroll. The story was written by Hope Loring and George W. Pyper.

Four Big Productions Near Completion at Metro's Studios on the West Coast

"Four Horsemen of the Apocalypse" Has Been Made by 12,000 People—Viola Dana in "Offshore Pirates," Doraldina in "Passion Fruit" and May Allison's Latest

FOUR special Metro productions of widely varied character are nearing completion at the company's West Coast studios. The most spectacular of the group is "The Four Horsemen of the Apocalypse," a colossal picturized version of the famous novel by Vicente Blasco Ibanez. A corps of experts that includes military men, artists, costumers and historians, are working with Director Rex Ingram and Miss June Mathis, who prepared the script. Nearly 12,000 men and women will participate in the production, either as performers before the camera, or in some of the many phases of preparatory work.

Although the production will include one of the most faithful reproductions of a great battle ever attempted, it cannot be classified as a war picture. The story of the fulfillment of the most important of the promises held out in the Book of Revelation as told by Ibanez, furnishes the theme for the production.

Another Viola Dana Film

The picture is being filmed with one of the most distinguished casts ever assembled for one production. It includes Rudolph Valentino, Alice Terry, Edward Connelly, Stuart Holmes, Pomeroy Cannon, Alan Hale, "Smoke" Turner, Nigel de Bruiler, Virginia Warwick and John Sainpolis.

"The Offshore Pirate," the second story by F. Scott Fitzgerald to be filmed by Metro, is another production that offers a background that is different. It is a sea story with plenty of salt, but none of the sailorisms that usually are supposed to be essential for such a tale. As the audacious ward of a misguided millionaire, Viola Dana has proved a brilliant ally of the two Fitzgeralds—F. Scott, the author, and Dallas M., the director—in putting the tale across.

Native Hawaiians in a real Hawaiian setting furnish the proper atmosphere for Doraldina, the famous dancer, in her first Metro starring picture, "Passion Fruit," by Carey Wilson. The natives, paradoxical as it may seem, were transported from New York by Doraldina to furnish music during the filming of her picture. All were members of the orchestra in her dance emporium in New York City.

Originated Two Dances

In this picture, the famous artiste has originated two dances which will be seen for the first time in this country. One of them, called "The Dance of the White God," is considered her greatest piece of artistry. As the original hula hula dancer she gained an international reputation. She will bring to the screen not only the dances for which she is famous, but several new dances which she will perform for the first time before the camera.

Edward Earle, "the O. Henry Man," is playing the leading male role. Other important players are Stuart Holmes, Sidney Bracey, William Bainbridge and Florence Turner.

May Allison's latest starring vehicle, "The Marriage of William Ashe," dealing with the political and social life of the inner circles of London, is dissimilar to any of the other productions. It is a screen adaptation of Margaret Mayo's stage version of the widely known novel by Mrs. Humphrey Ward. Edward Sloman is directing the picture.

The greatest care has been expended on the construction of the big sets to represent the environmnt in which the action of the story occurs. For a Venetian scene, which will constitute but one brief phase of the story, an elaborate reproduction of a section of the Italian city has been worked out on one of the open sections of land at the company's Hollywood studios. The all star cast includes Wyndham Standing, Frank Elliott, Lydia Yeamons Titus and Clarissa Selwynne.

Two Big Companies Among New York Incorporations

One $2,000,000 company and another with a capitalization of $1,000,000 have been incorporated in New York state for the purpose of entering the motion picture business. These companies, together with the amount of capitalization and the directors named for the first year, are:

Gladiator Photodramas, New York, $1,000,000, F. W. Packer, New York, H. E. Mills, B. J. Lynam, Long Island City; Ascher Features, New York, $1,000, J. A. Jacobs, S. Ascher, George A. Enright, New York; Willonia Amusement Company, New York, $100,000, L. Frisch, R. Schodsky, I. Levine, New York; Cinema Program Company, Inc., New York, $5,000, H. Rothstein, D. J. and S. J. Flamm, Brooklyn; Prospective Engagement Company, New York, $10,000, P. and N. Greenblatt, I. Brafman, New York; B & B Photoplay Corporation, New York, $15,000, M. and L. I. Grossfield, S. W. Kroll, New York; R & L Film Corporation, New York, $30,000, A. Stern, B. Abraham, New York, M. J. Lydon, Dorchester, Mass.

Kayborn Film Corporation, New York, $10,000, Edward A. Hahn, Thomas Bornstein, New York, Philip Kaplan, Brooklyn; Monument Theatre Corporation, Buffalo, $2,000,000, Emil and Ethel Rubenstein, S. J. Hollender, Buffalo; Interstate Theatrical Interests, New York, 100,000, Benjamin Wisselman, Henry J. Friedman, Samuel Hirsch; Nickum's Gem Theatre, Olean, $40,000, Donald M. Dusenbury, Charles and C. Kenneth Nickum, Olean; Argonaut Distributing Corporation, New York, $100,000, Berton L. Maxfield, Grace A. Barron, Brooklyn Mary Sapper, Jersey City, N. J.; Nice People Corporation, New York, $15,000, James H. Kirkpatrick, B. C. Dunklin, New York, Parke L. Woodward, Great Kills, Staten Island.

Virginia Valli in Walsh Picture

Virginia Valli, the demure little leading woman who is winning considerable popularity, will soon be seen in "The Plunger," George Walsh's forthcoming Fox production. This is her second picture with Walsh, whom she also supported in "The Spendthrift."

Both of these pictures are in the comedy vein of the George Walsh type and are a direct contrast to the highly emotional role just created by Miss Valli in "The Better Way." In this Hope Hampton Production, Virginia Valli plays the principal female role in support of the star and gives, it is claimed, an unusually sympathetic portrayal of the "clinging vine" wife.

Simultaneous Premiere of Race Picture at Two Strand Theatres in New York

Educational's Picture of the Great Race Between Sir Barton and Man O' War Booked for Week of October 31—Many Other Houses Sign for Immediate Showings

"THE RACE OF THE AGE," the exclusive two reel picture of the race at Windsor, Ont., between Sir Barton and Man o' War made by Educational Films Corporation, is to have its premier showing simultaneously at the Strand Theatre, New York, and the Brooklyn Strand, during the week of October 31, according to announcement of E. W. Hammons, president of Educational.

The contract, which is said to represent the largest amount ever involved in the booking of a two reel picture for a chain of theatres, also calls for the immediate showing of the picture at the Newark and Rialto in Newark; the Strand in Buffalo; Strand in Albany; Strand in Schenectady; Strand in Lynn, Mass., and Strand in Worcester, Mass.

It is expected that the picture will have simultaneous showings at leading theatres in principal cities through the country on that date, since Educational reports that there have been more inquiries for this picture than any other it has ever released. All exchanges in the United States and Canada have been supplied with prints and accessories so that they can care for immediate bookings.

Greatest Picture of Its Kind

Managing Director Joseph Plunkett of the New York Strand is responsible for the statement that "The Race of the Age" is so far the greatest picture of the kind ever made, that it stands in a class alone, and he promises to give it a special presentation and unusual advertising. At the Brooklyn Strand Managing Director Edward L. Hyman is preparing to make it the most talked of picture that has ever been offered to an audience in that borough.

If "The Race of the Age" needed any commendation or guarantee in addition to the certificate of exclusive permission to take the picture from the Kenilworth Jockey Club, which offered the $75,000 prize for the contest, this is supplied by newspaper accounts of the private showing of the picture on Saturday evening at Glenn Riddle Farm, the home of Samuel Riddle, owner of Man o' War, at Glenn Riddle, Pa. At this dinner the greatest group of millionaire horsemen ever gathered together saw the picture as a special compliment from President E. W. Hammons. It is said that the owner himself declared that he had learned new things about the wonder horse after viewing this picture, especially the remarkable slow motion shots.

Panoramic Shot of Race

One of the most remarkable portions of the picture is a panoramic shot of the entire race from start to finish that many expert cameramen have hailed as he most remarkable piece of photography that the screen has seen. At every point in the race the horses are directly in front of the camera, so that the audience has the illusion of the horses running immediately before their eyes. The picture itself supplies an incomparably better view of the race itself than any person actually on the track could have gained.

"I feel sure," said Mr. Hammons, "after hearing the comment of those who have seen the picture privately that we have the most remarkable piece of film ever made. It is not merely the record of a horse race, but it is a stirring, dramatic work that I believe will live for many years. It will have an appeal even in communities where there is a feeling against racing, not only on account of its worth as a picture, but because of its moral value. And there is a striking lesson in it for every man, woman and child—that clean living, honesty, always trying and a stout heart will always send one home a victor.

Need Not Fear Competition

"No exhibitor need fear competition from any other picture or from news reels which claim to have recorded this contest. There was not another camera of any kind in the grounds except the fourteen that were engaged in making 'The Race of the Age' and exhibitors will do well to note that even those who are announcing that they have bits of the race do not claim that they have anything more than long distance shots taken with cameras outside the park—and including views that actually show the Educational cameramen close up to the track and in carefully prepared positions where they could get every moment of the contest from every angle.

"But for their own interest I do not want exhibitors to class 'The Race of the Age' merely as a news picture. Of course, it is timely, but it is far more than that. It is a motion picture so different from anything else ever made that there can be no comparison. It far surpasses the combined efforts of screen history to stage a horse race for a feature production, it has more punch, more dramatic value, and it has the advantage of being the real thing, a camera record of the greatest contest between two horses in all history—one that our children's children will talk about. I will be surprised if every theatre that shows this picture does not feature it above anything else on the program."

Betty Francisco Starred In Next Willat Picture

Betty Francisco, Director Irvin V. Willat's newest "find" is a young woman of more than ordinary beauty as well as one who is possessed of histrionic power of the highest order. Miss Francisco has appeared in the Ziegfeld Follies, where her beauty and personal charm won her a foremost place.

When Irvin V. Willat saw her he was immediately struck by her screen possibilities and, after a series of tests, offered her the leading role in "Partners of the Tide," his next production for Hodkinson release.

It is confidently expected that screen fans, ever on the look-out for new faces, will find in Miss Francisco an artiste of the highest type, possessed of beauty, youth, magnetism, charm and ability.

The beautiful moss agate waistcoat is awarded this week to Watterson Rothacker for the prints of good fellows.

HERE—BLOW YOURSELF!
Margarita Fisher in a bit from "The Gamesters," being released by American

Mae Murray in Paramount Play, "The Painted Lily"

"The Painted Lily," a story by Clara Beranger, of the scenario staff of the Famous Players-Lasky Corporation, serves as the first vehicle for Mae Murray under her new contract with the company. Work on the production has been started at the Long Island City studio with Robert Z. Leonard, husband of the star, who has also signed a new contract to direct her productions at the megaphone.

The scenario, which was written especially for Miss Murray presents her in the role of a dancer. In some ways it will be remindful of the George Fitzmaurice production, "On with the Dance," in which Miss Murray was featured. All of the scenes will be laid in New York.

Sherman and Robards in Leads

As Lily Drake, dancer of the Club Royale, the star portrays the type of girl that is all sham and rouge on the exterior but real and true when the tarnish and tinsel are off. She is sought by many men, including a typical New York men about town and a youth from the country. In the contest between them to win her hand, and in the final incidents, Miss Beranger has given an unusual twist that is declared to be entirely original and will place the picture in the front rank for story value.

The two leading male roles will be played by Lowell Sherman, the "villain of" "Way Down East," as the New York man about town, and Jason Robards, who has the juvenile lead in "Lightnin'" as the country boy. Others in the cast include Thurlow Bergen. Leonora Ottinger and Mrs. Pauline Dempsey. The camera man is Ernest Haller, who has just completed the Tom Terriss Special Production for Vitagraph, "Dead Men Tell No Tales."

Dead Men Tell No Tales

FRANK L. PACKARD
Writer of the story, "The Sin That Was His," made by Hobart Henley, with William Faversham, for Selznick release

George D. Baker Returns from Tour of Theatres

George D. Baker, the director of many box office successes, has returned to New York after spending a novel vacation. Instead of spending his time between pictures in recreation Mr. Baker invariably starts on a tour of the principal cities of the country in order to study the likes and dislikes of the theatre patrons in each locality in order that the George D. Baker Productions shall appeal to the majority of the motion picture theatre audiences.

Speaking of this Mr. Baker declares "I find it a decided advantage in my endeavor to produce better features to analyze the preferencs of the exhibitors throughout the country. Therefore, while not occupied in the actual direction of the George D. Baker Productions I make a point of studying the picture market as reflected in the opinions of the audiences. The time and money that I have spent in thus getting closer to the people who are the final judges of the worth of my features, has been more than repaid in the vast fund of valuable audience knowledge that I have acquired."

Thanks Exhibitors

"I also want to take this means of thanking the many exhibitors that I have met in my trips for their courtesy in acquainting me with the fruits of their experience in catering to the amusement needs of this country. I sincerely believe that all future pictures bearing the name of George D. Baker as the director will show the value of the good counsel that I have received from the exhibitors.

"Mutual co-operation between the exhibitor and the individual director is in my estimation one of the most beneficial assets that a director can have in his work of producing box-office successes."

Vera Gordon in Vaudeville

Vera Gordon, the never-to-be-forgotten creator of the mother in "Humoresque," is taking a brief vacation from the screen and has invaded the vaudeville field. She is now playing roundabout New York City, preparing for her debut at the Palace Theatre, as the star of "Lullaby," a compelling sketch written expressly for her by Edgar Allan Wolff; in this vaudeville tour she is under the management of Harry Rapf and Lew Golder.

Effective Sales Ideas in Press Book on Robertson's Cole's "The Stealers"

ON the front cover of an artistic and useful press and exploitation book issued by Robertson-Cole on "The Stealers," directed by William Christy Cabanne, is a striking pose of William H. Tooker and Myrtle Morse, two of the all-star cast of this production.

In orange, black and purple, just inside the front cover (which may be used as a lobby display) is a page devoted to the cast which also includes Walter Miller, Ruth Dwyer, Norma Shearer, Jack Crosby, Robert Keynon, Matthew L. Betz, Jack O'Brien and Eugene Borden.

Opposite this A. S. Kirkpatrick, vice-president and general manager of the Robertson-Cole, tells how to "Make Honest Money with 'The Stealers'."

Accessories of many sorts are listed, and a lobby display of sepia photographs reproduced. "What You'll See in 'The Stealers'" sketches the high spots of the picture. "Brief Sketches of the Players" tell the important things about the members of the cast.

Sketch of Director

There is a program page on which are given a long and short synopsis, written in teaser form, the cast and projectionists' cues. This is followed by a full page on William Christy Cabanne, telling his career in detail. James C. Bradford's musical setting occupies the page following. "Scenes from 'The Stealers'" occupy a two-page spread at the center of the book. Three pages after this spread are devoted to advertisements for "The Stealers" of various sizes and styles, combining art with type displays. "Catch Lines" of value in framing up advertisements are found on another page, and after this comes the exploitation section.

Three pages are devoted to this department, mapping out teaser campaigns, special stunts, presentation, a great scheme to get a city-wide endorsement for the picture, and many other ways by which the exhibitor may get "The Stealers" before the public effectively. Here, too, are reproduced the oil painting which Robertson-Cole has gotten out to advertise the picture.

Tipped in on the back page is a special newspaper publicity insert of eight pages, so gotten up that it contains matter for the advance, opening, review, special and filler requirements of the attraction. The special program-herald and throwaway which Robertson-Cole is issuing as a special exhibitors' aid is reproduced beneath this insert. The back cover shows the posters on "The Stealers."

Lasky Denies Paramount Will Hire Only Members of Actors Equity Association

DENIAL was made recently by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, that the choice of extras in the new Famous Players studio in Long Island city would be closed hereafter to all actors except members of the Actors' Equity Association.

"While I sympathize with all players who by the slump in theatrical business have been forced out of work," said Mr. Lasky, "the assertion that we maintain a closed shop in our studios is erroneous. We are not affiliated in any way with any actors' organization, and insofar as the choice of people for 'extras' goes it would be impossible for us to make such an alliance. 'Extras' in the motion picture profession means more than 'supers'; the term means that persons chosen as extras must be types.

"Thus if we have a scene in one of our pictures calling for a group of Chinese, the casting director goes to Chinatown and gets real Chinese. Should we wish to show a group of Italian laborers, we would engage real Italian laborers."

Business Goes Ahead

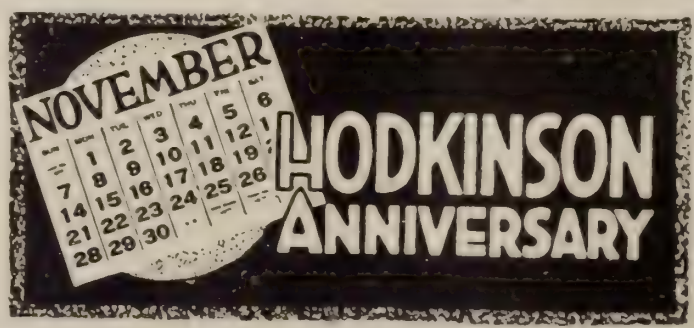
Mr. Lasky also declared that though the "legitimate" theatrical season may be stagnant, there had been no diminution in the popularity of motion pictures throughout the country.

"As an indication of the ever-increasing popularity of pictures," he said, "I wish to point out that our gross sales for one week recently totaled $1,012,252.

Proof of Enlarging Business

"This increasing business in motion pictures has been largely brought about by the enrollment among screen enthusiasts of many persons who hitherto had failed to realize the artistic standard of present-day films. Building of bigger and better theatres in great numbers during the last year, also is proof of enlarging business.

"Outside of New York the slump in the legitimate theatre business has not been a development of this season alone—it has extended over a number of years. Mediocre companies, increasing costs of production, mounting railroad fares, all these have prevented the people outside of New York from seeing "legitimate" productions of merit. Motion pictures, on the other hand, have been steadily improving in artistic standards and the increasing audiences have resulted in the construction of fine, big theatres which are the social centers of their communities."



Eight Feature Productions Are Listed on Paramount's Schedule of November Releases

"Behold My Wife," "Idols of Clay" and "Always Audacious" Are Among the High Lights of the Pictures to Be Circulated—Program Also Has Short Subjects

THE George Melford production, "Behold My Wife," the George Fitzmaurice production, "Idols of Clay," and Wallace Reid in "Always Audacious" are among the high lights of Paramount's schedule of November releases which include eight feature films. In addition, there are listed two Paramount-Mack Sennett comedies and one Paramount-Arbuckle comedy, each of two reels; a Paramount-Post Nature Picture, a Paramount-Burlingham Adventure Picture and the usual weekly Paramount-Burton Holmes Travel Picture and Paramount Magazine.

The Melford production, "Behold My Wife," and Ethel Clayton in "The Sins of Rozanne," leads off on November 7. This version of Sir Gilbert Parker's novel, "The Translation of a Savage," scenarized by Frank Condon, is already attracting wide attention in its pre-release showings in the larger cities. An all-star cast is featured, among the prominent players being Mabel Juliene Scott, Milton Sills, Elliott Dexter, Winter Hall, Ann Forrest and Jane Wolfe.

Stockley Story Forms Basis

Cynthia Stockley's story of South Africa, "Rozanne Ozanne," is the basis of the Ethel Clayton picture released under the title, "Sins of Rozanne." Mary O'Connor wrote the scenario and Tom Forman directed. Jack Holt plays opposite Miss Clayton and Fred Malatesta has a heavy role. Others prominent in the support are Fontaine LaRue, Mabel Van Buren and C. M. Geldart.

The Wallace Reid picture, "Always Audacious," directed by James Cruze and released the 14th, is declared by Famous Players-Lasky officials to be one of the most remarkable films ever put out by the company. Tom Geraghty wrote the scenario, which is an adaption of Ben Ames Williams' Saturday Evening Post story, "Toujours de l'Audace." Wallace Reid plays a dual role and a large part of the film is in double exposure. The camera work by C. Edgar Schoenbaum is said to be a revelation. Margaret Loomis is Mr. Reid's leading woman and the support includes Clarence Geldart, J. Monte Dumont, Rhea Haines, Carmen Phillips, Guy Oliver and Fannie Midgely.

Also on the 14th comes the Thomas H. Ince production, "Her Husband's Friend," starring Enid Bennett. The scenario is an adaptation by R. Carol Kapleau of a story by Marjorie Benton Cooke. Rowland Lee plays opposite Miss Bennett and the supporting cast includes Tom Chatterton, Mae Bush, Aileen Manning, George Pierce and Robert Dunbar.

Billie Burke Returns to Screen

Billie Burke returns to the screen with her November 21 release, "The Frisky Mrs. Johnson," an adaptation by Lawrence McCloskey of the Clyde Fitch play of the same name. Ward Crane is seen as Miss Burke's leading man and Huntley Gordon, Lumsden Hare, Jane Warrington and Jean de Briac are in the cast. Edward Dillon was the director.

On the same date is released "Burglar Proof," starring Bryant Washburn. It is a story of a tight-wad, by William Slavens McNutt, and is said to abound in laughs. Tom Geraghty wrote the scenario and Maurice Campbell directed. Lois Wilson is Mr. Washburn's leading woman and Blanche Gray, Grace Morse, Emily Chichester, Clarence Geldart and Clarence Burton are among those seen in support.

The Fitzmaurice production, "Idols of Clay," from an original story and scenario by Ouida Bergere, comes the 28th, and Famous Players executives promise that it will create a sensation. Mae Murray and David Powell are again featured, while the remainder of the cast is of all-star quality.

Among those who will be seen are Dorothy Cummings, George Fawcett, Leslie King, Richard Wangerman and Claude King, the last-named being well known to thousands of theatre-goers for his wonderful characterization as leading man with Ethel Clayton in her Empire Theatre stage production, "Declassee."

Dorothy Dalton in "A Romantic Adventuress" also comes the 28th. Rosina Henley wrote the scenario, which is an adaptation of Charles Belmont Davis' story, "A Winter City Favorite." Harley Knoles directed. Miss Dalton's leading man is Charles Meredith and others in the cast are Howard Lang, Augusta Anderson, Ivo Dawson and Robert Schable.

Indiana Exhibitors Name Their District Chairman

Chairmen for each of the thirteen congressional districts in Indiana were named by the officers of the Moving Picture Exhibitors' Association of Indiana at a meeting at the Severin Hotel in Indianapolis on Tuesday, October 19. The chairmen, the names of whom will not be made public until officers are informed that the appointments have been accepted, will work in conjunction with the officers of the association.

Gustave G. Schmidt, president of the state association, said it was decided to conduct the affairs of the organization by the executive committee and the thirteen district chairmen. He added, however, that no information as to the plans of the organization will be forthcoming until the governing board meets. The meeting, he said, will be held in Indianapolis at an early date.

Whitehurst Interests Book Hodkinson Productions

Following an announcement from Mr. Galanty, Hodkinson representative in Washington, D. C., that the Whitehurst Interests in Baltimore had booked "The Kentucky Colonel," comes word that "Love Madness" and "Riders of the Dawn" are also to play at the New Theatre in Baltimore. These productions have met with a most enthusiastic reception wherever shown and have proved great box-office attractions for every theatre playing them.

We may have reached the peak in admission prices but the situation from a revenue point of view is anything but peaked.

A METRO WINDOW DISPLAY

This is a window at the International Cinematographic Exhibition at Amsterdam, Holland. The photographs are devoted entirely to Metro stars

Levey Company Made Film to Educate Women Voters

The help of the Harry Levey Service Corporation has been commandeered, it is reported, for the purpose of showing the women of South Lawrence, Mass., how to vote!

That there may be no delay or confusion around the polls in that city on election day, officials there decided to have made a motion picture to be used to show the women how to mark their ballots, and how to conduct themselves generally in and around the polls.

The Harry Levey Service Corporation received a wire recently asking that a cameraman be sent to South Lawrence immediately for the purpose of making a picture that might be used for the purpose of educating the women of the city in methods of voting. The stipulation was that the entire picture be completed and ready to be shown through the town by the Tuesday prior to election.

A cameraman immediately left New York and arrived in South Lawrence a few hours later. There, with the help of City Clerk Wade, he studied the problems confronting women in general and those of South Lawrence in particular, in the matter of casting their vote, and shot scenes of a motion picture designed to remove these difficulties.

How to approach the polls, what to do and say, and how to mark the ballot, whether for a straight Republican, Democratic or split ticket, was also put into the picture. Pictures of the ballots were made and inserted into the film, and detailed explanations prepared to accompany them, and the whole thing completed in time to conform with the agreement, and the picture has been shown during the week throughout the city.

DEAD MEN TELL NO TALES

"The Face at Your Window" Written by Max Marcin, Soon to Be Released by Fox

KEEPING up the standard established in a season of Fox successes, Fox Film Corporation is about to release "The Face at Your Window," a dramatic spectacle of modern American life from the pen of Max Marcin, the author of "Cheating Cheaters," "Eyes of Youth" and other well-known stage plays.

The director of the film is Richard Stanton, who made "Checkers," "The Spy," and many other productions. Upon the structure of Max Marcin's plot he has built a great picture, powerful not only in its dramatic intensity but also in its sweeping spectacular quality, it is said.

The theme is timely. It shows what may be expected to happen if insidious foreign doctrines are allowed to undermine American institutions.

To combine gripping drama, gorgeous spectacle and a compelling message was the task of the makers of the film. All the scenes are laid in America, in a typical factory town with a large alien population. The characters are the people who make their living in this community. The dramatic interest in the picture is in a series of glimpses into the lives of some of these people.

A girl factory worker learns of a gigantic plot that threatens the existence of American homes and institutions. To save the lend of her adoption she risks the loss of her sweetheart's love. Her sweetheart is a returned soldier. In the nick of time he sees the way events are moving, and the American Legion comes to the rescue.

There is a background of riot, intrigue, secret service work, treachery and patriotism. The picture is at once a great human document and a mighty patriotic message, it is alleged.

The cast is all-star. The part of the factory girl is played by Gina Kelly, a French actress who came to America for the express purpose of playing in this picture. She is noted for her portrayal of emotional roles. The part of the returned soldier is in the hands of Earl Metcalfe. Among others in the cast are Robert Cummings, Edward Roseman, Frank Farrington, Alice Reeves and Viola Allen.

"The Uncharted Sea," and "Sorrentino" Will Be Produced on Screen by Metro

METRO has just purchased for production on the screen the motion picture rights to "The Uncharted Sea," a novel by John Fleming Wilson, and "Sorrentino," a story by Donn Byrne. The former of the two stories appeared serially in Munsey's Magazine, while the latter is a story written to order for Metro by Mr. Byrne under his general contract with the company.

John Fleming Wilson is a well-known writer of novels and short stories which for the most part have the sea as a background, and the character of his work has been marked by unusual power and virility —stories of strong men in rough places. His novel, "The Man Who Came Back," constituted one of the successes of the theatrical season a few years ago when it was dramatized by Jules Eckert Goodman.

Donn Byrne is one of the most successful of younger novelists and short story writers. He is the author of "The Foolish Matrons," one of the six best sellers of the year, as well as a contributor of short stories to the Saturday Evening Post. His wife is Dolly Byrne, co-author of "Enter, Madame," one of the successes of the current theatrical season.

Both "The Uncharted Sea" and "Sorrentino" will be placed in production before long, though the exact dates have not been announced. The stories were purchased by Bayard Veiller, chief of production at Metro's big West Coast studios in Hollywood.

Strong Cast Supports Arliss in "The Devil," an Associated Exhibitors Picture for Pathe

IN keeping with the greatness of the production and star, Harry Leonhardt and Andrew J. Callaghan, who are producing "The Devil" with George Arliss, for Associated Exhibitors, Inc., have surrounded the star with a notable cast of supporting players, nearly all of whom are in the stellar ranks on their own account. James Young is directing this production, which will be released by Pathe.

The cast is on a par with the original company at the Belasco Theatre. Those who are familiar with Molnar's play will see that the players chosen fit their respective parts perfectly. All are artists of established reputation on both stage and screen, and "The Devil" gives them an opportunity to add fresh leaves to their laurel.

The play really calls for two leading women. There is "Mimi," the naughty, bewitching little grisette. And there is Mary Matin, the emotional young wife who is torn between the suggestions of the devil and the prompting of her better nature.

Sylvia Breamer was considered the ideal type for "Mimi," and as she is under contract with Sidney M. Franklin, Mr. Leonhardt contrived to "borrow" her for this production.

Lucy Cotton is widely known as one of the most beautiful ingenue stars on the stage. She makes an adorable Mary and a logical target for the cynical shafts of that arch tempter, the Devil.

Edmond Lowe portrays the artist, beloved of both Mimi and Mary. He is well cast for the handsome, romantic artist; he is not a hero, exactly, but just an important pawn in the devil's great game of human lives and hearts.

Roland Bottomley plays the part of Mary's unsuspecting husband, and it is the devil's clever manipulation of this character that keeps Mary on the anxious seat most of the time.

Mrs. Arliss also appears with her husband. She was Fanny in the original cast of "The Devil" at the Belasco.

Long Broadway Run for Fox Film, "Over the Hill"

Behind the announcement made recently by William Fox that the special production, "Over the Hill," would not be shown in any neighborhood motion picture theatre during 1920, 1921 or 1922 is the significant fact that it is believed this picture will establish a new record in popularity and long runs.

Since its premiere on the night of September 17, in New York, it has played continuously to large throngs at the Astor, the Nora Bayes and the Central Theatres. Though it has been advertised extensively, motion picture critics insist that its wonderful success is due primarily to its absolute merit and the fact that those who see it lose no time in passing the word.

While no definite plan concerning the future of the film has been announced, it is generally believed that the statement concerning the neighborhood theatres carries with it the implied plan of keeping the picture on Broadway for an indefinite run. Following this it is believed the film's nation-wide exhibition will be on a plan similar to that which governed the showing of "The Birth of A Nation."

In addition to the laudatory comment by the New York press, the picture has been complimented from the pulpit and the lecture platform. Considering the brief time that it has been shown, it is doubtful if any other picture has received such universal praise and created such a big sensation in the motion picture world, according to the statements of its producers.

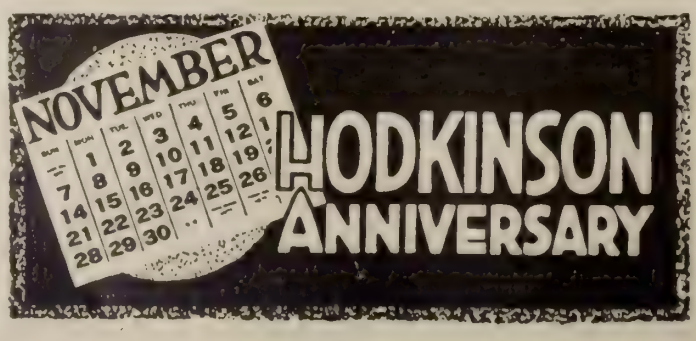
Fox Released in October Two Sunshine Comedies

William Fox has released during October what are said to be among the "snappiest" Sunshine Comedies ever produced. They are "An Elephants Nightmare" and "Hold Me Tight."

This brand of comedies has steadily gained in popular favor, it is alleged, because of originality of theme and treatment, well balanced casts and good directing.

The casts which supply the funmaking in these two comedies are among the best in comedy circles, it is asserted. Each has a big personal following. Their droll antics are mirth provoking.

Money has been spent lavishly to make this brand of comedies second to none, it is said, and their popularity is said to be vouched for by the increasing demands of exhibitors.



Anita Stewart and Mrs. Chaplin Guests at Strand Amusement Company Theatres

AN event unusual in exhibiting annals was staged in Owensboro, Ky., October 19, when two new theatres owned by the same company were formally opened to the public at the same hour. The new theatres, the Bleich and the Empress, are both owned by the Strand Amusement Company which recently, by purchase, secured all the theatres in Owensboro.

In spite of the double event neither theatre was slighted in the opening arrangements. Each had the personal appearance of the star in their premiere attractions to aid in the welcoming of those who came to the formal opening. They each also had their quota of distinguished guests and congratulatory messages.

Anita Stewart and Mildred Harris Chaplin appeared personally at the theatres. Col. Fred Levy, of Louisville, president of the Strand Amusement Company, headed the special committee which tendered the stars a luncheon. There were 204 guests present, and among them were Owensboro city officials and prominent exhibitors in the film industry in Kentucky.

Made Addresses

Following the luncheon Miss Stewart was escorted to the Bleich Theatre, where her starring vehicle "The Yellow Typhoon" distributed by Associated First National Pictures, Inc., was the opening attraction. Mrs. Chaplin was taken to the Empress for an address of welcome to the first audience in the theatre prior to the showing of "The Inferior Sex" in which she is starred.

Harry Bleich and Arch Bamberger who sold the two theatres as well as the Queen Theatre were the hosts at a dinner given to the stars and Mrs. Chaplin's mother and Miss Stewart's husband and business manager, Rudolph Cameron. Each of the stars made a double personal appearance in the evening, each of them going to both theatres and delivering brief addresses. The day was rounded out by a reception and dance tendered to the two stars by the Owensboro lodge of Elks.

Telegrams of congratulation were received from movie stars and leading film companies, producers, directors and managers. They came from Nathan H. Gordon, of Boston, manager of a chain of First National Theatres; J. J. Murdock, general manager of the Keith interests, of New York; Allen J. Holubar, husband of Dorothy Phillips and director of "Man, Woman and Marriage"; Lionel Barrymore, Roy Harris, of the First National interests at Cincinnati, Mr. and Mrs. Carter de Haven, Charles Ray, Norma and Constance Talmadge, C. L. Yearsley, general publicity manager First National; Sol Lesser, Los Angeles exhibitor, Harry Scott, of the First National interests in Detroit, and many others.

The Sunday before the opening of the theatres in Owensboro, Miss Stewart and Mrs. Chaplin spent in Louisville. They made personal appearances there at the Macauley and Mary Anderson Theatres, where "The Yellow Typhoon," starring Miss Stewart, and "Polly of the Storm Country" starring Mrs. Chaplin, were the feature attractions.

Famous Parisian Dance Hall Copied for Metro's "Four Horsemen of Apocalypse"

ONE of the famouse Parisian dance palaces of pre-war days has been reconstructed on the grounds of Metro's West Coast studios in Hollywood as a setting for one scene of "The Four Horsemen of the Apocalypse," the colossal picturization of the famous novel by Vicente Blasco Ibanez.

The dance floor, table space and restaurant arrangements have been made in exactly the same proportions as the copied resort. The scene shows vividly the dance craze which struck Paris immediately before the European cataclysm. Every detail has been faithfully carried out according to plans of Jacques d'Auray, who is handling the French technicalities of the production.

Rudolph Valentino, enacting the leading male role in the picture, is called upon, as the famous tango leader, to execute some of the dances for which he gained a wide reputation. Alice Terry, as Marguerite, the heroine of the story, has received careful instruction from Mr. Valentino in the intricacies of the tango and other Brazilian dances.

A real Tzigane orchestra furnishes the proper tempo. A genuine cymbalum was procured by Mr. d'Auray and this instrument, together with the other stringed melody producers furnishes the gypsy-lore music for the dancers.

Rex Ingram, who is directing the production, had great difficulty in assembling the crowd for the palace, as the chief requirement was that they be adept at dancing the tango and maxixe. Finally, Mr. Ingram succeeded in assembling the desired number, and after several days of rehearsals under the tutelage of some of the best dancing instructors in Los Angeles, the art of dancing the tango was revived and as a result the dance scene as shown on the screen will be correct in every detail.

June Mathis, who wrote the screen version of the story, is assisting Mr. Ingram.

"I am having just as much difficulty in arranging the costumes for this picture as Mr. Ingram is having with his technical points," remarked Miss Mathis. "The action takes place in 1914, and in this dance scene, for instance, the women must wear the clothes that were fashionable in that year."

Exhibitors Congratulate Ince on "Homespun Folks"

Since the release of the premiere of "Homespun Folks," Associated Producer's special, Thomas H. Ince has been the recipient of many communications from theatre owners in all localities who are congratulating him for the artistry and human appeal of the story which raised the curtain on the activities of the seven foremost directors-producers who have banded together under the banner of the "A. P."

According to the last report from the Ince studios on the Pacific Casot, the release of the special has been made particularly auspicious by the hearty welcome accorded it by the exhibitors themselves and the resultant vigorous exploitation campaigns which have helped to brand it as a box office attraction of uncommon merit.

The Ince special exploitation film, "A Trip Through the World's Greatest Motion Picture Studios," recently released to all exhibitors in all sections in conjunction with the daily newspapers of the country, is in wide demand as a de luxe added attraction for the presentation and extended runs accorded "Homespun Folks."

Schulberg Files Answer to Suit of Hiram Abrams

Answer has been filed by Benjamin P. Schulberg to one of the actions brought against him by his former partner, Hiram Abrams. The answer filed is in the suit brought in the New York Supreme Court to recover $5,000, the value of a promissary note made by Schulberg to Abrams, which, it is charged, Schulberg allowed to go to protest.

Schulberg makes a general denial of the allegations of Abrams concerning the making of the note, and as a defense alleges that the note was not made for a consideration. He refers to the fact that on May 12, 1920, Abrams and himself were engaged in a certain moving picture enterprise for their joint account, and on this particular date Schulberg alleges that Abrams was indebted to him for money received by Abrams for their joint account in the enterprise.

Schulberg says that on this date he requested $5,000 of Abrams as a payment on the account, but Abrams replied he was unable to provide the funds for such a payment at that time, and requested Schulberg to make out a note to Abrams who would have it discounted at his bank and would not in any way hold Schulberg liable for its payment when due. This request Schulberg says he complied with, and that Abrams returned and turned over the money to him. The note, Schulberg contends, was made solely for the accommodation of Abrams.

This note, however, Schulberg says, constitutes a material item among the numerous transactions between himself and Abrams, especially in the suit now pending brought by Schulberg against Abrams for an accounting growing out of their formation of the United Artists Corporation, and Schulberg contends his right cannot be adequately determined at this time by the separate trial of the suit to recover the value of the note. As this question can be decided on the trial of the accounting suit, Schulberg asks the court to dismiss the action for recovery.

"The Coast of Opportunity" Is Warren Kerrigan's Next

The next J. Warren Kerrigan picture scheduled for release on the Hodkinson program is "The Coast of Opportunity," from the pen of Page Phillips. Mr. Kerrigan is cast in the role of a young American mining engineer and is given an opportunity to display to the fullest his portrayal of this type of characterization.

It is interesting to note that heading the strong cast which appears in Mr. Kerrigan's support will be Edward Hearn, who gave such a noteworthy performance as "Chet Todd," the up-standing young hero of Irvin V. Willat's "Down Home." Mr. Hearn serves as a splendid foil for Mr. Kerrigan and together these two young men present upon the screen two perfect types of sturdy two-fisted Americans.

DEAD MEN TELL NO TALES

Arthur S. Kane Goes to California for Conferences with Charles Ray

ACCOMPANIED by Mrs. Kane, Arthur S. Kane, president of the pictures corporation that bears his name, left New York recently for the Pacific Coast. He expects to return to New York December 4.

This is Mr. Kane's first journey to the Far West in eleven months. On his last pilgrimage he made public his affiliation with Charles Ray. Recollection of this has given rise to speculation as to possible developments in the course of the present trip.

According to Mr. Kane's statement his primary mission is to confer with Charles Ray with respect to winter and spring productions. It is believed a closer association will work to the benefit of all concerned. Conferences at least twice yearly are contemplated.

Besides his meetings with Mr. Ray, Mr. Kane will confer with his business associates on the coast, notably Richard Willis and Albert A. Kidder, Jr., respectively general manager and assistant general manager of Charles Ray Productions, Inc., and Gus Inglis, of the firm of Willis & Inglis.

To Confer With Stars

In behalf of the Arthur S. Kane Pictures Corporation, Mr. Kane will take advantage of the opportunity to confer also with Mr. and Mrs. Carter de Haven, Bessie Love, Tom Santschi, the officials of Andrew J. Callaghan Productions, Inc., Cyrus J. Williams, and other stars, producers and directors.

In Los Angeles, where they will remain eighteen days, Mr. and Mrs. Kane will be guests at the residence of L. A. Sharrard, Mrs. Kane's brother. Mr. Kane will make his headquarters in the office of Willis & Inglis, in the Wright & Callender Building. Mr. and Mrs. Kane will make frequent stops both en route to the coast and on the homeward journey to meet prominent exhibitors. They plan to spend October 29 and 30 with A. H. Blank and others in Omaha. In Salt Lake City with William H. Swanson and George Mayne of the American Theatre. In San Francisco, where they will remain from November 3 to 6, several social functions are being arranged for them. Mr. Kane established the Artcraft interests on the coast and made his headquarters in the Golden Gate City in 1916 and 1917. He regrets that pressure of business in New York, demanding his return at as early a date as possible, will prevent a swing also into the Pacific Northwest, where he had his offices years ago.

On the return trip Mr. and Mrs. Kane will pay brief visits to Adamana, Ariz.; Topeka, Mr. Kane's boyhood home; Kansas City, where he was in newspaper work before entering the theatrical and later the picture industry, and Chicago.

ARTHUR S. KANE

Juanita Hansen to Continue Making Serials; Decision Based on Opinions from Exhibitors

AT a meeting held recently by Juanita Hansen and her associates in the formation of her own company the policy was thoroughly discussed. During the early stages it had been tentatively decided to present Miss Hansen in feature productions of from five to eight reels in length and only a limited number each year. At this last meeting, however, this decision was overruled and it was definitely agreed to have Miss Hansen continue in serials.

An issue which had a great bearing on this decision was the many letters received from exhibitors as to whether the report that Miss Hansen was to give up serials was true or not. Many of them expressed it as their opinion that her greatest value to them, and they believed her greatest value to herself, would be to continue in the chapter production as they have found that she has created a following in this type of picture that is valuable to them. The voice of the exhibitor being the reflection of public opinion was considered of paramount importance and the decision to continue Miss Hansen in serials based on it.

Exhibitors Deciding Medium

"The number of letters we received from exhibitors was sufficient upon which to base our decision," remarked Miss Hansen's representative. "The fact that they evinced enough interest in her future activities to write her on this subject is evidence that they are taking their business seriously and attempting to safeguard its future. This type of man is the backbone of the industry. He is not the one who owns a different theatre every few months. He is firmly established in his city or neighborhood and has placed his future in this business. We feel that his advise is mighty valuable. He does not make hasty and superficial decisions.

"While Miss Hansen has been starred in feature productions in the past we find after an investigation that her strongest forte is in the serial field. This is shown to us not only by the exhibitor remarks, but also by the direct opinion of the fan as expressed in the many letters received by Miss Hansen."

Prominent Authors to Write

All the serials which will be made by her own company will come from the pens of some of our most noted authors. Negotiations are now under way with a prominent writer of fiction to furnish Miss Hansen with her first vehicle under the new arrangement. It is believed that stories from writers of this kind will not only add to the production value, but will also carry with it an additional advertising strength that will place these serials in many houses which today do not run this type of picture.

It is the belief of Miss Hansen and her asociates that the serials which will eminate from her studios will put this class of picture on a higher plane than it has ever before enjoyed. It is evident that there has been a big improvement from year to year in serials and that they are constantly reaching into bigger houses, but it is the intention of Miss Hansen to make a decided big movement toward an improvement in this type of production that they will be actually demanded by the best theatres.

Outside the first run houses a producer can hope for a $75,000 gross and a $75,000 gross on a big production will cover the cost only as a pair of swimming tights covers the lad at the old swimmin' hole.

Says Federated Offers Greatest Opportunities

W. G. Underwood, of the Specialty Film Company, Dallas, who has recently acquired membership in the Federated Film Exchanges of America, Inc., arranging to distribute Federated products in Texas, Oklahoma and Arkansas, when asked to make a statement, giving the reason for his becoming a Federated member, said: "The reason I became a member of the Federated Exchanges is that a careful survey of the industry proved that Federated offers the independent exchange man the greatest opportunity to make money in the business."

Film Salesmen Watching Campaign for Revision of Income Tax Regulations

HUNDREDS of film salesmen throughout the United States will be materially benefitted if the campaign of the National Council of Traveling Salesmen's Associations for a revision of existing income tax regulations is successful. A number of conferences were held in Washington, D. C., last week by Tim Healy, president, and Samuel Blumberg, attorney, representing the council, with officials of the Internal Revenue Bureau.

Council Seeks Ruling

The Council is seeking a ruling from the Treasury Department which will permit traveling salesmen to deduct their traveling expenses incurred while on the road in the pursuance of their vocation, from their income tax returns. Under the present interpretation of the law, such a deduction is not permitted. It has been held by the Bureau of Internal Revenue, that while the law authorized the deduction of legitimate business expenses, occurring in the operation of a business, the same principle could not be applied under the law to individuals, such as traveling salesmen.

Salesmen traveling on a commission basis—and it is estimated that about half the traveling salesmen in the United States are employed on a straight commission basis and pay their own traveling expenses—declare that they are discriminated against in favor of the men who have their expense paid by their employers. When paid by a mercantile concern, traveling expenses incurred by employes on the road are permitted to be deducted from the income tax returns.

Films salesmen who are affected by this ruling, have indorsed a bill introduced in Congress by Representative Jacoway which would declare such expenses lawful deductions. Such a ruling would result in a large saving to each, it is declared.

The commissioner of internal revenue has called upon the solicitor of the bureau to submit an informal ruling in the matter and it is presumed when this has been done an announcement will be made. The travelers' representatives are very hopeful of a favorable decision.

"The Great Adventure," a First National Film, Shows Westminster Abbey Scenes

FOUR of the most pretentious reproductions of historic places which have ever been made in a motion picture studio, it is stated, will furnish settings for some of the scenes in "The Great Adventure," the third Whitman Bennett production starring Barrymore for distribution by Associated First National Pictures, Inc. These four settings are faithful reproductions of portions of Westminster Abbey, one being the east end of the South Ambulatory, the second the chancel looking toward the High Altar; the third the gallery looking down on the chancel, and the fourth the organ loft.

Full advantage was taken by Mr. Bennett of the opportunity for magnificent settings which the scenes in the story laid in Westminster Abbey, offered. Architectural drawings of the four portions of the abbey which were later reproduced were procured from London and formed the basis of the work by the studio carpenters and artists. Curiously enough an unforseen arrangement of the settings provided the greatest difficulty in the photography. This was the lighting effects. Owing to the high windows of various coloring and the numerous deflections of lights caused by the vaultings and arches of the edifice the duplicating of the degree of illumination inside the historic building was a difficult matter. The proper effect was finaly obtained by retinting of the reproduced walls and ceilings.

Kenneth Webb is directing the production.

Pauline Frederick Starts Work on Her Second Production for Robertson-Cole

NOW that her first Robertson-Cole production has been finished and is almost ready for distribution, Pauline Frederick has started work in California on the second of her new series, not more than four of which she is making this year, which was selected after a survey of more than 200 plays and novels, as her contract calls for Miss Frederick's appearance in productions which reach the "super-special" grade.

In "A Slave of Vanity," her first picture, from Arthur Wing Pinero's "Iris," Robertson-Cole believes exhibitors will find an unusual attraction, from the standpoint of artistic and commercial value. It is laid in England and on the Continent, its characters being drawn from exclusive circles of British life, and its questions are such as may arise among the most cultured people of the more leisurely class.

In "A Slave of Vanity" the finer instincts and qualities of womanhood serve as the dominant theme for the development of the story.

Although Iris Bellamy, played by Miss Frederick, is introduced as a luxurious pleasure loving woman, it soon becomes apparent that she is really the victim of circumstance.

A Victim of Caprice

The petted, pampered wife of an English clubman, showered with luxury, she finds herself, after the death of her husband, the victim of his capricious will, which forbids her to re-marry, unless she sacrifice every penny of her fortune and her social prestige.

When she meets and falls in love with an upright young chap, she hesitates to marry him because she feels she is not fit to be the helpmate of a poor man. Her struggle is a keen one, the more so because of the temptation to accept the offer of a wealthy merchant who is in love with her. "A Slave of Vanity" is said to be a production which will have a broad and telling appeal on its own merits, beside the force which is carried with the name of Miss Frederick, and the handiwork of Sir Arthur Wing Pinero. Robertson-Cole is confidently expecting far-reaching popularity and ample financial success for this, the initial Frederick production.

GEORGE ARLISS
To play in "The Devil," an Associated Exhibitors' picture for Pathe release

Owen Moore Will Star in Coming Selznick Picture

In announcing Owen Moore's forthcoming Selznick picture, "The Chicken in the Case," formerly called "Lend Me Your Wife," Myron and David Selznick, president and secretary respectively of Selznick Pictures Corporation, declared that the former title was chosen primarily from a box office point of view.

Prior to the selection of the title, they were discussing with Director Victor Heerman and Edmund Goulding, scenario writer, the relative merits of several other titles, other than "Lend Me Your Wife," which title has already been used for a motion picture production. Mr. Goulding suggested as a suitable title from a box office angle, "The Chicken in the Case," and it was immediately accepted.

Prominent members of the cast supporting Mr. Moore include Vivia Ogden, Teddy Sampson, Katherine Perry, Walter Walker and Edgar Nelson. The story was written by Mr. Heerman and adapted for the screen by Sarah Y. Mason. Edwin Sturgis is assisting Director Heerman in the production.

Dorothy Dalton Back from West

Dorothy Dalton, Paramount star, has just returned from Chicago, where she played her old role of Chrysis during the run there of the Morris Gest spectacle, "Aphrodite." Immediately upon her arrival in New York Miss Dalton went out to the new Long Island City studio of the Famous Players-Lasky Corporation, which she inspected from basement to roof and expressed much admiration for the entire plant. Miss Dalton has plunged into her preparations for her coming Paramount picture, as yet not announced.

DEAD MEN TELL NO TALES

J. G. Hawks Signs Contract to Continue as Head of Goldwyn Editorial Forces

J. G. HAWKS, pioneer in the development of film technique and managing editor of the Goldwyn Studios, has signed a long term contract to continue as head of its editorial forces. Mr. Hawks is known in the motion picture industry as an able studio editor as well as writer of continuity and of original scenarios. His experience has extended over many years.

Mr. Hawks edited Goldwyn's production of Basil King's "Earthbound," Gouverneur Morris' story, "The Penalty," and "The Branding Iron," from Katherine Newlin Burt's story, all of which are said to have found popular favor. He has just completed the editing of two new feature productions, "Bunty Pulls the Strings," from Graham Moffatt's Scotch comedy of the same title, and "Godless Men," the screen version of Ben Ames Williams' sea story directed by Reginald Barker.

Built Up Staff

In the time that Mr. Hawks has been head of the Goldwyn editorial department he has helped Abraham Lehr, vice-president in charge of production at the company's Culver City studios, in building up one of the strongest staffs of editors and continuity writers in the country. On its roster are the names of many distinguished authors, among which are Thompson Buchanan, Cleves Kinkaid, Louis Sherwin, Elmer Rice, Charles Kenyon, Arthur Statter and others.

Mr. Hawks is a San Franciscan by birth. After attending the San Francisco public schools he became a student at Leland Standford University and the Mechanic Arts School of San Francisco. He has followed many professions and lives in many places. He has been soldier, sailor, rancher, actor, stage manager, stage director, writer of scenarios, motion picture director and studio editor. His first stage appearance was made in the Stockwell stock theatre in San Francisco in 1900.

His first work in pictures was as an author of scenarios in 1911 for Essanay. Stories by him have been produced by Reliance, Majestic, Edison, Solax and Ince while he has directed for Monarch, Vim and Pathe.

He was among the first writers and directors for the screen who insisted upon the story as the chief thing in any motion picture—star, cast, author and director all being regarded as subsidiary to a story which is truthful and to human nature.

Emory Johnson to Have Big Part in Goldwyn Film

The excellence of Emory Johnson's work in Betty Compson's first starring picture, "Prisoners of Love," which is being distributed by Goldwyn, resulted in Miss Compson giving him an important role in her second production, as yet unnamed.

In "Prisoners of Love" Johnson gave, it is stated, a finished portrayal of his role as an unthinking, impulsive youth, a part which called for a wide range of emotional acting. He had hardly finished work in this production when he was re-engaged by Miss Compson.

Johnson's work before the camera began in a peculiar way. He is a graduate in architecture of the University of California, but tired of his profession and while touring saw a motion picture company at work on location.

He asked to be given work and was made assistant camera man at $8 a week. Later he was given small parts and in three months was cast for a leading role in a one-reel western drama. He was with Pathe and Universal and has played leads opposite Mary Pickford, Dorothy Dalton, Ethel Clayton and Constance Talmadge.

Barrett McCormick Books W. W. Hodkinson Releases

S. Barrett McCormick, managing director of the Rivoli Theatre, Toledo, Ohio, is universally conceded to be judge of good pictures; and for this reason especial significance attaches itself to an anouncement which comes from the home office of the W. W. Hodkinson Corporation to the effect that Mr. McCormick has booked for the Rivoli Theatre the following Hodkinson-released productions, "Riders of the Dawn," "The U. P. Trail," "The House of Whispers."

He recognizes the extraordinary pulling power of Zane Grey's name. Mr. Grey is the author of "Riders of the Dawn" and "The U. P. Trail," and he also says that J. Warren Kerrigan is a singularly strong box office attraction. "The House of Whispers" is booked for a seven-day run at the Rivoli in December.

J. G. HAWKS

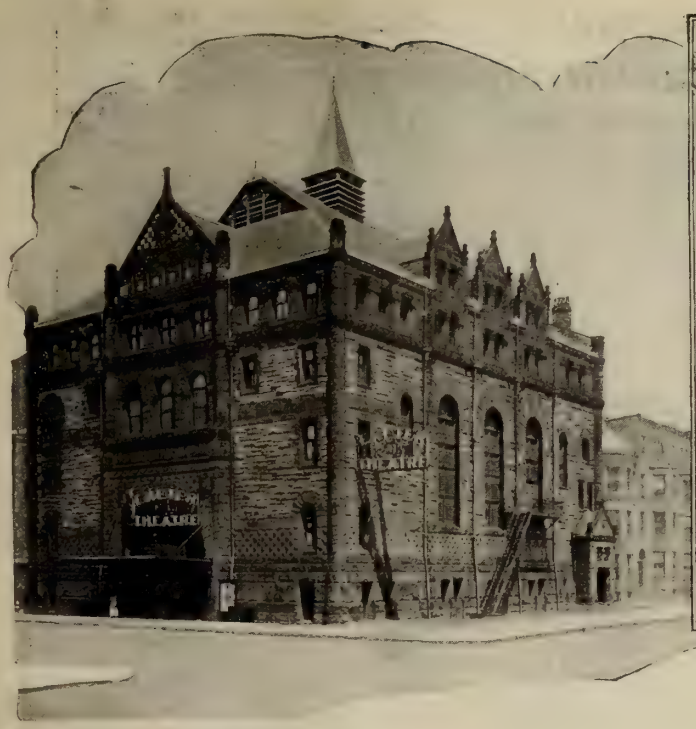
Who has just renewed his contract to act as Goldwyn's editorial manager

H. Thompson Rich Joins Hodkinson Organization

One of the most recent additions to the W. W. Hodkinson organization is H. Thompson Rich, a writer of unusual ability. Mr. Rich has been associated in the past with Vitagraph, Metro and Goldwyn and has been intensively trained in every branch of the business. While he is perhaps best known as a continuity writer, he is also an author of no little repute, having published over twenty stories in American and foreign magazines, and also several one-act plays—one of which has since been produced—as well as over five hundreds poems.

Mr. Rich has written many motion picture stories, both original and adaptations. The latest work of his pen is "Stolen Moments," released by the American Cinema Corporation. He has also recently made the screen adaptation of "Fine Feathers," Eugene Walter's play.

Mr. Rich will head the Literary Department of the W. W. Hodkinson corporation and his work will be of a most diversified nature, insofar as it is he who will comb the market for literary material available for screen usage, after which he will also aid in preparing these same works for the screen, co-operating wherever possible with the author.



Above: A typical motion picture theatre lobby with floor covered with Gold Seal Battleship Linolcum.

At left: Photograph of Exeter Street Theatre, Boston, Mass., in which Gold Seal Battleship Linoleum was laid by C. C. Bailey & Co., of Boston.

If You Made Your Own Floor-Covering—

You would build sturdy durability all the way through —you would make it easy to clean in order to lessen your upkeep bills—you would have it soundproof, soft underfoot.

In other words, you would make a floor-covering identical with *Gold Seal* Battleship Linoleum.

Gold Seal Battleship Linoleum measures up to and overtops every one of these requirements—it even exceeds the specifications of the U. S. Navy. More than that, it bears a positive guarantee of "Satisfaction guaranteed or your money back." No other floor-covering sold bears such a liberal pledge of satisfaction and safety for the purchaser.

Springy, easy to clean, attractive, remarkably durable, *Gold Seal* Battleship Linoleum is both built and guaranteed for satisfaction.

Gold Seal Cork Carpet

If you want absolutely silent floors in your theatre—lay *Gold Seal* Cork Carpet. Velvety soft and springy, this wonderful floor-covering deadens all sound of footsteps and is as yieldingly cushion-like underfoot as the heaviest woven rug or carpet.

Made in soft shades of green, brown and terra cotta—with polished or dull surface—10 pleasing shades in all. Remarkably durable—satisfactory service and wear guaranteed by the Gold Seal Guarantee.

If you have a floor-covering problem, put it up to our Service Department—they will be glad to help you. Write our nearest office for samples of these quality floor-coverings.

Congoleum Company
INCORPORATED

PHILADELPHIA NEW YORK CHICAGO BOSTON CLEVELAND
SAN FRANCISCO MINNEAPOLIS DALLAS KANSAS CITY MONTREAL

GOLD SEAL
Battleship Linoleum

(THE FAMOUS FARR & BAILEY BRAND)

Made According to U.S.Navy Standard

Be sure to look for this Gold Seal on the goods you buy. It is our positive pledge of guaranteed floor service.

"Song of the Soul," a Kendall-Chambers Film, Is in Big Demand by Exhibitors

THE pre-release showing of the first of the Kendall-Chambers pictures, "The Song of the Soul," starring Vivian Martin, at the Capitol Theatre, has been followed by many letters from exhibitors in all parts of the country requesting early bookings, it is stated. The popularity of this young star, according to a number of exhibitors who are in a position to know the preferences of their clientele, makes her one of the strongest drawing cards obtainable.

In re-introducing Miss Martin to the photoplay public under new auspices, Mr. Kendall determined to bring out phases of the actresses' art that have never been revealed. Before she essayed studio work, Miss Martin had profited by a thorough stage training with some of the leading players of the country. She had proven her ability in emotional portrayals, as well as in roles of a lighter character that gave little scope to the more serious side of her histrionic talent.

"The Song of the Soul," adapted from "An Old World Romance," by William J. Locke, was selected as an ideal subject for the first of the Kendall-Chambers productions, in that the emotional, dramatic and appealing story presented the star in a new light.

Miss Martin was credited with giving in this picture the finest performance of her career, and the production as a whole was accorded a place among the most worth while of recent contributions to the screen.

—THEN SHE SAID "YES"
Charles Ray seen in "An Old Fashioned Boy," being released by Paramount

Levey Company Has Made a Picture of New York, Showing Only Night Scenes

AN entire reel of film, actually photographed at night, is an achievement of the Harry Levey Service Corporation camera department, according to reports. Most film companies take their night scenes during the day and tint the negative so that when the picture is shown on the screen it presents the appearance of having been made at night.

The film is a picturization of New York by night, and is part of an educational picture being produced by the Harry Levey Service Corporation to show the uses and adaptations of electricity. The feature, which is called "The Porcelain Lamp," is to be released in the form of a series of ten one-reel pictures, each one complete in itself and showing a different phase of the story of electricity—and, in this story, New York by night plays an important part. Nowhere is the display of electric light so lavish as on the main thoroughfares of this city, which are called "The Great White Way."

There has recently been completed a series of night scenes, photographed by Willard Van der Veer of the Levey photographic staff. Complete panoramic views of New York by night have been fully visualized.

One of the actual strides forward that has been made in this night photography is the fact that while formerly it was necessary to employ stop-motion photography, Mr. Van der Veer's work has been done at very nearly normal speed, with a Minor Ultra-stigmat lens.

The crowds streaming out of the Capitol Theatre, the world's largest theatre, after the evening performance; Fifth avenue, with the semaphores signalling their lights to regulate night traffic; One Hundred and Twenty-fifth street, the main thoroughfare of New York's uptown district, with its lights shining from East to West, are all part of this film. And there is shown, too, Coney Island, with its turrets ablaze, and its scenic railways, its merry-go-round, its chute-the-chutes—all winking and twinkling.

The majority of the scenes for this film were made between the hours of 11 p. m. and 1 o'clock a. m., it is said. These hours were selected as being those at which New York night-life is seen at its height.

When shown on the screen the picture shows, it is said, all the magic of the great city, with a charitable darkness laid over sordidness, and with the excitement, the joyfulness, the lure, alone, apparent.

Omaha to Hold Picture Week

The leading exhibitors of Omaha have combined their efforts to put over Omaha's first annual motion picture week, beginning Saturday, November 6. This promises to be quite an event—probably one that will be nation-wide before another year passes. The big feature will be a parade of exchange and theatre staffs.

Next Barriscale Picture Is Given a Strong Cast

The next J. L. Frothingham production in which Bessie Barriscale will be starred has been made under the working title of "The Living Child." This was made from the story of that name by Mary Lerner and adapted to the screen by H. H. Van Loan. The direction is by Paul Scardon, who has been responsible for many great screen successes.

Seldom has there been assembled a cast which equals for strength that selected by Mr. Frothingham. Included in it one finds such players as Walter McGrail, who has appeared in a number of Selznick and National productions; Ethel Grey Terry, famous beauty of the screen; Eugenia Besserer, one of screendom's favorite delineators of aristocratic types; Pat O'Malley, who was seen as the energetic young reporter in Marshall Neilan's "Go and Get It"; Winter Hall, a player of distinction who appeared in "The Forbidden Woman," as well as in many Paramount productions; Joseph J. Dowling, featured in many Benjamin B. Hampton productions and to whom was intrusted the central role of "The Kentucky Colonel," a recent Hodkinson release; Lydia Knott, one of the ablest character women on the screen and Irene Yeager, an appealing child actress.

STAR RANCH WESTERNS
26 TWO REEL WESTERNS
2 A Month Now Ready
For State Rights Buyers
C. B. C. Film Sales Corp. 1600 B'way New York

Hobart Bosworth Returns to Supervision of Thomas H. Ince in Strong Sea Story

HOBART BOSWORTH, whose performances in "Behind the Door" and "Below the Surface" stamped him as one of the screen's foremost dramatic stars, has returned to the supervision of Thomas H. Ince and has started work on a new Thomas H. Ince-Associated Producers super-special, "Pearls and Pain." He recently completed three special productions under the supervision of J. Parker Read, Jr.

The return of Mr. Bosworth to the Thomas H. Ince banner is of the greatest significance to both trade and public since the two former Ince-Bosworth productions were conceded to be among the most successful photodramas of the present year.

Powerful Story

It is forecasted that the coming story will be equally as powerful, both as regards characterization and treatment, as "Behind the Door." Ince's dramatic perception and showmanship, as in former Bosworth successes, will again be the guiding influence and the producer will personally supervise the filming of "Pearls and Pain."

Mr. Bosworth will be seen in the characterization of "Bully" Brand, "The Beast of the Pacific," a role said to afford him an even greater opportunity to exercise his virile dramatic power than the "Sea Wolf" or the vengeful Oscar Krug of "Behind the Door." The supporting cast includes Madge Bellamy, in the leading feminine role of the bewitching but totally unsophisticated white protege of a wealthy chinese merchant; Tully Marshall as the old Chinese trader and Niles Welch as the son of Brand.

The original story, by Carey Wilson, which was adapted to the screen by Joseph Franklin Poland, deals with the romantic but highly dangerous occupation of pearl smuggling. Singapore, the trade center of the East, as picturesque and cosmopolitan as Cairo, and the pearl fisheries of the South Seas, constitute the locale. Roland Lee will direct the special. J. O. Taylor, who has photographed all of the recent Bosworth vehicles, will again be in charge of the cameras.

"The Eternal Mother" to Be Distributed As a "Pioneer Master Special" Picture

THE film starring Florence Reed and which carries the title of "The Eternal Mother," has been acquired by the Pioneer Film Corporation, according to an announcement made recently by President A. E. Lefcourt at the Pioneer headquarters, 130 West 46th street, New York.

This picture has been characterized as one of the best that Florence Reed has ever made. The theme is a powerful one, it is said, and the directors have given the star the fullest opportunity for her dramatic and artistic talents.

It was said at the headquarters of the company that the picture will be distributed under the heading of a "Pioneer Master Special" in the United States and Canada in the near future.

Included in the list of "Pioneer Master Specials" are the following: "The Barbarian," "Thoughtless Women," "Idle Hands," "A Good Woman," and "His Brother's Keeper."

New Department

The creation of a special department devoted to serials and short subjects, marks another step in the expansion of the company.

This new department is being developed under unusual auspices, made possible through the acquisition of three of the big serials of the year, and also a number of short subjects which promise to establish a new record in this particular field, it is said. The three serials are: "The Son of Tarzan," "The Tiger Band," and "The Mystery Mind."

So far as the "Son of Tarzan" is concerned, it is said to rank with the best serials that have ever been produced. It was written by Edgar Rice Burroughs, who wrote all the Tarzan stories and produced by David P. Howells.

Has Few Peers

"The Tiger Band" was made by Warner Brothers, the producers of "The Lost City" and for thrills and a remarkable story, it has few peers, it is alleged.

"The Mystery Mind" was produced by the Supreme Pictures, Inc., and has as its star, J. Robert Pauline, the hypnotist, who has entertained theatregoers in many parts of the world. Supporting Mr. Pauline are Peggy Shanor, Paul Panzer and Violet MacMillan. The story was written by Arthur B. Reeve and John W. Grey.

"The Nick Carter Series" heads the list of two reel subjects. These pictures, based on the noted Nick Carter stories, have been made with all the lavishness, reports say, that could be put into a short subject. Tom Carrigan portrays Nick, while Mae Gaston fills the role of "Patsy," Nick's first assistant. Colin Chase plays the part of "Chick." The Nick Carter series is made up of fifteen two-reelers.

"Peeps Into the Future," a series of satirical comedies, two reelers, runs a close second to the Nick Carter pictures for entertainment value. These pictures depict life a hundred years hence and the clever manner in which the stories are told is expected to obtain a warm reception for them wherever they are shown.

Dressler-World Suit Is Settled Outside Court

Supreme Court Justice Hotchkiss on motion of counsel for both sides has stricken from the court calendar the suit brought by the Dressler Producing Corporation against the World Film Corporation and the Marie Dressler Motion Picture Corporation, as it was announced to the court that the controversy between the litigants had been settled out of court.

The action was brought by William A. Prime as president of the Dressler production corporation for an injunction preventing the World Film people from exhibiting the motion pictures, "The Scrub Lady," "Fired" and the "Cross Red Nurse," or from rendering any accounting or paying over any money to the Marie Dressler Motion Picture Corporation.

It is alleged large sums were spent producing the negatives and prints of the pictures, and that Miss Dressler and her husband, James Dalton, were instructed not to sell them without the consent of the board of directors. Despite this it was alleged Miss Dressler and her husband appropriated the negatives and prints, organized the Marie Dressler Motion Picture Corporation and made a contract with the World Film Corporation for the exhibition of the pictures, Miss Dressler and her husband receiving a large income from rentals. The World people claimed they made the contract in good faith, not being aware at the time of any of the allegations set up in the complaint of the plaintiff.

"Man o' War" Is Shown in the Fox News Films

An opportunity to study the "points" of "Mar o' War," the phenomenal race horse, is offered in the current issue of Fox News, Vol. II, No. 6.

"Man o' War" is shown in cose-ups in many poses, and one sensational "shot" shows how narrowly he escaped a disastrous accident. The pictures were made at Media, Pa., during the Rose Tree Hunt Club Meet.

This issue of the reel contains also a close-up study of General Obregon, president-elect of Mexico, during his visit to the Texas State Fair at Dallas.

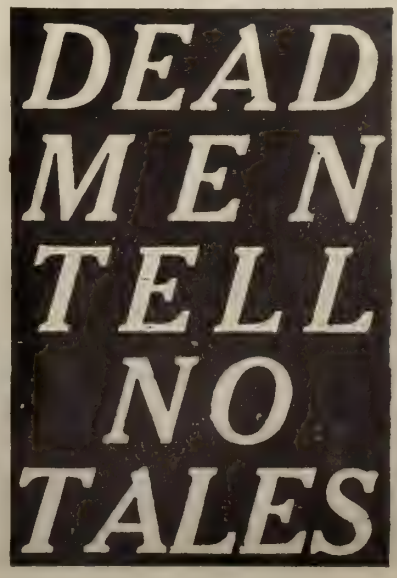
Edward R. Hardy, Jr., the twelve-year-old boy who has just beaten all records by matriculating and being admitted to Columbia University, proves with the aid of a Fox News camera that he is a real boy and not a mere brain. He is shown being doused with water in a freshman tug-of-war, and indulging in other sports.

In Detroit recently the Police Department held a unique parade. It was composed of smashed automobiles, and each bore a big label explaining the cause of the accident. The banners read: "His Mind was on His Business," "He Tried to Pass a Street Car on the Left," and so on. The police meant this for a moral lesson for Detroit, but Fox News is flashing it around the world, so that motorists everywhere may learn from it.

Miss Annie Stene, of Boston, has waited 102 years for the privilege of registering as a voter, but she has done it at last. She is the oldest registrant in the United States. Fox News found her registering.

A Fox News man was on the spot when the American steamer Krakow burned in Havana harbor. The current issue of the reel contains a thrilling picture of the fire.

"Jannie, the Owl-faced Monkey," makes her bow to motion picture patrons in this reel. She is said to be the world's rarest ape. The pictures were taken in the Boston Zoo.



Goldwyn's "Earthbound" Is Released; Already Booked Solid by Four Chains

Road Show Plan Abandoned So Showmen Can Reap Full Benefit of Prestige Achieved by the Picture Through Runs—Los Angeles Showing Continues

ALTHOUGH the Goldwyn Distributing Corporation believes that Basil King's fine picture, "Earthbound," would unquestionably bring great returns as a road show, or from runs in legitimate theatres, it is officially announced that it will be released immediately to exhibitors.

This policy in the handling of a great picture whose popularity has been attested by a most enthusiastic reception, means that exhibitors are to reap the full immediate benefit of the prestige achieved by the production through extended runs at theatres in key cities.

The announcement comes as the culmination of a great advertising campaign launched by Goldwyn in August when the picture was presented simultaneously at the Astor Theatre, New York, and the Playhouse, Chicago, at $2 top, followed by a run at Miller's Theatre, Los Angeles.

Publicity of Value

The benefit to be derived from the publicity that "Earthbound" has received during the past three months is inestimable. Important newspapers in all large cities have given space to the new photoplay art revealed in this production, and many national magazines have brought it to the attention of their readers. Besides, many papers have run accounts of the large crowds it has attracted.

Furthering the advertising gained by special engagements, additional indefinite runs are scheduled for the Imperial, San Francisco, October 24; the Strand, Seattle, November 6; Ascher's Auditorium, Dayton, Ohio, November 7; Massey Hall, Toronto, Canada, November 5; the Columbia, Portland, Ore., and the Victory, Tampa, Fla.

Booked Solid by Four Circuits

Coincident with Goldwyn's announcement of a booking policy on "Earthbound" comes the news that the picture has been booked solid on four of the biggest circuits in the country, starting with the Loew houses in Greater New York. All of the Ascher theatres in Chicago, and the Dayton, Rockford, Ill., and the Milwaukee theatres of the circuit, have signed for it—twenty-one houses in all. The fifteen theatres of the Lubliner & Trinz circuit of Chicago have booked it and it will be shown in six big Jensen and von Herberg theatres in the Northwest.

The indefinite run of the picture at Miller's Theatre, Los Angeles, is now in its fourth week and continues to pack the house. It has played, up to and including its eighteenth day, when the latest available figures were obtained, to 53,312 persons in that 600 seat house at $1 top price.

"Earthbound" has been given a trade showing in London, Antwerp, Stockholm, Copenhagen and Berlin. It soon will open in London for an indefinite run at Covent Garden Royal Opera House.

"Love, Honor and Behave" a First National Release

Mack Sennett's latest big picture, "Love Honor and Behave," is said to have qualities that will appeal to every type of picture patron. A quality not usually associated with Sennett comedies is that of sentiment which abounds in this new plot.

Marie Prevost appears as a young bride. The bridegroom is George O'Hara, and the tangle that is woven in their domestic affairs provides this picture with its plot. The bridegroom is held in the mesh of circumstantial evidence and the bride is too willing to believe the worst. They take their case to the judge. He settles their differences. In order to do this, "Judge" Murray tells the pair a story purporting to be the narrative of his own experiences when he, too, was a bridegroom and his bride was likewise over-jealous.

His story provides the episodes of the picture. Beautiful Phyliss Haver, as leading woman in the Judge's story, is revealed as a bride whose experiences parallel those of the piquant Marie.

It is said by those who have seen this picture that the injection of a real purpose, the development of an authentic plot and the projection of a sound moral do not interfere at all with the hilarious movement of a typically Sennett story. It will be released through Associated First National Pictures, Inc.

"A Message from Mars" Made by Karger for Metro

Fanciful scenes representing life as some scientists declare it exists on the planet Mars will comprise one of the many novel features of Bert Lytell's next Metro picture, "A Message from Mars." This will be a Maxwell Karger production.

The production is the screen version of Richard Ganthoney's stage play of the same name in which Sir Charles Hawtrey starred with great success some years ago. The story of the play revolves about a young bachelor named Horace Parker, who is visited in a dream by a strange emissary from Mars. The messenger has been banished from the other planet and his sole means of return lies in his reforming the most selfish man that he can find on this earth.

The initial scenes of the production are laid, therefore, on the planet Mars, and show the inhabitants—the Martians—in their native element. In this way unusual opportunity for novelty in scenic effects is offered. Houses of fantastic structure will be shown, with their inhabitants moving about in queer costumes, as well as some striking night scenes of the planet Mars, depicting a state of civilization far superior to our own.

As it develops in the play, the messenger leaves Mars to come to Earth to effect the reformation of the most selfish man upon our planet, and the further development of the story shows the successful completion of his mission and his return to Mars.

This film will follow "The Misleading Lady," by Charles Goddard and Paul Dickey which Mr. Lytell recently completed, and will be presented with a noteworthy supporting cast. The screen adaptation has been written by Arthur Zellner and Arthur Maude.

Thomas Meighan in "The Quarry"

With the arrival of a complete staff from the West Coast studio of the Famous Players-Lasky Corporation, Thomas Meighan has joined the Paramount stars who are working in the new Long Island studio of this company. His vehicle is "The Quarry," by John Morosco, a story of unusual human interest and dramatic situations which offers Mr. Meighan the role of a convict. Paul Schofield did the scenario.

The same staff surrounds Mr. Meighan as in "The Easy Road," which he recently completed on the West Coast. Tom Forman is again the director, Harry Perry the cameraman and Harold Schwartz the assistant director. The cast has not been announced.

"THE VICTIM"
A Super-Feature of Mystery, Love and Faith.
Featuring Robert T. Haines
The Most Powerful Dramatic Feature Now Offered the States Rights Market.
C.B.C. Film Sales Corp. 1600 Bway, New York

London Newspapers Are Lending Support to Goldwyn's Policy of Booking Productions

Northcliffe Press Advocating Company's Plan of "Look Before You Book"—Firm Has Opened Branch offices in Ten Cities

GOLDWYN, LTD., the English branch of Goldwyn Pictures Corporation, is becoming increasingly popular with the newspapers of London and the provinces and with the exhibitors. This fact is due mainly to the business policy put in force when Goldwyn, Ltd., was organized and which has consistently been its guiding spirit—"Look before you book."

Goldwyn, Ltd., has pitted itself against the block-booking system in Great Britain. It believes that the exhibitor should not only see a picture before he books it, but that he should be free to book or to reject each picture that he views on its individual merits. English exhibitors were not used to that policy, but they are becoming used to it in increasing numbers—the big business being done by Goldwyn, Ltd., proves that.

And now the London press has been converted to the "Look before you book" policy. Lord Northcliffe has thrown the powerful support of his three London dailies—the Times, the News and the Mail—on the side of Goldwyn's stand, and other papers are following suit. The Northcliffe press is advocating the Goldwyn policy as a means of ridding the cinema theatres of the poor, silly pictures which many of them now show in order to make room for the really worth-while productions. No permits are being granted for the erection of new theatres.

Opens New Branches

Another proof of the increasing English popularity of Goldwyn may be found in the fact that English visitors to the United States, especially those in any manner connected with the cinema industry, are constantly calling at the Goldwyn New York offices. The big impression made upon them by the English stand of the firm makes them want to learn something at first hand about the home office.

The London offices of Goldwyn, Ltd., at Nos. 25-26 Little Newport street, possession of which was taken several weeks ago, are becoming the Mecca of English exhibitors who go to London. In addition to releasing the third year Goldwyn product, Goldwyn, Ltd., has arranged for a showing in the near future of Goldwyn's great fourth year picture, "Earthbound," written by Basil King. It has been booked for an indefinite run at the Covent Garden Royal Opera House. The showing at Covent Garden is in the nature of a huge nation-wide exploitation stunt so that all of Great Britain may know the nature of the picture upon its first showing.

Goldwyn, Ltd., is constantly expanding. Already it has established branch exchanges at Bristol, Birmingham, Cardiff, Glasgow, Leeds, Liverpool, Newcastle, Manchester, Sheffield and Dublin.

A. George Smith, managing director, has assembled about him one of the most efficient and loyal of selling forces and Charles Lapworth, secretary and director of promotion, has had much to do in turning the casual reception at first accorded to a new company into the present more than cordial relations that exist between it and British exhibitors.

GOLDWYN'S LONDON OFFICES

Located at 35-36 Little Newport street. This is one of the ten branches in Great Britain.

"Dice of Destiny" to Be a Pathe December Feature

H. B. Warner in "Dice of Destiny" will be the first feature release on Pathe's program for December. The Warner starring vehicle was produced by Jesse D. Hampton from a popular novel by John Moroso, published under the title "The People Against Nancy Preston."

The Moroso story, adapted by Fred Myton, who did the scenarios for some of the most successful photoplays of the year, gives Mr. Warner a role and vehicle similar to the one in which he achieved his greatest stage success, Jimmy Valentine.

"Dice of Destiny" is a crook melodrama with a strong love interest. Jimmy Doyle is the name of the character portrayed by Warner and the Pathe star finds himself suitably cast in a role which is of ample scope and design to permit of a typically polished performance of the Warner fashion.

The Hampton production is well supplied with dramatic incident and forceful situation. "Dice of Destiny" is a melodrama with its two central characters claiming deep sympathy and involved in a web of circumstances which makes them strongly appealing.

Lillian Rich is the leading woman.

Henry King directed the picture. In a cast Rosemary Theby, Howard Davies, Harvey Clark, J. P. Lockney, Claude Payton and Frederick Huntley appear.

"Determination" Sold for India

The United States Photoplay Corporation has sold the rights for the super-feature photoplay "Determination," now under production at the studios in Grantwood, N. J., to J. Pearson & Co., of Bombay, India, for all of India, Burmah and Ceylon. Mr. Pearson personally concluded the deal with Captain Stoll.

DEAD MEN TELL NO TALES

A HAT ON THE MENU

Walter Heirs wonders if he is going to get Serial de Plumage for breakfast. Colleen Moore is the girl in this Christie picture, "So Long, Letty," released as a Robertson-Cole special

Mermaid Comedies Shown in Competition at Detroit

Two Mermaid Comedies in competition at two of the biggest theatres was the unique situation in Detroit last week. "Nonsense," in which Jimmie Adams is featured and directed by Jack White was on the bill at the Broadway Strand while "Dynamite," starring Lloyd Hamilton was being shown at the Majestic.

Annette Kellerman in "The Art of Diving," the third of Educational's special releases also ocupied a prominent position on the bill at the Broadway Strand.

Kellerman Production on Capitol Anniversay Bill

"The Art of Diving," the Annette Kellerman slow motion picture and the third of the single reel specials released through Educational Exchanges is being featured on the anniversary program of the Capitol theatre, New Yor . this week. After seeing this picture, which is made by the Cinal process, S. L. Rothapfel asked that the New Yor release be held back so that he could include it in his celebration of the end of the Capitol's first year.

In this picture the "modern Venus" is said to reveal the secrets of her diving that has made her one of the greatest drawing cards in all vaudeville. First her feats are shown with the standard motion picture camera and then the movements are analyzed by slow motion.

Educational reports a record breaking number of inquiries for the picture.

Private Projection
Is always assured quality showings when thrown on the screens of
The Simplex Rooms
5th. Floor
220 WEST 42nd. ST.
Phone Bryant 364
John F. Lyons Manager.

King Vidor Says Screen Themes Will Not Be Dependent on Books and Plays

THAT the screen is fast approaching the position where it will soon be absolutely independent of books and plays for its themes, if it has not already attained this position, is the opinion King Vidor, producer of "The Jack Knife Man," expressed recently when the subject of original scripts was made the basis of a discussion at the Alexandria Hotel, Los Angeles.

"The screen," said Mr. Vidor, "has already attained supremacy in the field of entertainment. Only lately the New York papers carried stories of the closing of many road attractions because of the inroads made by the screen into their financial returns. Having attained this supremacy it is now going beyond mere entertainment, and can truthfully be said to have created a new field of expression and education outrivaling the spoken play and even books.

"Having attained such a position the natural result is that the screen will turn to authors who write for the screen and for the screen alone. Just as it is true that the best plays are written by playwrights, so it will be true that the best screen stories will be written by specialists on screen writing.

"The day has long since past when the producer feels he must have a well known book or play in order to make a successful picture, in fact the best of our directors who are making their own independent productions feel that the real test of ability is made, when a picture that does not depend for is success upon previous stage advertising or book advertising becomes in screen terms, 'a knockout.'

"In all other industries where advanced thinking and foresight are necessary for progress, it is always from those who have devoted their whole time and energy to a particular industry that the thinking and foresight is expected. Just so will the screen look to those who have specialized in screen writing for its new themes.

"This does not mean, however, that the door is shut to new writers, but it does mean that the writer who attemps to serve two masters must fail and that the successful writers are bound to be those who devote all their time and energy to screen writing."

Chiefs of Police of Kansas City and Omaha Praise "While New York Sleeps"

WHILE NEW YORK SLEEPS," one of the William Fox special productions for the season of 1920-21, is reported to be reaping a box-office harvest in its travels from coast to coast. Directed by Charles J. Brabin, who has made other big productions, this picture is creating a sensation wherever it is played, it is said.

On its way westward from New York—where, after playing ten consecutive weeks on Broadway at the Lyric and the Astor Theatres, it also drew record-breaking houses at the Fox Academy of Music, one of the largest theatres of its kind in the city, and the Audubon Theatre up-town. The picture has just completed full-weeks engagements in St. Louis and Kansas City.

At the Liberty Theatre in St. Louis the film drew a business bigger than anything the house ever had shown. The newspapers of St. Louis echoed the New York press in their unqualified praise.

In Kansas City, where, by special arrangement with the Messrs J. J. and Lee Shubert, the picture played the Shubert Theatre, the picture did a far bigger business than did the spoken drama which occupied its stage the week previous.

With the keenest sort of competition, the production opened on Sunday to turn away business. Chief of Police Scott Godley of Kansas City sat in judgment on the criminal element of the play's three stories. Accompanied by Chief of Police Sullivan of Omaha, Chief Godley was one of the most enthusiastic spectators, and upon leaving the theatre declared to the management that it was a great production.

"You won't have much trouble filling the house this week," he said to Joseph M. Glick, Shubert's manager. "It's a great picture, and with conditions as they are today according to the newspapers—it is a timely one."

Scores of equally laudatory expressions have been received by the producers upon the merits of the film as a dramatic and financial success.

From the reports forwarded by the Kansas City Exchange of the Fox company exhibitors throughout the territory are now competing for runs of the picture in order to cash in on the advertising and publicity it has received on its initial run in Kansas City.

Simone States He Has Al. E. Christie Comedies

Charles Simone, who is re-issuing seventeen comedies made by Al. E. Christie, makes the following reply to Charles Christie's statement published in our issue of October 30:

"The statement made by the manager of the Christie Comedies, Inc., would mean nothing to me were it not for the fact that it is likely to hinder the sales of the Al. E. Christie comedies I am offering to state rights buyers in the United States and Canada.

"Al. E. Christie made them under contract, the terms of which give me the legal right to use the name of Christie as the producer and I do not want the state rights buyers to get the impression that the comedies I am offering are anything but genuine Christie-made productions, to which I have all the American rights. Anyone buying these comedies will receive full protection. Two of the best stars known are the featured players, namely Billie Rhodes and Betty Compson." Mr. Simone's office is in the Candler Building, 220 West Forty-second street, New York.

Capellani Suit Ended

Supreme Court Justice George V. Mullen has signed an order discontinuing the suit brought in the New York Supreme Court by Albert Capellani against the International Film Service, Inc., to recover damages for an alleged breach of contract for services alleged to have been rendered by the plaintiff, who is the head of the Albert Capellani Productions Company. The action was concurred in by counsel for Mr. Capellani.

Charles Urban Says Showmen Should Give Picture Patrons Their Money's Worth

CHARLES URBAN, president of the Kineto Company of America and producer of the Urban Popular Classics, was discussing recently the matter which has drawn so much attention from the editors of the trade's principal papers—high admission prices and dwindling patronage, which is said to be worrying the exhibitors **generally.**

Mr. Urban said: "In easy times there is always a tendency to get soft and this tendency affects quality quite as much as it does quantity. Now, as it happens, there has been no decrease in quantity production——there surely are enough motion pictures being produced—but one does hear in many places the comment that the pictures are not as good as they used to be. However, there are good pictures, if the exhibitor is interested enough to get them.

Patrons Want Money's Worth

"I don't want to appear as merely tooting my own horn, but our own productions —the Movie Chats, the Kineto Review, the Urban Science Series—all these will help solve the exhibitor's problem, if he will employ them.

"Motion picture patrons are no different from any other sort of purchasers. They are buying entertainment and they want their money's worth. If they see a good show, they do not regret the expenditure. If they do not see a good show, they do regret the expenditure, and that sort of regret too often repeated is most surely going to get them out of the habit of going to the movies.

"The exhibitor has it in his power to prevent this downward slide in what everybody thought was a firmly established habit. It can be done, I firmly believe, without lowering the present admission prices. The idea is not to see the same mediocre show for less money, but to see an improved, a really good show, for the same money.

Can Strengthen Program

"The exhibitor can strengthen his program by doing exactly what the editors of his trade papers have been telling him to do; he can strengthen the program by the medium of the short subject. It is possible to arrange a program so that despite the rating of the feature, the audience will be delighted. The market is not slack of worthy short subject material and there is no excuse for any exhibitor to send his patrons away displeased. It is easily possible to give an entire show composed of short subjects and make of it a good entertainment."

Mr. Urban has been in the motion picture business more than 23 years, and while his time has been largely spent as a producer of motion pictures—industrial and educational—he has also been a showman. He was the first man to take over a great "legitimate" theatre and charge $2.50 a seat. He did this more than 10 years ago at La Scala in London with his Kinemacolor Pictures and then originated the lighting and symphonic effects which today are a part of the big first run houses.

UNKNOWN MAN KILLS SELF IN MYSTERIOUS VILLA BY THE SHORE

Dead Man Found After Woman Occupant Leaves Suddenly.

POLICE ARE INVESTIGATING.

An unknown man shot and killed himself last night in the villa at the edge of Seagirt. His body was found by [illegible] police a few hours after [illegible]. The sole occupant of the villa, [illegible] mysterious woman who has spent the summer there, was not to be found, and the police conclude that she must have departed hurriedly.

The dead man is about thirty-five, good looking and well dressed. He was in [illegible] possessed of a great deal of money. As he is a stranger in Seagirt, the police have wired a description to New York.

The villa in which the tragedy occurred has long been a source of gossip and speculation. Built several years ago at an enormous cost by a [illegible] New York and lavishly furnished, it has never been occupied until this summer, when the woman who has occasioned so much gossip came with a retinue of servants to occupy it.

Rumor hints that the dead man is the husband of the woman who has been occupying the house, and that domestic unhappiness drove him to despair.

"Please Mr. Oneloman"

Paglin and Davidson Do Publicity and Art Work

The Paglin-Davidson Agency for the purpose of exploiting the motion picture industry in the realm of art and publicity, announces the opening of its offices at 1393 Broadway, New York. The agency is being operated to supply the trade with art and copy work. It is furnishing a service including press books, publicity campaigns, advertising copy, inserts, teasers, heralds and layouts for all sorts of exploitation or display.

The firm is composed of Julius J. Paglin and Sidney C. Davidson, two versatile and experienced advertising men. Mr. Paglin has just completed a year's service with the American Jewish Relief Committee as publicity and campaign director in Pennsylvania, Georgia, Maryland, Missouri and Alabama. He has had considerable experience in exploitation work.

Was Advertising Manager

Previous to this he was associated with the S. and S. Film Company, of Pittsburg, and was also connected with the Amusement Publishing Company, of Pittsburg, as general advertising manager, controlling all the concert programs in the city. He has completed work for the Pittsburg Orchestra Association, the Philadelphia Orchestra Association, the Chicago Opera Association, and others.

Mr. Davidson is a skilled artist. He was also connected with the American Jewish Relief Committee, and during his work with them in Canada and Alabama he created several striking art ideas. He was a member of the staff of the Syracuse Journal for two years. He is a graduate of the Syracuse College of Fine Arts.

DEAD MEN TELL NO TALES

National Motion Picture Ball Has Been Postponed Until Middle of December

THE National Motion Picture Pageant and Ball under the auspices of the Motion Picture Theatre Owners of America which was to have been held the first week of November, has been postponed until the middle of December.

The officers of the organization, owing to the presidential election, deemed it wise to change the date so as to afford an opportunity to the exhibitors of the country to cast their vote on election day. The organization felt that a one hundred per cent. representation of the exhibitor power at the polls was needed.

Many friends of the industry, as well as exhibitors, are candidates for office at the coming elections. Many state organizations are also supporting various candidates who have been friendly to the industry. It was with this in mind and because of the numerous letters and telegraphic communications from all parts of the United States requesting the postponement, that the officers decided to hold the ball at a later date.

It is the intention of the president of the organization to summon all of the officers and executive committee for an executive session in New York several days prior to the pageant and ball. At this conference it is the purpose of the executive committee and the officers to meet with the members of the National Association of the Motion Picture Industry for the purpose of working out a constructive solution of the many problems which the industry will have to face in the very near future.

It is also hoped at this executive session to have a more perfect understanding between the manufacturer, distributor and exhibitor as to the business policies which will prevail in the future.

Every effort will be made to make this affair the greatest in the history of the industry. The general public will be invited to participate with us and no effort or expense will be spared in showing to them the work of the great organization which was inaugurated at Cleveland primarily to safeguard the interests of the people who patronize our theatres and who have made this the fourth greatest industry in the country.

HANDSOME YACHT AT ANCHOR IN SEAGIRT HARBOR

Said to Be Owned by Prominent New York Broker Who Wishes to Build There

GOSSIP CONNECTS YACHT WITH MYSTERIOUS VILLA

A handsome yacht, said to be owned by a prominent New York broker, came to anchor in Seagirt harbor yesterday. It is rumored that the owner is in Seagirt looking for a building site. Last night he came ashore and called upon M. Granville, the real estate agent.

Gossip persists in connecting the appearance of the yacht with the resident of the mysterious villa near Seagirt that before will be remembered that the grass occupied this summer for the first time since it was built, at an enormous expense, several years ago. At present it is occupied by an unknown woman who lives there alone with a host of servants.

The Other Woman

Personal Touch

(*Continued from page* 40)

a trip through Pennsylvania, Washington and the West.

* * *

W. F. Barrett, division manager for Vitagraph at Toronto, announces the appointment of M. Allen, of the Buffalo Vitagraph office, as branch manager of Toronto office.

* * *

Felix Orman, has written a book entitled "The Pioneer of the Photoplay," dealing principally with the experiences of J. Stuart Blackton and the Vitagraph Company, in the growth and development of the motion picture industry. Mr. Orman is a newspaper man and gives much interesting data about the early days of the silent drama.

* * *

Charles Holtz, of Danforth, Me., is building a new theatre there seating three hundred and fifty. It will open November 30.

* * *

H. V. O'Connor, manager of the Pathe exchange at Toronto, is one of the busiest men in Canada since the Pathe office has been moved into the Hermant Building, the new film exchange building for the housing of the film industry. Frank Vennell, who came from Boston, is the Pathe sales representative and James Travis is Toronto sales representative. A more united and co-operative force of employes was never so well organized, as shown by the splendid results of Pathe sales in that territory.

* * *

Jake Berman, sales manager of the Regal Films, Limited, of Toronto, handles Metro, Screen Classics, Realart Pictures, Robertson-Cole Productions, serials and comedies. Jake with this list has no difficulty in keeping up to the 100 per cent. mark.

* * *

Johnston McCarthy, author of the Ruth Roland serial under production by Pathe, also author of Douglas Fairbanks' "The Curse of Capistrano," is stopping at the Hotel Astor, with Mrs. McCarthy, on his annual visit from Colorado Springs. He will be in town for several weeks.

* * *

D. J. Sullivan, formerly of the division of films of the Bureau of Public Information, was in New York last week from the Coast making a bid for a return to the film industry in an executive capacity. Mr. Sullivan has been interested in real estate of the Coast for the past two or three years.

* * *

"Bill" Rudolph, returned from Washington, D. C., where he had exploited Louis Mayer's "A Woman in His House" at the Metropolitan Theatre and the Knickerbocker, of the Harry Crandall circuit. Without mentioning a star, but presenting the picture entirely on its merits with his original methods of advertising, it played for one week to capacity houses.

* * *

Frank E. O'Byrne, cinematographer for Pathe in Toronto, is the man who shot the Man o' War horse race for the Pathe News Weekly. And it is said to be the best news film ever made of a horse race.

* * *

Douglas Cooper, is the Toronto representative for Associated Producers in Canada. He has just taken charge of the newly opened office at 12 Queen street.

* * *

Miles Gibbons, assistant sales manager at the Pathe New York office, will be married to Miss Ruth Seymour of New York, on Saturday, October 30.

* * *

The Commonwealth has removed its offices from 1600 Broadway to the fifteenth floor of 729 Seventh avenue, New York.

* * *

Clara Kimball Young and Harry Garson are due in New York this week, to confer on the exploitation of her latest feature, "Hush."

$2,000,000 *for Chinese Theatres from "Outside"*

According to reliable authority outside capital to the extent of $2,000,000 will be invested in moving picture theatres in China. The name of the organization behind the move is withheld for the present, but it is understood to be a company with large interests in China along other lines.

Two million dollars will erect a large number of Chinese picture houses. The idea is to drive these numerous picture wedges into the great interior of China, eighty per cent. of which is yet virgin territory. Millions of Chinese have yet to see their first movie.

Although outside capital is backing the theatre deal, the Chinaman himself will be actively concerned with it. Extra territorial rights make it difficult for a foreigner to own land, and consequently real estate deals must be handled by Chinese, acting, of course, as emissaries of the foreigners.

This illustrates the fact that any one entering the Chinese field must be familiar with the Oriental superstitions and traditions. And the fact that a big organization already heavily interested in China in other ways is entering the picture market proves that there is money to be had in the industry in the republic.

THE SHADOW ON THE GRAVEYARD

Do you know that no one can erect a building in China if the structure will cast a shadow on a graveyard?

Do you know what color is luckiest for Chinese advertising?

And do you know that in China a Theatre of 420,000,000 is waiting to see YOUR pictures? That India makes this Theatre one of 700,000,000?

That all China, with its picture-hungry millions, four times as many as the United States, has only 60 picture houses, 1/250th of the number in the United States?

That there are enormous possibilities to satisfy this hunger by building theatres and exploiting pictures?

Do you know that you and you and YOU can make money in this market if you approach it properly—if you don't build theatres next to graveyards? China, ever superstitious, is more so over its dead than anything else.

I have lived in the Orient nine years. I know the traditions, the customs, the creeds a foreigner must know if he is to succeed in business.

A picture man, an advertising man, an executive, a personal interview will convince you that I can point the way to financial success in China and India.

Address me:

CHINA-INDIA

c/o Moving Picture World
New York City

Realart Says that "The Furnace" Is a Striking Argument Against Wasted Time

CRITICISM sometimes heard that huge sums of money involved in producing a picture are often wasted finds a refutation, it is said, in Realart's latest production, "The Furnace," a super-special directed by William Desmond Taylor, which is now being booked by exhibitors throughout the country.

Though the picture is described as a triumph in the lavishness of its production, there was very little wasted material.

In the wedding breakfast scene, for instance, arranged according to the best customs of English hospitality, great quantities of food were provided. This was supplied by a Los Angeles restaurateur and included pheasants, hams, cakes, wines, ices, chickens, salads and other delicacies—more than enough to furnish breakfast for the bridal party even including the hundreds of extras. After the scenes had been recorded on the films all of this food was given to a Los Angeles charity organization to be distributed among the poor of that city.

Elaborate Setting

The production is declared by officials of the company to be marked by the elaborateness of its settings and its strong dramatic appeal. They say also its theme might well be interpreted as a lesson on the greatest waste in the world—wasted time.

For Folly Vallance, actress, as well as for her millionaire husband, Anthony Bond, their marriage proves a veritable furnace in which the waste of insincerity is consumed, leaving them united in understanding and devotion.

The story concerns the fortunes of Folly Vallance who marries Anthony Bond, wealthy Canadian. Everything that makes for happiness was theirs—money, youth and health, yet the wedding day was scarcely over before suspicion, fostered by a few words the wife uttered lightly, entered his soul and estranged them from the beginning. For a time it seems as though there must be a separation, but eventually suspicion gives way to trust and they face together a happy future.

Agnes Ayres plays the part of Folly Vallance. She first gained note in pictures as "the O. Henry Girl." Supporting her is Jerome Patrick as Anthony Bond. With experience in leading roles in many successful plays to his credit, Mr. Patrick is declared to be particularly well qualified for the part.

Theodore Roberts portrays with more than ordinary skill the fiery old General Brent. Milton Sills in the role of Keene Mordaunt, Anthony Bond's closest friend, finds opportunity for forceful acting. Other members of the cast include Lucien Littlefield, Mayme Kelso, Betty Francisco, Helen Dunbar, Robert Bolder, Edward Martindel and Fred Turner.

Pioneer Film Announces Release of "Thoughtless Women" by Dr. Goodman

THE announcement from Pioneer that it is about to release "Thoughtless Women" brings back to the screen Daniel Carson Goodman, its author, and the return is important and the hope is herewith indulged that the screen will never give him another holiday.

For many years, in fact, since 29 Union Square housed D. W. Griffith's first venture, after leaving the Biograph Daniel Carson Goodman writer, medical graduate, musician, has skirted in and out of the motion pictures.

However, always a student, no matter the line, whenever opportunity came his way, he has reached into the business from its very fundamentals.

A graduate of Washington University in 1905, he devoted two years as House Surgeon of a hospital in St. Louis. He then left for Europe, where three years were spent in Heidelberg, Vienna, and Paris.

Became Throat Specialist

In 1910, armed with additional diplomas from the University of Vienna, he opened his offices in St. Louis, as a specialist in diseases of the ear, nose and throat. Here he won unusual recognition as an expert diagnostician.

At the end of that year, the St. Louis Republic and Post Despatch gave him and his work unusual notice when his testimony as an expert was sought in a case that was famous at that time in the higher courts of the state. But the creative germ was careening its way in his own brain processes, and what seemed a very unpractical move to his associates came when he departed for New York, bag and baggage.

In 1911 he published his first book—"Unclothed." Since that time there has come in succession "Travail," in 1912; "Hagar Revelly" in 1913 and 1914; "The Taker" in 1919. His "Hagar Revelly" has been, perhaps, the most sensational, selling beyond the 100,000 mark, as well as bringing him recognition as one of the first rank of American writers, from such papers as the Boston Transcript, the London Chronicle, and others.

Throughout this entire period, Goodman was studying a new field of endeavor. One evening he was one of the speakers at a Twilight Club Dinner. Harry Aitken, then president of the Mutual Film Corporation, approached him. And soon after an arrangement was made whereby Mr. Griffith came from the Biograph, and Mr. Goodman came from the Surgery and the Clinical Room.

His First Story for Screen

"The Battle of the Sexes" was the first story from Mr. Goodman's pen, which Mr. Griffith directed. Soon after that, there came as a result of this collaboration, "The Escape," and many others. In "The Escape" Mr. Goodman created a "Prologue of Protoplasms," as it was then called. Life in its earliest jelly state, up to the vertebraic animals, was dealt with, and with startling visuality, portrayed on the screen.

At this time Mr. Goodman was rewarded by new recognition, The Literary Digest, devoting double pages to his exploratory endeavors, and the story was handled as well in full page magazine sections throughout the country.

It was during this time that he began to realize that the cutting and titling of a picture was of as much importance as the writing and directing of it. Through all the following period, during his series of stories like "Souls in Bondage," which seemed to bring life directly to the screen, down to the present time of his own production, "Thoughtless Women," in which Alma Rubens is starred, he has followed out this direct plan of production, in an effort to create life-like portraits on the screen.

Two-Color Blotters Keep Exhibitors Ever Mindful of Metro's Attractions

PLEASINGLY effective is the method employed by Metro Pictures Corporation to keep constantly before the exhibitor's notice forthcoming productions. It consists in the issuance of a two-color art blotter for every picture.

On the back of these useful circulars is a representative picture of the photoplay, either a scene, still or portrait of the star in character; a brief description of the type of the offering, with a suggestion of the central theme or twist of plot, and the credits or notation of the persons responsible for the production.

Metro's aim in distributing these blotters in advance of the film is dual: to announce to the exhibitor that such and such a production—of which he has probably read for some time in the trade press—is awaiting release and possible to book, and to provide at the same time the small service of furnishing a decorative blotter for the desk.

Very Handy

"Reversing the old expression of 'blotting out of memory,'" wrote a Kansas showman, "your new circulars blot things into memory. They're awfully handy, too, especially since the kind of pictures Metro is making keeps a man busy drying the ink on contracts."

This plan of circularization is a compliment to the trade paper advertising. The blotters, designed and made up in the publicity department of the home office, are sent out to various exchanges in lots varying from 300 to 1,000, according to the theatre population of each exchange's territory. Dramatic critics on the daily papers throughout the country, trade paper editors, in fact, all those who regularly watch with interest the appearance of Metro productions on the screen are recipients of these blotters from Metro Pictures Corporation.

Their publication was inaugurated with the abandonment of Metro's production of program features and concentration upon the making only of screen specials and super specials from best selling novels and stage successes.

Grown-ups as Well as Youngsters Enjoy "Soul of Youth," Says Realart Manager

SOME exhibitors who have not viewed the William Desmond Taylor special, "The Soul of Youth," apparently have a notion that the picture is primarily for the entertainment of children," says General Manager John S. Woody of Realart. This is not a true conception of the production, as those who have observed an audience of adults at a showing will affirm. While the picture is wholesome and delightful entertainment for children, it does not confine its appeal to them. The grown-ups laugh and chuckle with the youngsters, but the adult also appreciates the deeper human interest phases of the picture.

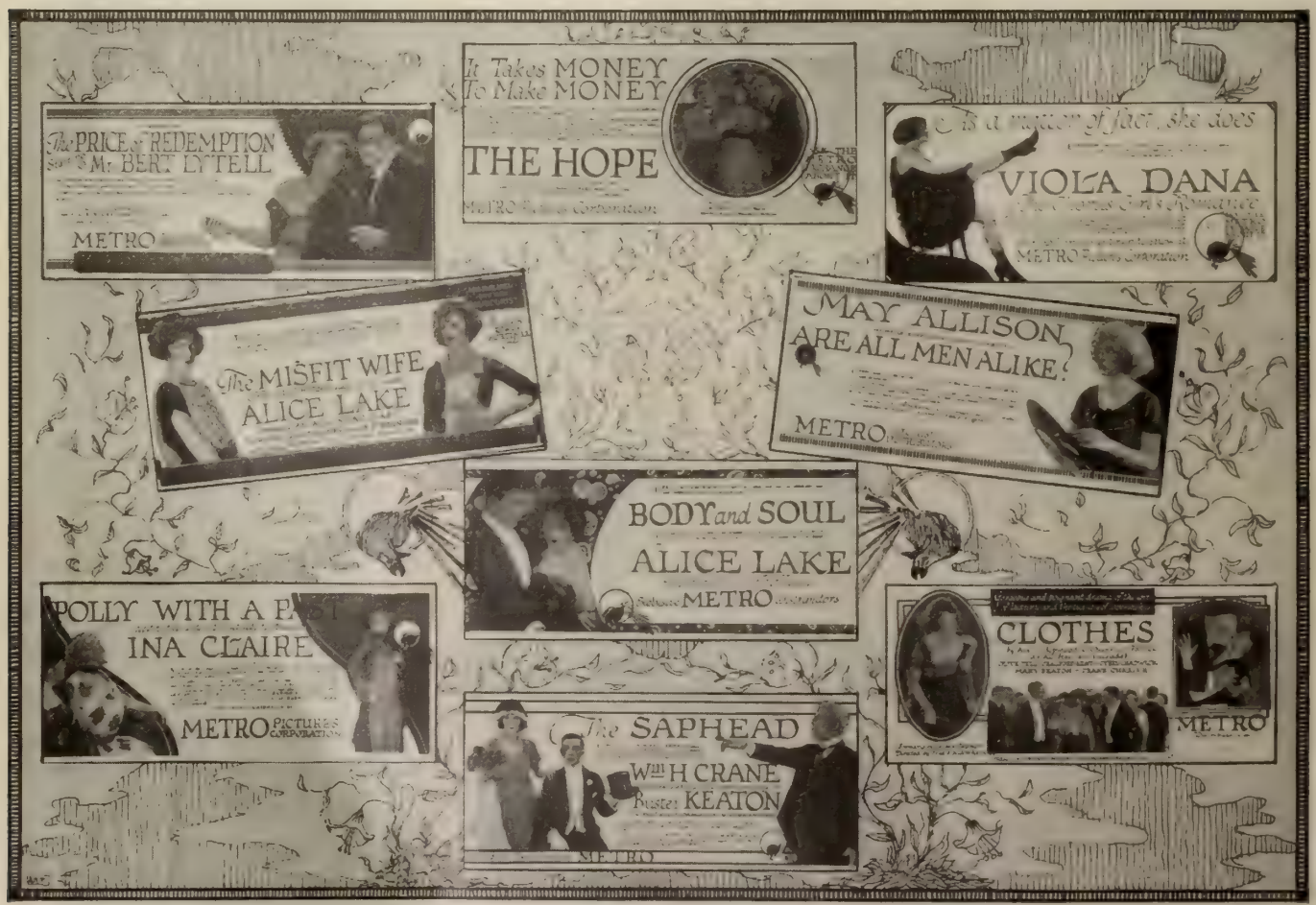
"The story of 'The Soul of Youth' is founded on a modern sociological theory and goes into the causes of juvenile delinquency and the most modern way of treating the youthful offenses. It takes us to the world-known Juvenile Court of Denver, where its founder, the beloved Judge Ben Lindsay, presides over a most delightful and thought-inspiring session. The problem is presented in such an appealingly entertaining story that even the most hard-hearted and cynical critic has not failed to feel its pull on his heartstrings.

"But reinforcing the story of the boy and forming an admirable background, is a story of the love of a maid for a man and his dramatic and successful effort to make good. There is a moving chronicle of contemporaneous public life, picturing the struggle between a crooked politician and his honest adversary that also has a strong appeal to adults.

"From everywhere we receive word that 'The Soul of Youth' is pleasing young and old, and we also receive many expressions of understanding and appreciation of the great message the picture conveys."

Back in Film Land

Virginia Rappe, who has returned from a vacation spent in Canada, is at work in a new Henry Lehrman comedy.

W. E. Keefe, who has been producing pictures in Oregon for the past few months, has returned to Los Angeles.

ATTRACTIVE BLOTTERS BEING DISTRIBUTED BY METRO ON NEW PRODUCTION
They are in orange and black colors and will find a welcome on all desks in the industry

Associated Producers' Film in Which Louise Glaum Stars, Is Called "Love"

F. B. WARREN, general manager of distribution for Associated Producers, Inc., announces from Los Angeles, where he is observing the progress of production of the units of the organization now working, that the title of the next J. Parker Read, Jr., production starring Louise Glaum is "Love."

The film will be released throughout the United States and Canada December 5. It is said to be a story exceeding in dramatic strength any vehicle recently allotted to Miss Glaum. The scenario is by Louis Joseph Vance, author of more than a dozen stirring dramatic novels and screen plays. In this picture Miss Glaum has a chance, better than any other hitherto afforded her, it is said, to display the wondrous gowns for which she has become noted.

J. Parker Read's reputation for sumptuous mountings, the producers say, is maintained in this production, which is now being cut and titled at the Read studios in Culver City, Cal. Prints of the production will be in all Associated Producers' branch offices early in November.

The picture's publicity representatives on the Coast, in co-operation with the home office of Associated Productions, are working on an exploitation and publicity campaign in which the best use will be made of the striking title of the picture.

A wire to Oscar A. Price, president of Associated Producers' says production is in a commendable state of progress in the studios of J. Parker Read' Thos. H. Ince and Mack Sennett. Allan Dwan, whose first Associated Producers' production, "The Forbidden Thing," is now being shipped to all branch offices, is in New York on a vacation. "The Last of the Mohicans," Maurice Tourneur's first A. P. picture, is being given the finishing touches at his studio.

Letters of Praise

Letters and telegrams commending the first two releases of Associated Producers —Thomas H. Ince's "Homespun Folks" and J. Parker Read's "Leopard Woman," starring Louise Glaum—continue to come to the home office, it is stated.

Among the most enthusiastic appreciations is that from Benjamin Apple, secretary and manager of the Illium Amusement Company., Inc., operating the American and King theatres in Troy, N. Y. Says Mr. Apple: "We opened 'Homespun Folks' at our American Theatre, Sunday, October 17, to the largest Sunday attendance since we opened the American. After doing a big business all week we closed with a record-breaking attendance Saturday. Of all the productions run at the American we have never received so much praise from our patrons as we did on 'Homespun Folks.'"

Marx S. Nathan, manager of the New York exchange of Associated Producers, and his salesmen, have booked thirteen prints of "Homespun Folks" for showing during election week in the New Yorkterritory.

Vignola to Go to Bermuda for Exteriors for His Next Cosmopolitan Production

ROBERT G. VIGNOLA, producer of special productions for Cosmopolitan-Paramount, doesn't know whether to feel elated or not. Just as he has completed furnishing a beautiful duplex apartment on Central Park West and has begun to enjoy its luxuriousness, he finds that he must close it up for several weeks. The cause is his next production which requires him to go to Bermuda for exterior scenes. Bermuda being exceptionally alluring at this time of the year, Vignola takes consolation in the fact that after all there may be a silver lining to his cloud.

Engaged upon cutting and titling his last special production, "The Manifestation of Henry Ort," Director Vignola is not losing any time about getting started on his next. He is assembling an exceptionally strong cast of players and passing upon plans for his interior scenes, which will be ready for him upon his return from Bermuda.

The forthcoming production will be his fourth Vignola Special since his affiliation with Cosmopolitan-Paramount at the beginning of this year, the first three having been, in retrogressive order, "The Manifestation of Henry Ort," "The Passionate Pilgrim" and "The World and His Wife." The latter, which was his first under his new contract, has already been released, and the other two are awaiting release, which is scheduled for December.

ACCUSE FREDDY BROWN OF ROBBING STORE TILL

Young Clerk Said to Have Stolen From Cash Drawer at Seagirt Grocery Emporium.

Freddy Brown, clerk at the Seagirt grocery, was accused today of robbing the cash drawer there of many small sums of money. It is not yet known whether the boy has admitted his guilt.

For several months the owner of the store has been missing sums such as 25 or 50 cents every night, and finally he decided to keep a closer watch on the till. A few evenings ago, he claims, he was hidden behind the counter when he saw Freddy open the till and take money from it.

It is doubtful whether there will be a case against Freddy as Freddy is well liked at the store, and he will probably be let off to go to another town, where he can start again honestly.

"Stop Over" Oddments

New Generating Plant

A portable electric generating plant that is driven by electricity instead of the usual gasoline power was designed and put in operation at the Lois Weber studio several months ago, and has since attracted widespread attention from technical and electrical experts. It aroused much interest at the Pasadena national electric interests' convention.

The plant, designed by Miss Weber, William H. Carr, production manager, and H. H. Harrod, lighting expert, is almost noiseless in operation, in contrast to the tremendous racket of the standard generators.

Short Subjects of Importance

Am I Dreaming?

Carter De Haven and his wife appear in this one-reel Universal Star comic. It is a burlesque on the familiar melodrama in which the action centers about some valuable papers. The documents in this instance are said to be of international importance, and are wanted by secret agents of the Bologna Society. The hero is a Harvard graduate, out of funds, who finds the disputed papers thrust into his care. There are some weird midnight scenes, in which the hero meets the heroine and wins her love. Later he is informed that his uncle has left him $3,000,000. The picture is one of about average interest and the plot is not intended to be taken at all seriously.

My Lady's Ankle

A one-reel comedy, by Bernard McConville, featuring Robert Anderson as a young artist who makes a hit by painting his wife's legs for her dancing turn at a cabaret in this Universal comedy. This amusing device is resorted to because the couple have no money for fine stockings, and so much attention is attracted by his wife that other women wish to follow suit. The artist finds himself involved in several altercations with angry husbands and sweethearts and is in one instance challenged to a duel. But the return of his wife at a fortunate moment brings a happy close to the troubles. The comedy is quite original, and though broad in its humor has been handled with sufficient delicacy to get over.

Flap Jacks

Mutt and Jeff score again in this animated, which is very funny in a wildly imaginative way, released by Fox. They conduct a moving picture show, in which they exhibit their patent process for making and distributing flap jacks on a wholesale basis. The subject is really an amusing burlesque on the industrial films of which the public is so fond. Spectators will undoubtedly see the humor of this, and the wind-up, in which a row of hungry men are consuming the flap jacks, is particularly funny.

Hold Me Tight

A two-reel comic released by Fox, with Slim Summerville, Harry Brooker, Ethel Teare and others in the cast. The most successful part of this is the wind storm in the second reel, in which some great effects have been achieved. Tables, chairs, cook stoves and even houses are shown moving in mid-air. The first part of the comic is not so successful, presenting merely a number of conventional comic situations. The kitchen scenes are unattractive and a general clean-up of these studio sets would help future numbers. The wind storm compensates for some very ordinary scenes at the start, and this fortunately is very good.

"Willing Captives"

A reel study of wild animals, first showing mounted specimens and then the living ones, is interestingly presented in this number of the Kineto Review. The contrast in size between the prehistoric animals and those now extant is depicted by the use of models of the huge prehistoric beasts at the Crystal Palace, London. A gorilla family, the male seven feet in height, with zebras, deer and leopards, are among the mounted animals. A ruffed lemur, baby gorilla, antelope, babboon, Alaskan and Himalayan bears, hunting cheeta, tigers, leopards, lions and a lion band, with their different tricks and habits are picturized at the Hagenback Zoo.

Urban Movie Chat No. 28

Did you ever think of the number of subjects talked about and touched upon in a conversation between friends? Charles Urban has embodied this idea in his Movie Chats. In Chat No. 28 are shown a tug-of-war, with a stream of water turned on each contesting team; water treatment of convalescent soldiers in Germany; views of Marken, Holland; instruction of crippled boys in London; chemistry of combustion; views of Malta and Swiss Boy Scouts on one of their hikes in the Alps. These Chats are interesting and out of the ordinary one-reel features.

Pathe Review No. 75

Tinted scenic views in and about Le Puy, France, lead this number. The region depicted is an interesting one, showing volcanic rocks and cliffs surmounted by buildings and statues. The U. S. Bureau of Standards contributes some instructive views showing how pottery is made, from the mixing of the clay to the moulding, glazing and finishing. Old World lacemaking is another subject which adds to the general knowledge of an important industry. The training of Belgian dogs for police duty and the manner in which they track down criminals is a good topic. Hy Mayer closes the number with some amusing sketches on life at Coney Island.

"The Amazon"

A trip up the mighty Amazon, with its 50,000 miles of navigable water is shown by the Eureka Pictures Corporation. The town of Para with its handsome municipal theatre, the life lead by the citizens of the inland city of Manos and the traveling water existence of some of the natives are picturized. Many of the views of the dense tropical forests and vegetation are very beautiful. The titling is interesting and full of information. This picture was made under the auspices of the Peter's Photographic Expedition. (1,800 feet.)

"The Simp"

"The Simp," produced by E. W. Hammons for Educational release, is a two-reel frolic of a fat boy impersonated by Lloyd Hamilton. He has a struggle with a flivver until it blows up and vanishes in thin air. Shortly after this he is banished from home and his adventures begin. They are of a water kind at first, relating his own ducking in a pond and his rescue of a small pet dog who cannot be dried. Even his tail spurts water when squeezed. There is some laughable ingenuity shown in these scenes, possibly the most amusing of the farce. The fat boy's adventures at a religious revival follow.

"The Friendly Breast of Earth"

An Artcolor Production, released by Special Pictures Corporation, this scenic is a charming combination of poetry and colored photography of beautiful scenery. The theme of the poem is that the calm of nature is a balm for the trouble of mankind. It has been illustrated by pictures of clouds, waterfalls, lakes, rivers, mountains, forests and fields. The color is never glaring, but is soft and has been delicately tinted by Max Handsheigel.

"AND WHEN YOU GET THE VILLAIN TREAT HIM ROUGH!"
Says William Farnum to the heroine in his latest Fox picture, called "Drag Harlan"

Newest Reviews and Comments

Conducted by EDWARD WEITZEL, *Associate Editor*

Sidelights and Reflections

We hear considerable about All Star Casts and also about perfectly balanced casts in the movies and are given to understand that one part plays will never become popular on the screen. This is true in most cases—of the pictures already produced. The present method of building pictures is accountable for such a condition. The future is more than likely to see a change in the matter. Robertson-Cole's screen production of "Kismet" may be the opening wedge for a steadily lengthening list of photo-dramas that are dominated by the leading actor in the same way that he dominates a certain class of stage plays, practically holding the center of the stage during the entire performance. Professional critics have long raised a hue and cry against the practice, but the public has continued to patronize such plays to the satisfaction and profit of its favorites, and Otis Skinner, now that he has transferred his well known characterization of Hajj the beggar to the shadow stage, will probably discover that screen patrons are ready to welcome this sort of starring vehicles with open arms.

John Barrymore in "Dr. Jekyll and Mr. Hyde," came nearest, in any screen drama, to being the whole thing until Otis Skinner revealed his film version of "Kismet" at the Astor the other night. Mr. Barrymore had never acted the dual role in the Stevenson story on the stage, but his screen impersonation stood out like his performance of Richard the Third at the Plymouth Theatre last winter. Mr. Skinner is famous for his acting of the beggar and had played the part several hundred times. His role is prodigal of material for the screen.

And how superbly the star of "Kismet" catches and holds every eye! He is surrounded by an excellent cast in which there are individual performances of high rank. Rosemary Theby and Elinor Fair do work of this nature. But it is Hajj the beggar, who strides through the play as one entitled to the homage of his subjects—an all day royal progress, pleasing alike to this uncrowned monarch and the admiring crowd that filled the chairs in front of the silver sheet. That walk of the stars is something new to the screen. It is only necessary to compare the stride of any of the other members of the cast to appreciate the ease and grace of the Skinner walk. Treading the boards may one day be applicable to the art of the film actor.

The excellence of the Skinner close-ups is worthy of remark. This is partially due to the artistic perfection of his face make-up. The care and skill employed in putting on the beard of Hajj and in blending the lines and colors that complete the disguise, remove every trace of a counterfeit presentment. The finish of the actor's character delineation makes it easy to catch a thousand changes of expression on the face of the beggar.

"Kismet" is a "something different" picture. It has unwonted bustle and stir of physical life; it is pagan in its morals and its leading actor registers six points where it is the custom to register only one. It is a star vehicle that should carry Otis Skinner into the front rank of screen favorites.

IN THIS ISSUE

"Half An Hour" (*Paramount*).
"Drag Harlan" (*Fox*).
"Below the Dead Line" (*Ascher*).
"The Money Changers" (*Pathe*).
"Down Home" (*Hodkinson*).
"Officer 666" (*Goldwyn*).
"The Devil's Garden" (*First National*).
"Half a Chance" (*Pathe*).
"Fabiola" (*Palatino*).
"Mad Love" (*Kremer*).
"Are All Men Alike?" (*Metro*).
"Fixed by George" (*Universal*).
"Food for Scandal" (*Realart*).
"The Place of Honeymoons" (*Pioneer*).

"The Devil's Garden"

Whitman Bennett Presents Lionel Barrymore in a Powerful Characterization, First National Release

Reviewed by Louis Reeves Harrison.

Adapted from W. B. Maxwell's novel, "The Devil's Garden" is tragic in its vivid showing of the conflict of determined human will with the laws of society and those which guide the universe itself. It depicts the almost hopeless struggle of a dogged Englishman to enforce his views of right and wrong upon all those he meets by sheer force of strong personality. He bucks all lines of opposition with dauntless courage and full faith in himself, until the haunting effect of his deeds and misdeeds brings him to a late and wretched realization that he has been more human than humane. For dramatic purposes, Whitman Bennett has selected from the novel those events which illustrate forcibly the personal conduct of the leading character and the influences on his life. Mr. Bennett has held to the mood of "The Devil's Garden" with fidelity and treated the entire subject with rare good taste.

The performance of Lionel Barrymore is characteristic of one who is a master of his art. He lives up to all the possibilities and responsibilities of his role. While comparisons may not be entirely just, it is safe to say that his performance in "The Devil's Garden" can be ranked among his best in skill, power and influence.

As shown at the Strand Theatre, "The Devil's Garden" makes a general impression of excellence in all departments of craftsmanship. It does not assume to solve the eternal problems of duty and desire, of passion and self-restraint, it presents them attractively at times, drably a others, realistically always.

Cast

William Dale.....Lionel Barrymore
Mavis Dale.....Doris Rankin
Lord Barradine.....H. Cooper Cliffe
Norah.....Mae McAvoy

Story by W. B. Maxwell.
Producer, Whitman Bennett.
Director, Kenneth Webb.
Length, Five Reels.

The Story

"The Devil's Garden" is that of William Dale's mind. Big, lusty, powerful, he regards himself with some justice as the heir of the ages, though only an ambitious gardener on the estate of Lord Barradine. Dale's ambition is stirred by the beauty of Mavis, a servant of much higher rank than his own. With the idea of raising himself to her level, he studies hard and secures advancements in position. He imagines these are the rewards of merit, wholly unaware that they are favors bestowed by Lord Barradine. It is through influence that Dale is made postmaster of the village, and he now marries Mavis with Barradine's full approval.

Dale acquires a full sense of his importance and throws an intruder out of the office, justly enough, but the affair rouses considerable feeling. In order to fully justify himself, Dale goes to London and is there kept waiting in misery for a hearing. His wife grows anxious. Barradine takes her to London and instals her in handsome quarters. There has been an affair between them before, and it now requires his influence to save Dale from disgrace. Saved from humiliation, Dale rejoins his wife and celebrates in primitive fashion. His suspicions becomes excited by one trifle and another, until he brutally extorts a confession from Mavis.

Dale now responds to his lowest instincts. He lays in wait for Barradine, catches him riding alone through a forest and strangles him in a frenzy of passion. He lays the body beside a tree and escapes the consequences of his crime by establishing an alibi. It is assumed that Lord Barradine was killed by a fall from his horse.

During the years that follow, years of material success and of reconciliation to his wife, the primitive in Dale yelds to an oppressve realization that he is not an arbiter of destiny. He succeeds in covering his mental distress from his wife, because her love becomes completely diverted to her children. Her attachment and the presence of ardent young Norah, a Gypsy waif, in his household, sets up a new struggle in Dale's soul. It is at last resealed to him that he is no better in spirit than the man who might have destroyed his wife. In an agony of remorse he prays for release from his animal passions. Response comes at a fire, where he yields up his soul in sublime self-sacrifice after saving the lives of little children. Once released from his body, his spirit is at last out of "The Devil's Garden."

Program and Exploitation Catchlines: Strong Whitman Bennett Production.
Story About a Dogged Englishman Who truggled to Enforce His Ideas of Right and Wrong Upon Everyone He Met.
Lionel Barrymore Starred in W. B. Maxwell Novel.

Exploitation Angles: Play up Barrymore and refer to his stage and screen successes, and hammer on the strength of the story in which he appears. Sell the combination along straight lines, with plenty of advertising, but without flamboyant methods. Make your appeal especially to the better classes of patrons, though Barrymore should appeal to everyone.

"Down Home"

An Appealing and Interesting Story of Small Town, New England Life Is Irvin V. Willat Production, Hodkinson Release

Reviewed by Jessie Robb.

A production that carefully and painstakingly depicts the story, so that it seems about as perfect as human nature can make it, is "Down Home," adapted from the novel by F. N. Westcott, and directed by Irvin V. Willat, Hodkinson Release. This production is an example of fine teamwork on the part of all concerned, from Director

Willat to the lowliest extra and by the members of the art and technical staff.

The human interest of this simple tale has been kept paramount and is replete with touches of real life. The handling of the revival, where Joe takes the pledge, is an illustration of balanced direction, as all mawkishness has been avoided. A high point of comedy is the wild ride of "Cash Bailey's Traveling Emporium" driven by Dabney Todd and faithfully followed by the village fire crew, dragging their hand-drawn engine. More laughs and fun have been packed into this, than in all the slap-stick comedies ever filmed. It is genuine humor. The fight between Chet and Doover musses things up considerably and will please those who like tests of strength. Titles seem almost superfluous in this well told tale, but several are interesting from the combination of limited animation and "soft focus" photography. A judicious use has been made of closeups.

Honors must go to William Robert Daly as Joe Pelot, the village drunkard. The love of drink, realization of his degradation, weakness and pathetic attempts to reform are acted with a fine sincerity and repression. James O. Barrows makes Dabney Todd, a genial and lovable old man with a charity broad enough to cover the sins of the world. Leatrice Joy is a charming Nance Pelot. The other members of the cast give excellent impersonations of rural, New England types. This is an above the ordinary production and should furnish fine entertainment.

The Cast.

Dabney Todd.....James O. Barrows
Chet Todd.....Edward Hearn
Mrs. Todd.....Aggie Herring
Nance Pelot.....Leatrice Joy
Martin Doover.....Edward Nolan
Joe Pelot.....William Robert Daly
Cash Bailey.....Sidney Franklin

Story from the novel "Dabney Todd," by F. N. Westcott.
Adapted and Directed by Irvin V. Willat.
Length, Seven Reels.

The Story.

Nance Pelot is bravely trying to earn a living for herself and father by playing the piano at a small wayside inn run by Barney Shayne. Her father is now an object of charity through drink. He is working intermittently at the shop of Dabney Todd. Chet Todd, Dabney's son, is in love with Nance, but the gossips are questioning her reputation, and his mother discourages the courtship.

Nance has been left a small farm by her mother. Two strangers become interested in the quality of water found on the farmland. They proceed to the inn, and find that the place is owned by Nance but, as she is not of age, her father's consent is necessary for the purchase of the property. Larry Shayne sees where he can make a commission by swinging the deal for them.

In order to get Nance out of the way Larry sends her a note, saying tnat his father wants her to work at the inn that night. She no sooner starts than Martin Doover, a tool of Sayne's, proceeds to get Joe drunk. His next step is to obtain Joe's signature. Chet Todd sees the drunken Joe in the act of signing the paper. Chet rushes in and, in his determination to get the paper, has a fight with Doover, whips him and then burns the document.

Joe has been converted through a revival held by the minister. Strengthened by his new resolve, he begins to struggle with the business connected with the signing his name. He remembers that Larry Shayne's name appeared on the paper above his own. He determines to see Larry and find out about it. After waiting several hours, Larry Shayne does not return to the inn, and Joe is going to drive back through the storm. The bartender offers him a drink as a "bracer." He takes it, becomes lost in the blinding snow storm and is adrift for hours. When he is found by the searching party, it is too late.

The two men interested in buying the farm take the sale up with Nance. Matters are almost settled when Shayne rushes in and claims that he is the real owner. Chet proves that Shayne has forged the paper. Nance then signs the real bill of sale, which will give her a nice income and she and Chet face a happy future.

HE'S CALLING "813"

Ralph Lewis and William V. Mong in a scene from a new Robertson-Cole picture called "813"

Program and Exploitation Catchlines: A Heart Interest Story About Home Life in New England.

She Played Piano at the Country Inn to Help Support Her Drunkard Father—Then Two Scheming Strangers Try to Get the Farm Away from Her—But There's Her Sweetheart to Contend With and He Does Them Up in Great Shape.

Exploitation Angles: Emphasize the fact that this is an appealing country town drama. Also lay stress on the fact that it is an adaptation of "Dabney Todd."

"Half a Chance"

Pathe Releases Strong Seven-Reel Production Made By Jesse D. Hampton

Reviewed by Robert C. McElravy.

This seven-reel Jesse D. Hampton picture, released by Pathe, entitled "Half a Chance," is a blue ribbon feature of its kind. In fact, it is difficult to recall a better example of the high-tension adventure yarn with a down-and-out hero battling successfully to regain his place in society. This has all of the thrilling, tumultuous action usually found in such stories, knit together by an almost unwavering continuity, and very few of the sordid and distressing scenes which mar many similar attempts. "Half a Chance" is thoroughly human and moves through both high and low degrees of the social strata in an inspiring and altogether fascinating way.

Mahlon Hamilton plays the role of the derelict, "Sailor Burke," who later becomes a lawyer named John Steele. The actor fills the eye in both roles, which is no small praise, for the piece demands a great deal from him. He seems equally at home in the slashing elemental moments and in the tender love scenes. The difference in appearance between Sailor Burke and John Steele is almost startling and is apparently entirely accounted for by a shave, a haircut and a little finer raiment in the latter role. It is easy for the spectator to believe that he might fool the detectives and his former intimates, but we think the portrait to the hero during his prize-fighing days should be edited out, for at this period of his career he was almost identical in appearance with Steele.

The supporting cast is excellent. The action could scarcely be improved upon and throughout the whole of its swiftly-moving seven reels the production is notable for moments of strong dramatic interest. It will undoubtedly prove its worth with audiences of every class.

Cast.

"Sailor" Burke / John Steele .....Mahlon Hamilton
Jocelyn Wray (10 years)....Mary McAllister
Jocelyn Wray (20 years).....Lillian Rich
Jack Ronsdale.....Sydney Ainsworth
Judge Wray.....Tom Maguire
Jim Gillett.....Wilton Taylor
"Snowbird" Joe .....John Gough
Tom Rogers.....William Lion West
Mother Rogers.....Josephine Crowell

Story by Frederic S. Isham.
Scenario by Fred Myton.
Directed by Robert Thornby.
Length, Seven Reels.

The Story.

Sailor Burke, in "Half a Chance," is sentenced to the penitentiary for the murder of a girl he had never seen. He makes a dramatic plea to the court for clemency, declaring himself to have been the victim of a "frame up" while drunk, but the sentence stands. Through the aid of an old pal, "Snowbird" Joe, he escapes while en route to prison. He becomes stoker on an ocean liner and during voyage is recognized by Jack Ronsdale, who had a hand in fastening the crime upon him. During a violent storm Burke rescues Jocelyn Wray, daughter of the judge who sentenced him, but he himself, while swimming in the water, is struck by an oar in the hands of Ronsdale and left to drown.

Burke is cast upon a desert island. He finds a set of law books in the salvage of a wrecked steamer and from these gets a good knowledge of the law which has so hatefully operated against him. Ten years later he reappears in San Francisco as a successful criminal lawyer named John Steele. In the midst of exciting adventures he proves his innocence of the murder, which he at the same time fixes upon Jack Ronsdale. He also wins the love of Jocelyn Wray.

Program and Exploitation Catchlines: They Sentenced Him to Jail for the Murder of a Girl He Had Never Seen.

An Unusual Story About Who After Being Cast Upon a Deserted Island Finds Law Books in a Wreckage and After Studying Comes Back and Frees Himself of a Murder Charge.

Mahlon Hamilton First as a Derelict and Then as a Lawyer in a Story By Frederic S. Isham.

Exploitation Angles: Play this up as an adventure story and play it hard from that angle. The big point is the man who is sent to prison for the murder of a girl he never saw and who takes to a study of the law which convicted him as a means of proving his innocence.

"Below the Dead Line"

Ascher Productions, Inc., Presents Lillian Biron and J. R. Warner in a Live Melodrama

Reviewed by Louis Reeves Harrison

"Below the Dead Line" is pure melodrama in swift and sensational action, but it is given dignity and purpose by fusing some strong characterization with the dramatic struggle between the wills of two antagonistic and determined men. It is refreshingly sincere and tells of an almost incessant and running battle between police and crooks, opening with violent conflict in a storm and concluding with a highly sensational fight between robbers on a train and officers in an automobile closing up in daring fashion with their car. Produced to entertain those who enjoy the activity and excitement of melodrama, the story is not cheapened by trick photography feats—acts requiring skill and courage to perform are genuine.

J. B. Warner as Donovan of the police and Bert Sprotte as Buck Elliott, gang

leader, are two remarkably fine types and infuse the action with intense feeling by unusually strong interpretations of their respective roles of hero and villain. Their impersonations are realistic and interesting. Lillian Biron is more attractive personally than is the weak characterization assigned to her. The general support is admirable, the large ensembles well handled and the story as a whole a winning number, especially for the purpose of marketing as a state-right proposition, a highly satisfactory product of its kind.

Cast

Donovan .....J. B. Warner
Alice Elliot .....Lillian Biron
Buck Elliot.....Bert Sprotte
Hot-Dog Heine.....Robert Anderson

Story by Arthur Henry Goodwin.
Director, J. P. McGowan
Length, Five Reels

The Story

Below the Dead Line are Buck Elliot, wharfmaster in the open, gang leader in secret, and his band of murderous crooks. While engaged in a running fight on the wharf in a rainstorm with the police they shoot down an officer dearly beloved by Donovan. He sees the weapon that fired the shot, a white-handled one, and vows vengeance upon the murderer. In escaping, the bandits knock Hot-Dog Heine senseless and make their escape in his wagon. Donovan traces the tracks to the home of Buck Elliot. Before Donovan can enter, Buck warns his wife to establish an alibi. With the two men face to face and Elliot backed by a gangster ready to shoot Donovan, the young wife swears that her husband has been with her. She is horrified when Donovan is gone—she now knows the full truth about Elliot. He intercepts her attempt to escape and leaves his lying unconscious while he goes to warn the gang.

The capture of one crook and the reluctant testimony of Mrs. Elliot, when she is brought to police headquarters, brings out that Buck is the owner of the white-handled weapon, a murderer and about to conduct a large silk robbery from a train in motion. Under Donovan's skilled leadership, the police follow up their clues in a fast motor and catch the thieves unloading the car of a train in motion to an auto running alongside. Buck Elliot is not among those caught. Donovan goes after him single-handed and nearly loses his life. He is saved by the shot of a comrade, whose shot in defense of Donovan's life puts an end to the life of Buck Elliot. In the course of healing time, Mrs. Elliot and Donovan are brought to a happy realization of mutual love with its promise of lasting happiness for both.

Program and Exploitation Catchlines: A Melodramatic Story About a Gang of Crooks and Their Haunts.

They Traced the Crooks to the Home of the Leader, But Did Not Catch Them—They Got a Tip That the Gang Would Rob a Train But Again the Leader Escaped—Then the Police Cornered Him.

Exploitation Angles: Play this up as a snappy melodrama with plenty of thrills. Appeal to the lovers of spirited action, and get out plenty of posters—more than you would use for a society play. In the newspapers, play up the battles between the police and the gangsters.

"Drag Harlan"

Six-Part Fox Production Features William Farnum In Role of Western Gun Man

Reviewed by Robert C. McElravy

There has been a tendency in some Western productions of late to multiply the number of "killings," playing up the purely melodramatic side of life on the plains for all it is worth, and even more. This feature, with William Farnum in the leading role, emphasizes the sanguinary side of things to an extent that at times almost renders it unconvincing, and certainly interferes with the entertainment value. It begins with a double shooting, in which two men are killed, and throughout the entire picture there are similar affairs of a cold-blooded sort.

To begin a feature production at the highest possible point of emotional feeling is bound to bring a reaction on the part of the spectator, and that is very much what happens in this picture. Everything that comes after the first episodes is in the nature of an anticlimax. It is almost impossible to bring back the tension except by further killings and this piles up a general feeling of unpleasantness. There is little if any comedy relief, and but little story interest.

William Farnum is powerful, as usual, in the part of the hero. It is only his compelling personality that saves certain melodramatic situations from becoming ridiculous, such as the slaying of Laskar in the presence of the sheriff and many other men. Jackie Saunders plays the heroine acceptably, but there are few love scenes until the close. The settings and general atmosphere are typical of the Western plains country.

Cast

Drag Harlan.....William Farnum
Barbara Morgan.....Jackie Saunders
John Haydon.....Arthur Millett
Luke Deveny.....G. Raymond Nye
Lane Morgan.....Herschel Mayall
Meeker Lawson.....Frank Thurwald
Red Linton .....“Kewpie” Morgan
Laskar .....Al Fremont
Storm Rogers.....Erle Crane

Story by Charles Alden Seltzer
Scenario by H. P. Keeler
Directed by J. Gordon Edwards
Length, Six Reels

The Story

"Drag" Harlan, in the story of that name, is riding the plains in search of two men who killed his partner, when he chances upon a shooting affair, in which a rancher named Lane Morgan is the victim. "Drag" recognizes one of Morgan's assailants as the slayer of his partner and kills him. Before Morgan dies he charges "Drag" to look out for his daughter, Barbara, and entrusts to him the map of a big gold deposit he has located.

The hero goes to the town of Lamo, where he finds Barbara Morgan, already in peril from a bandit named Deveny and his men. John Haydon, foreman of the Morgan ranch, is a secret member of this band. Both Deveny and Haydon are in love with Barbara. When "Drag" appears, he is recognized and the news is spread by Deveny's men that he killed Morgan.

Despite Barbara's distrust of him, "Drag" insists on escorting her to the ranch, where he at once proclaims himself manager. He wins the confidence of the men and in due time fastens the murder of Morgan upon Haydon. The latter is killed by one of the ranch men, while threatening "Drag's" life, and "Drag" himself accounts for Deveny. He wins the love of Barbara at the close and helps locate the gold mine.

Program and Exploitation Catchlines: William Farnum As a Western Gun Man.

He Won the Love of a Girl Whose Father Had Enetrusted Him With the Plans of a Gold Mine Deposit—He Beat the Bandits and Got the Gold.

A Story of Ranch Life on the Plains.

Exploitation Angles: Let Farnum carry the production, but tells that this is different from the usual Farnum production, or his followers will perhaps be disappointed. Indicate plainly that this is a rough and tumble melodrama.

"Half an Hour"

Dorothy Dalton Is Star of Paramount Production of Barrie's Intense Drama

Reviewed by M. A. Malaney.

"Half An Hour" is the type of story that usually is chosen for Elsie Ferguson. It is a tale of impoverished English nobility—of a lord forced to have his daughter become the wife of a commoner, in order to obtain sufficient financial resources to keep up his station in life. The production by Paramount with Dorothy Dalton as the star is of good quality. Miss Dalton seems too deliberate at times, but comes up to the mark in the dramatic scenes. A strong supporting cast has been used. Charles Richman, Frank Losee and H. Cooper Cliffe have the leading male roles. The settings are elaborate.

There is an intense scene in the last reel of the picture. Lady Lilian, after running away from her husband, returns home in half an hour and tries to keep the fact from her husband, her lover having been killed. "Half An Hour" should win on the strength of its story alone.

Cast.

Lady Lilian.....Dorothy Dalton
Richard Garson.....Chas. Richman
Hugh Paton.....Albert Barrett
Dr. Geo. Brodie.....Frank Losee
Earl of Westford.....H. Cooper Cliffe

From stage play of Sir J. M. Barrie.
Directed by Harley Knoles.
Length, About 5,000 Feet.

The Story

Lady Lilian, beautiful daughter of the Earl of Westford, is literally sold to Richard Garson, immensely wealthy, in order to save her father from financial ruin. Garson is infatuated with her and it gives him a sense of pride to know that he was able to obtain a titled wife. Lilian makes no pretense of loving her husband and her cold manner so enrages him that he treats her brutally, in spite of his love for her.

Lady Lilian has an affair with Hugh Paton, who has been reduced from affluence to poverty and is now working for the government. After a particularly irritating session with her husband, she telephones Hugh that she is ready to go away with him. He tells her they will start for Egypt in half an hour and for her to meet him at his apartment. Lilian writes a note to Garson, telling him she is going away with Hugh and puts this, with her jewels, in a desk drawer in the living room. Garson meets Dr. Geo. Brodie, an old friend, who has just returned to England, and invites him to dine with them at 8 o'clock. It is now 7:30. Lilian reaches Hugh's rooms. It is evident that the step they are about to take is nothing out of the ordinary for Paton. He goes to call a cab in the street below. During his absence, Susie, a maid, tells Lilian that Hugh makes a habit of taking women with him on his travels. Lilian is astounded and is about to question Susie, when they are interrupted by the arrival of Dr. Brodie and another man carrying Hugh's body. The doctor explains Hugh has been killed by a taxi.

Dr. Brodie asks Lilian if she is Mrs. Paton. She nods in the negative and he tells her to leave the house immediately to avoid publicity. She hurries home and tries to open the desk to get her jewels and the note before her husband discovers them. She finds the desk locked. In despair she decides to go to her room, dress for dinner and make the best of it.

When Lilian comes down to dinner she finds Dr. Brodie telling her husband of the accident. He recognizes Lilian immediately, but does not betray her. Richard's curiosity is aroused as to the identity of the woman and both he and other guests suspect Lilian. Meantime she manages to get the note from the desk drawer. Richard, failing to discover any evidence of his wife's guilt, begs her pardon for his suspicions. She then confesses, and they come to a mutual understanding, Lilian realizing that Richard has really loved her.

Program and Exploitation Catchlines: At 7:30 she left her husband; at 8 she was back, a different and wiser woman.

The celebrated novel and stage play by Sir Arthur Pinero—a tale of English society life.

A whole year—yes, many years can pass in "Half an Hour." It did for this misguided woman.

He "bought" his wife, yet he really loved her. A most unusual case. Dorothy Dalton in "Half an Hour."

Exploitation Angles: Always use Sir J. M. Barrie's name on the title, and boost Dorothy Dalton. If "Aphrodite" has played in or near your city, she will have received much publicity. Take advantage of this by billing her "The Beautiful Star of 'Aphrodite'." In getting up your ads use two clock faces, one at 7:30 and the other at 8. Mention the cast in your ads, as there are several notable—Chas. Richman, Frank Losee and H. Cooper Cliffe.

"The Money-Changers"
Six-Part Melodramatic Production of Colorful Appeal Released by Pathe

Reviewed by Robert C. McElravy

Anyone who likes melodrama of the underworld, pictured in its most attractive form, will be certain to enjoy this six-reel Pathe release, entitled "The Money-Changers." It is based on one of the stories of Upton Sinclair and produced by Benjamin B. Hampton, with Jack Conway directing. It moves with authority through many diverse phases of underworld life, ranging from garish Chinese dens to crooks' headquarters, settlement house and wine room scenes. Views are also taken in a newspaper office, and some society scenes are thrown in by way of contrast.

The settings at times border on the sumptuous, and though many of the situations have been used in previous dramas of a similar type, this is a production that holds the attention closely. The continuity is broken at times to admit enjoyable comedy touches, which include a few burlesque scenes taken from an amateur performance of "Uncle Tom's Cabin." All this is admissible and welcome in a production of this kind.

A notable feature is the excellence of the characterizations, Roy Stewart playing the hero, Robert McKim the villain, George Webb an underworld type, Claire Adams the heroine, and Edward Peil doing a notable bit as Ling Choo Fang, the hatchetman.

As a whole the production is colorful, moves with sufficiently good action, has some highly interesting moments, and winds up with a smashing climax.

Cast.

Hugh Gordon.....Robert McKim
Lucy Hegan.....Claire Adams
Allan Martin.....Roy Stewart
Mary Holmes.....Audrey Chapman
Monk Mullen.....George Webb
Maggie O'Brien.....Betty Brice
Ling Choo Fang.....Edward Peil
Chow Chin.....Harvey Clark
Chink Murphy.....Harry Tennebrook
George Conley.....Stanton Heck
Wesley Shiloh Mainwaring..Zack Williams
James Hegan.....George Hernandez
Mrs. Mullen.....Gertrude Claire
Jimmy Mullen.....Laddie Earle

Story by Benjamin B. Hampton and Upton Sinclair from Mr. Sinclair's Novel
Scenario by William H. Clifford
Directed by Jack Conway
Length, Six Reels

The Story

Lucy Hegan, in "The Money-Changers," is engaged to Hugh Gordon, owner of a drug corporation. Gordon, unknown to his society friends, conducts an illicit drug business, distributing his wares through a den in Chinatown. Lucy has a hobby for settlement work, and spends much of her time in the lower East Side.

A newspaper reporter, named Allan Martin, is trying to trace the "men higher up" in the illicit drug trade. Allan meets Lucy and falls in love with her. He also gets into touch with a released convict, Monk Mullen, who is more or less under Gordon's thumb. Monk is in love with an Irish girl, employed at the settlement house, named Maggie O'Brien. The latter is in search of her lost sister Mary, who is being kept by Gordon in his rooms connected with the Chinese den.

Affairs come to a crisis when Monk reveals to Allan the fact that Gordon is the head of the illicit traffic in drugs. Gordon attacks first Mary and then a Chinese hatchetman, Ling, thinking they have betrayed him. The principals meet at the Chinese den and the adjoining wine room, where Allan saves both Lucy and Mary and leads a successful raid on Gordon and his followers. Gordon is killed by Ling.

Program and Exploitation Catchlines: A Melodrama of the Underworld.
An Adaptation of Upton Sinclair Novel.
A Drama of Underworld Life Taking You from the Chinese Dens to the Crook's Headquarters and Wine Rooms.

Exploitation Angles: Play up Upton Sinclair where he is still taken seriously, but sell this as a capital melodrama. Try to use three or four cutouts from the 24-sheet. It will do you more good than newspaper work. Use plenty of paper generally, but get some of the 24-sheets if you have to pawn your watch. Don't go into the particulars, but give a general idea of the subject and hammer on the melodramatic angles.

"Fabiola"
Palatino Spectacular Film of Martyred Christians at Rome in the Third Century

Reviewed by Louis Reeves Harrison.

A private showing of "Fabiola" at the Broadway Theatre was opened with an introductory speech stating that the picture would prove of large interest to Catholics in the United States. This might be true if it were properly edited and released as an educational feature. There are some large ensembles and several glimpss of true artistry, notably a view given of one of the martyred Christian girls floating on the water in a delicate halo of light. There are some sanguinary scenes of torture and several correct historical backgrounds. The picture was shown, however, with literally translated subtitles, many of them dimly printed, but few of them helping to carry along an involved and obscure story.

The opening scenes of "Fabiola" relate to a large number of characters in several lines of action, none of them distinct enough to enable the average spectators to pick out a line of interest either sympathetic or entertaining. It became slowly evident that the Christians are to be persecuted, and that their places of worship in the Catacombs. Such proves to be the case. One is stoned to death, another is made a target for arrows, another decapitated, and still others placed in the arena to be devoured by wild beasts. As the picture now stands, its artistry is only fragmentary and its value very limited. It might be converted into a historical number, but its success as an entertainment is extremely doubtful.

"The Place of Honeymoons"
Cast Superior to Material Provided in Screen Adaptation of Harold MacGrath's Novel, Atlas Film Corporation Production, Release by Pioneer

Reviewed by Jessie Robb.

A screen adaptation of Harold MacGrath's novel, "The Palace of Honeymoons," has been made by the Atlas Film Corporation, a Pioneer Release. The story proceeds at a leisurely and rambling pace. Little or no suspense is developed and no interest aroused as to the exact relations between Nora and Courtland. Jimmy Harrigan, ex-prize-fighter, in his struggles with social etiquette, is amusing. Sets and lighting are adequate.

Emily Stevens is an actress of established reputation and undoubted talent, but is miscast in the role of Nora Harrigan. She has no opportunity to prove her calibre and is lacking in the physical allure of the character portrayed. Montague Love does what he can with the part of Edward Courtland. The cast contains a number of well known names.

Cast

Nora Harrigan .....Emily Stevens
Celeste Furnier.....Miss Frankie Mann
Grand Duke Michael.....Joseph Selman
Flora Desimone.....Mabel Bardine
(Wife of Grand Duke)
Herr Rosen.....Herbert Evans
Edward Courtlandt.....Montagu Love
Jimmie Harrigan.....Charles Coleman
(Nora's father)
Donald Abbott.....Edward Cullen
Colonel Wester.....Harry Guy Carleton
"The Darling of Paris".....Mlle. Nila Devi
Barone Galli.....Anonia Petrucelli
Nora's Mother.....Mabel Whitcomb

Story from the Novel "The Place of Honeymoons" by Harold MacGrath.
Length, Five Reels.

The Story

Nora Harrigan, known to the public as Madame Da Tuscana, is the idol of the Parisian opera lovers. Flora Desimone, a rival singer, is jealous. At social affairs Courtland tries to meet Nora, but is repulsed in favor of Herr Rosen. Finally Nora is abducted. After her release she denounces Courtlandt as her abductor to the police, but he is let off with a warning.

Nora goes to southern France with her parents. At Colonel Wester's she again meets Courtlandt. Her father becomes great friends with him, but Nora remains obdurate. Herr Rosen's attention have become annoying. Courtlandt has found out that Rosen was responsible for Nora's abduction and orders him out of the country.

Nora's father accidently discovers that she and Courtlandt have been married but were immediately separated. Flora Desimone, forced by her husband, confesses to Nora tnat her relations with Courtlandt were not what they seemed. Nora and Courtlandt are reconciled.

Program and Exploitation Catchlines: Adaptation of Harold MacGrath Novel.
She Was the Idol of Parisian Opera Lovers—See Emily Stevens in a Harold MacGrath Story.
Emily Stevens Reappearance on the Screen.

Exploitation Angles: Play up Emily Stevens as the leading player and advertise the fact that it is an adaptation of the Harold MacGrath novel. Work teaser advertisements asking your patrons whether they are going to visit "The Place of Honeymoons." Tell them that it is your theatre just prior to the showing.

"Are All Men Alike?"
May Allison in Amazing Metro Story of Adventurous American Girl Who Likes Freedom and Misunderstands Men

Reviewed by Sumner Smith

A very entertaining and smoothly running story is "Are All Men Alike?" the latest Metro Special starring May Allison, and one which all types of audiences should thoroughly enjoy. It fulfills all of Metro's claims for it, being light, wholesome drama with a wealth of comedy touches. The substantial theme is drama pure and simple, telling how a lovable but adventurous girl is imbued with a desire for absolute independence. She believes that all men are alike because all men want to kiss her, whether theirs is true love, infatuation or paternal affection, and she has a "simply terrible" time adventuring among susceptible males.

The picture is based upon the novel, "The Waffle Iron," by Arthur Stringer, and is proof of the skill of Director Philip E. Rosen and A. P. Younger, who adapted it. It starts off merrily with scenes of a tomboyish girl swimming in a fountain to the horrors of the elders, who wish to lead her through life in the same groove in which they travel.

But Theodora Hayden, best known as "Teddy," is full of the idea of having her own sweet will—and she has it. In succession she takes up motoring, aeroplaning and Greenwich Villaging. She finally meets her Waterloo in the region around Washington Square. Her faithful though sorely worried sweetheart comes to her rescue, and "Teddy" learns that a kiss that

means something is different from the garden variety.

Uniformly good work is done by Miss Allison's supporting cast. Wallace MacDonald as Gerry Rhinelander West, her sweetheart, is thoroughly capable, and John Elliott, Winifred Greenwood, Emanuel Turner, Ruth Stonehouse and Lester Cuneo furnish the best kind of a background for the two principals. The special art interiors by Sidney Ullman, which show Greenwich Village very much as it is, even to the impassioned poet and the prizefighter who thinks all women "fall" for him, are particularly interesting. In spite of the price of print paper we rise to remark again that it's a thoroughly enjoyable story.

Cast

Theodore Hayden.....May Allison
Gerry Rhinelander West..Wallace MacDonald
Uncle Chandler.....John Elliott
Mrs. Hayden.....Winifred Greenwood
"Gunboat" Dorgan.....Emanuel Turner
Ruby Joyce.....Ruth Stonehouse
Raoul Uhlan.....Lester Cuneo

From the story, "The Waffle Iron," by Arthur Stringer
Scenario by A. P. Younger
Directed by Philip E. Rosen
Length, Six Reels

The Story

Theodore Lorillard Hayden—called "Teddy" for short—fulfills expectations when she grows up into a girl hard to manage. She has a will of her own, and when her boy sweetheart kisses her she slaps his face. At the age of eighteen all she thinks of is freedom and fun. She motors in a racing car and aeroplanes until her mother, on the verge of a nervous breakdown, starts off with Teddy for the Adirondacks. Teddy gives her the slip and begins adventuring in Greenwich Village. In "The Pirates' Den" she meets bobbed hair and "souls," and the experience fascinates her. She strikes an acquaintance with Ruby Joyce, a regular villager whose affinity is "Gunboat" Dorgan, a pugilist, fits up a studio and begins turning out "masterpieces" with the brush at the rate of a dozen or so a week.

Quite by chance Teddy meets Raoul Uhlan, a portrait painter, and he, like all other men, is interested in her. While pretending to teach her how to paint, he kisses her. She drives him out of her studio in a fury, believing all men alike and quite forgetting her modest, clean-minded sweetheart, Gerry Rhinelander West. Uhlan returns full of confidence and is beaten by the pugilist, who, misunderstanding Teddy's gratitude, kisses her. Again she rails against men.

Uhlan, knowing her people are well off, brings suit for damages suffered at the hands of Dorgan. Meanwhile Dorgan borrows Teddy's auto and runs into a flivver. The owner of the flivver takes the number of the offending car and sues Teddy. Ruby Joyce, Dorgan's "affinity," believes he has "shaken" her for Teddy and sues her for alienation of affections. In short, Teddy is in a pretty mess. Her relatives refuse aid but send her to her sweetheart who settles the suits and presses his suit—at least successfully.

Program and Exploitation Catchlines: She Thought That All Men Were Alike Because They All Tried to Kiss Her.

Story About a Rollicking Tomboyish Girl.

May Allison in an Adaptation of "The Waffle Iron."

Exploitation Angles: Play up on the title even above the star, for the title will lend itself to a variety of novelty advertising stunts. Get the title fixed and then use Miss Allison for a second charge. If you have sold the title, her name will make them realize that the vehicle is just the thing for her. Give a brief sketch of the story in your ads, but hold mostly to the title. Play up the kiss angle to the younger folks.

"Mad Love"

A Victor Kremer Production Featuring Beautiful Lina Cavalieri

Reviewed by Louis Reeves Harrison.

A French story of a woman's mad infatuation by Jean Rameau, the highest values of this Victor Kremer production, are those of the operatic star's grace of movement and charm of personality and artistic treatment, especially in beautiful backgrounds and settings. This treatment is so emphasized in a succession of picuresque exteriors and elaborate interiors that the story seems made of the fantastically insubstantial dream-stuff of pure romance. Had Cavalieri been a little less operatic in her studied poises and poses, "Mad Love" might have gained by a charm of naturalness, such as is shown by the other characters.

It is a case of the support being more convincing than the star, because she permits her method of expressing her sense of beauty to become that of obvious effort. Aside from lovely Lina's moments of painful self-consciousness, "Mad Love" is an enchantment of beauty. On this account, as well as the general sincerity of purpose in story and treatment, the Victor Kremer production may be classed as good entertainment.

Cast

Genevieve De Miralez.....Lina Cavalieri
Benedict .....Lucien Muratore

The Story.

"Mad Love" is unknown to Benedict when he is expelled from a Trappist Monastery in France, because he has taken an interest in Genevieve de Miralez. Her love for him is so pure that she secures him employment on her mother's estate and seeks to advance him by asking her youthful aunt, Rosa, to secure a position for him as private secretary to her invalid husband. Rose consents and it thus happens that she and Benedict are thrown into a dangerous intimacy. Half in fun, to try the young man out, and half in earnest, Rosa makes love to the young private secretary, though aware that he has given his heart to her niece. Benedict is deeply embarrassed because Rosa's niece is his fiancee and her husband his friend. The young man is placed in a position of perpetual torment until his grandfather dies and leaves him a handsome estate of his own in the French Riviera. He invites his invalid employer and Rosa to accompany him to the formality of taking possession of his new property. He also writes loyalty to Genevieve, but these letters are intercepted by infatuated Rosa.

A crisis arrives when Genevieve and her mother come to the scene unexpectedly. Rosa seeks to revenge herself by appearing in disordered attire and her hair down in Benedict's rooms. Genevieve is heartbroken. Tragic result of this folly is the jealousy of Rosa's husband, who shoots her and kills himself. She recovers from the wound of her outraged husband's shot, and realizes that she must make amends. Genevieve is about to enter a convent when Rosa goes to her and confesses that she alone is guilty. She brings the loving young people together and leaves, chastened in spirit and deeply saddened by the consequences of her "Mad Love."

Program and Exploitation Catchlines: A French Story About a Woman's Mad Infatuation.

Line Cavalieri in a French Love Drama.

A Jean Rameau Story.

Exploitation Angles: Offer this as a French novelty with Cavalieri. It may be necessary to remind your patrons that the star was formerly with the Metropolitan Opera Company and was known as the most beautiful woman on the French stage. Make your audiences appreciate the novelty of the offering and stress the French origin.

"Food for Scandal"

Realart's Filmization of Paul Kester's Play a Picture of Rare Delight

Reviewed by J. M. Shellman

A picture of rare delight is Realart's screen adaptation of Paul Kester's play, "Beverly's Balance," which has been appropriately renamed "Food for Scandal." One of its principal attractions lies in the brilliant yet subtle flashes of humor that unexpectedly pop out at you throughout the production. The observer is carried from one situation to another, his interest ever increasing, the sub-conscious feeling that tragedy is pending serving to heighten expectation. This tragedy never develops. The Work of Miss Hawley Harrison, Fred Terry, Lester Cuneo and James Cruz, is of the best sort, and Ethel Gary finished acting is contributed by every other member of the cast.

James Cruze has done a piece of convincing direction in this play. You are intrigued into believing you are looking out of a window at the actors by the excellent photography, and the night scenes are particularly effective. The sets are tasteful and in keeping with the play; the continuity runs smoothly and evenly and the sub-titles are clear and concise. New effects in art-title work are worked out and constitute another outstanding feaure. They give the play even greater entertainment value. As a box office attraction this picture should be a winner.

Cast

Sylvia Figueroa.....Wanda Hawley
Watt Dinwiddie.....Harrison Ford
Nancy Horner.....Ethel Grey Terry
Jack Horner.....Lester Cuneo
Senora Maria Serra.....Margaret McWade
Paola .....Minnie Provost
Count Tizapitti.....Juna de la Cruz
Padre .....Sidney Bracey

Story by Paul Kester.
Scenario by Edith Kennedy
Directed by James Cruze.
Length, Five Reels.

The Story

Sylvia Figueroa is the daughter of an American heiress and a Spanish cattle baron. Her parents are dead when the story opens and the ranch where she lives with her old aunt is falling into decay, the fortune of the Figueroa having been spent. Sylvia loves Watt Dinwiddie, a struggling young lawyer who has gone to San Francisco to establish a practice.

After Watt's departure Sylvia hears from him irregularly and then not at all. So she is dumfounded to hear the Padre, upon his return from a visit to the city, tell her aunt that Watt is making a great success of his law practice. Sylvia resolves to go to the city herself and earn her living as a choir singer.

After weeks of vain search for a position, Sylvia is forced to accept a place in the chorus of the "Vanities." She makes a great hit. A few days later she awakes to find "Maybelle Flowers," which is her stage name, heralded in the papers as "The Kissing Girl." "The Vanities" has phenomenal box office receipts that night, but at the close of the performance Sylvia gives up the position that is so distasteful to her.

Watt has a wealthy friend named Jack Horner, who is short on family. His wife has asked him to get her a divorce and let her marry a nobleman. Sylvia pretends to be a co-respondent for a fixed sum, when she finds out that Watt is really "on his upper" and Horner asks her to help him get the divorce. The complications that follows convince Hoerner's wife that her present husband is better than a dozen nobleman and Watt learns the cause of Sylvia's scandalous conduct.

Program and Exploitation Catchlines: Would You Accept the Position as Paid Co-Respondent in a Divorce Case If the Man You Loved Objected? See "Food for Scandal."

A Fascinating Comedy with a Dash of the Dramatic, Seasoned with Pep, Ginger and Punch.

How Did Watt Dinwiddie Get His First Client? Well, She Wasn't a Vamp, But She Helped and He Didn't Know It. "Food for Scandal" Explains It All.

Full of Breezy Humor That Will Waft You Through Seventy-Five Minutes of Delightful Enjoyment.

Exploitation Angles: Play up Miss Hawley and tell the fact that this is Paul Kester's play. You can also do much with the new title, for it can be twisted in a variety of ways.

"Officer 666"

Famous Farce Readily Lends Itself to Screen Adaptation. Produced by Goldwyn, Starring Tom Moore.

Reviewed by Mary Kelly.

Valued by its rate of laughs per minute, "Officer 666," produced by Goldwyn, ranks high. The problem of turning a stage success, especially a farce comedy, into a photoplay, is not easy. Without the spoken words, it often falls flat. But "Officer 666" picturized, is distinctly superior in this regard. The indefatiguable sense of humor of the authors, Augustin McHugh and Winchell Smith, bubbles forth in every scene. Their adroitness in playing for almost serious effects and then swinging back into the ludicrous, their lively wit as expressed in the sub-titles, assure the picture of an appeal as broad as that enjoyed by the drama.

Director Harry Beaumont is responsible for giving the picture plenty of speed and action. The portrait-stealing scene, which is a game of wits between the robber and the robbed, enlivened by the maneuvers of a large but inefficient army of policemen is a whirling success. Whether the robbed gentleman is going to be arrested for stealing his own valuables is a question so well pointed that the spectator is kept in a state of continuous conjecture.

Tom Moore perhaps does not realize the full dramatic possibilities of his role, but his attractive personality and irresistible smile will please. Raymond Hatton sustains his excellent reputation as an impersonator of characters and Harry Dunkinson as "Officer 666" is a good type and a good actor.

Cast

Travers Gladwyn.....Tom Moore
Helen.....Jean Calhoun
Alf Wilson.....Jerome Patrick
Officer 666.....Harry Dunkinson
Whitney Barnes.....Raymond Hatton
Sadie.....Priscilla Bonner
Mrs. Burton.....Kate Lester
Police Captain.....Hardee Kirkland
Kearney.....M. B. Flynn
Bareato.....George Kuwa
Watkins.....Al Edmundson

Drama by Augustin McHugh and Winchell Smith.
Direction by Harry Beaumont.
Length, Five Reels.

The Story.

Travers Gladwin, a millionaire with nothing to do, learns of the plans of Alf Wilson, notorious picture thief, to steal his famous paintings. Being possessed of a sense of humor, the idea occurs to Travers to don a policeman's uniform and guard his own house. He tells his valet of his plans but swears him to secrecy. Policeman Phelan, or "Officer 666," yields to the charms of a $500 bill which Ravers waves before him, and consents to exchange clothes with Travers, agreeing to remain in the latter's kitchen.

Alf Wilson presently arrives in the Gladwyn mansion, accompanied by an assistant prepared to make away with the paintings. "Officer Travers" strolls into the room as Wilson is taking down a picture. Wilson smiles reassuringly and poses as Travers, saying that he is just packing up his pictures for safe keeping while he leaves town. Travers offers his assistance.

Helen Burton, who has promised to meet Wilson and elope with him, arrives and supposes that she is in Wilson home. Travers has already met her and fallen in love with her and is much agitated by this. He annoys Wilson by keeping constantly at his side, despite Wilson's frantic efforts to be alone with his sweetheart.

At the critical moment, Travers confess his identity, accuses Wilson, and summons Phelan. Wilson is almost a match for him in cleverness and wins Phelan's support by making him believe that the $500 bill is counterfeit. The police arrive and both men claim to be Travers Gladwyn, each one accusing the other one of being a thief. The suspense continues until the end, when a detective arrives to arrest Wilson on the charge of abducting Helen Burton. This straightens things out for Travers and wins him the girl he loves.

Program and Exploitation Catchlines: He Was Trying to Get a Laugh Out of Life So He Turned Police Officer—And the First Assignment He Had Was to Arrest Himself.

Tom Moore Wears a Copper's Uniform, a Mustache and Oh! Yes! the Famous Smile.

Every Time Tom Moore Laughs You'll Laugh, and He Hasn't a Serious Moment as "Officer 666."

He Helped Rob His Own House—Just for Excitement. He Was Willing to Be Robbed of Everything But His Sweetheart—When They Tried That He Forgot He Was Playing a Game and Went in for It Heart and Soul.

Exploitation Angles: Sell this on the reputation of the stage farce. Its best advertising feature is the abundance of clean genuine humor. Exploit Tom Moore's personality as the light, happy-go-lucky hero. Use the title like this: "666 Laughs Without a Tear"; "The Story of a Millionaire Cop"; "Officer 666 Used a Smile Instead of a Club," etc.

"Fixed by George"

Five-Part Universal Release Features Lyons and Moran in Fair Average Farce-Comedy

Reviewed by Robert C. McElravy

In this five-part Universal farce-comedy Eddie Lyons and Lee Moran appear as two young married men who became involved in a series of marital difficulties. The situations are lightly amusing, though as a whole the production does not match up to their previous releases, "La La Lucille" and "Once a Plumber."

The picture strikes a fair average in entertainment value. The supporting cast is quite pleasing in personnel, with Fred Gamble, Maude Wayne, Beatrice La Plante and Hazel Howell in the more important minor roles. The scenes have been taken largely in an apartment house, where the two married couples dwell. Later the principals all appear at a country lodge, where George, in his efforts to adjust matters, has arranged to give a party.

Both the characterization and the plot are conventional and there is no particular novelty about the situations which arise. A the same time the number will appeal to spectators who enjoy farcical mixups in which the finger of suspicion points so rapidly from one to another that at the end everyone is forgiven and harmony restored.

Cast

George Dare.....Lee Moran
Geraldino (his wife).....Hazel Howell
Dr. Poole.....Eddie Lyons
Margery (his wife).....Beatrice La Plante
Father Starr.....Fred Gamble
Angelica Starr.....Daisy Robinson
Sam Sorley.....Earl Martin
Harry Starr.....Jack Byron
Helen Davis.....Maude Wayne

Story by Edgar Franklin.
Scenario by C. B. Hoadley.
Directed by Lyons and Moran.
Length, Five Reels.

The Story

Dr. Arthur Poole, in "Fixed by George," is a young physician who is receiving $1,000 a week for treating Angelica Starr for nervous troubles. The young patient is half in love with her doctor and constantly coaxes him to take her riding in his automobile. He is afraid of losing his big fee and allows both Angelica and her father to think he is unmarried.

Mrs. Poole, knowing of her husband's attentions to Angelica, becomes jealous. She appeals to George Dare, a neighbor in the apartment house, to help her bring Arthur to his senses. George, having quarreled with his own wife, agrees to help Mrs. Poole, and arranges to give a party at his aunt's country lodge. To this he invites both Mrs. Poole and Arthur, expecting the latter to attend with Angelica. George himself takes Mrs. Poole and plans to expose Arthur.

Unexpected complications follow, due to the presence at the lodge of a manicurist, named Helen Davis, who is in love with Angelica's brother. Father Starr and Mrs. Dare also appear. There are many misunderstandings, but at the close all are happy and the two married couples reunited.

Program and Exploitation Catchlines: Lyons and Moran in a Farce Comedy Drama.

Her Husband Was a Doctor and Thought He Allowed His Patient to Keep on Thinking He Was Single She Would Not Want Him Any More—But His Wife Thought Differently.

A Story About a Marital Mixup.

Exploitation Angles: Sell Lyons and Moran and go lightly on the picture. They will put it over for you on their personal pulls. Start in early to make a slogan of "Let George Fix It," using this (without other text) as a teaser preliminary to the showing.

"BUSTER" WIELDS THE PEN
"Buster" Keaton, who plays in Metro comedy specials

"Kismet"

Otis Skinner Presented in Powerful Robertson-Cole Special

The review of this production will be found on page 39 of this issue.

Cast.

Hajj the Beggar.....Otis Skinner
Kut-Ul-Kulub.....Rosemary Theby
Marsinah.....Elinor Fair
Nargis.....Mme. Comont
Nasir.....Nicholas Dunaev
Jawan.....Herschel Mayall
Zayd.....Fred Lancaster
Caliph Abdullah.....Leon Bary
Jester.....Sidney Smith
Mansur.....Hamilton Revelle
Gaoler.....Thomas Kennedy
Amru.....Sam Kaufman
Abu Bakr.....Emmett C. King
Gulnar.....Fanny Ferrari
Maid to Gulnar.....Emily Seville
Muezzin.....Harry Lorraine
Afife.....Paul Weigel
Kasim.....Robert Evans
Miskah.....Cornelia Skinner
Chamberlain.....James Adams

From the Play by Edward Knoblock.
Directed by Gasnier
Length, Nine Reels.

Program and Exploitation Catchlines: Otis Skinner in a dramatic characterization of Hajj the Beggar.

An Adaptation of the Well Known Edward Knoblock Drama.

CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. "C-R" signifies page where may be found resume of reviewer's opinions. "Ex." indicates pages on which have appeared stories of the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified, all dramas are five reels in length.

FOX ENTERTAINMENTS

SPECIALS.

The White Moll (Pearl White). Vol. 45; P-507.
If I Were King (William Farnum).
The Skywayman (Lt. Omer Locklear). Vol. 46; P-246; C-R, P-388.
While New York Sleeps (All-Star Cast).
The Face at Your Window (All-Star Cast).
Blind Wives.
Over the Hill (All-Star Cast).
A Connecticut Yankee in King Arthur's Court (All-Star Cast).
Skirts.
Queen of Sheba (All-star Cast).

WILLIAM FARNUM SERIES.

The Joyous Troublemakers (William Farnum—Six Reels). Vol. 45; P-251; C-R. P-369.
Drag Harlan.
The Scuttlers.

PEARL WHITE SERIES.

The Thief.
The Tiger's Cub. Vol. 46; P-993; C-R, P-1220.
The Mountain Woman.

TOM MIX SERIES.

3 Gold Coins. Vol. 45 P-371.
The Untamed. Vol. 46; P-114.
The Texan.
Prairie Trails.

WILLIAM RUSSELL SERIES.

The Man Who Dared (William Russell). Vol. 45; P-932; C-R, Vol. 46; P-388.
The Challenge of the Law. Vol. 46; P-1152; C-R, P-1220.
The Iron Rider.

SHIRLEY MASON SERIES.

Merely Mary Ann (Shirley Mason). Vol. 46; P-389.
Chin Toy.
Girl of My Heart.
The Flame of Youth.

GEORGE WALSH SERIES.

From Now on (George Walsh). Vol. 46; P-688; C-R, P-766.
Number 17.
The Plunger.
Dynamite Allen.

20TH CENTURY BRAND.

Firebrand Trevision. Vol. 45; P-637.
The Husband Hunter (Eileen Percy). Vol. 46; P-530; C-R, P-766.
The Little Grey Mouse (Louise Lovely).
Sunset Sprague (Buck Jones).
Beware of the Bride (Eileen Percy). Vol. 46, P-1294.
The Rangers (Buck Jones).
The Land of Jazz.
Just Pals.

SERIAL.

Bride 13 (Marguerite Clayton——Fifteen Episodes). Vol. 45; P-934; Ex., Vol. 46; P-935.

SUNSHINE COMEDIES.

Mary's Little Lobster.
A Waiter's Wasted Life.
His Wife's Caller.
An Elephant's Nightmare.
Hold Me Tight.
His Noisy Still.
Pretty Lady.

CLYDE COOK COMEDIES.

Kiss Me Quick. C-Vol. 46; P-999.
The Huntsman.
All Wrong.

MUTT AND JEFF CARTOONS.

The Song Birds.
The League of Nations. C, Vol. 46; P-12
A Tight Rope Romance.
Farm Efficiency.
The Medicine Man.
Home Brew.
Gum Shoe Work.
A Hard Luck Santa Claus.
All Stuck Up.
Sherlock Hawkshaw and Co.
Northwoods.
On the Hip.
The Papoose.
The Hypnotist.

FAMOUS PLAYERS-LASKY

July.

The Sins of St. Anthony (Bryant Washburn). L-4,656 Ft. Vol. 15; P-371.
Away Goes Prudence (Billie Burke). L-5,046 Ft. Vol. 45; P-370.
Let's Be Fashionable (Doris May—Douglas McLean——Ince). L-4,501 Ft. Vol. 41; P-1503; C-R, Vol. 45; P-117.
The Ladder of Lies (Ethel Clayton). L-4,271 Ft. Vol. 45; P-251; C-R, 503.
Homer Comes Home (Charles Ray). L-4,555 Ft. Vol. 45; P-252; C-R, 369.
The Fourteenth Man (Robert Warwick). L-4,639 Ft. Vol. 46; P-533.

August.

The World and His Wife (Cosmopolitan Production). L-6,702 Ft. Vol. 45; P-638.
The Fighting Chance (Special)—L5,894 Ft. Vol. 45; P-778.
The Prince Chap (W. DeMille Productions). L-6,168 Ft. Vol. 45; P-506; C-R, P-63.
Crooked Streets (Ethel Clayton)—L-4,570 Ft. Vol. 45; P779.
The White Circle (Maurice Tourneur Production). L-4,017 Ft. Vol. 45; P-639.
What Happened to Jones (Bryant Washburn). L-4,539 Ft. Vol. 45; P-1066; C-R, P-1211.
Guilty of Love (Dorothy Dalton). Vol. 46; P-249.
Hairpins (Enid Bennett)—L-4,796 Ft.; Vol. 45; P-934; C-R, P-1064.

September.

The Right to Love (George Fitzmaurice Production). L-6,661 Ft. Vol. 45; P-1066; C-R, Vol. 46; P-218.
The Village Sleuth (Charles Ray—Ince Production). L-4,082 Ft. Vol. 46; P-531.
Lady Rose's Daughter (Elsie Ferguson—L-4,585 Ft. Vol. 46; P-247; C-R, P-388.
What's Your Hurry? (Wallace Reid). L-5,040 Ft. Vol. 45; P-1214; Ex. 491-493.
Humoresque (Cosmopolitan Production). L-5,987 Ft. Vol. 44; P-982; C-R, Vol. 46; P-220; Ex. 362, 493, 1,094.
Half an Hour (Dorothy Dalton). L-4,667 Ft.
Civilian Clothes (Thomas Meighan-Hugh Ford Productions). Vol. 46; P-246. Ex. 1,096.
Little Miss Rebellion (Dorothy Gish). L-4,-835 Ft. Vol. 46; P-529.

October.

Something to Think About (Cecil B. DeMille Production). L-7,000 Ft. Vol. 46; P-836; Ex. 1234.
The Jailbird (Ince Production—Douglas MacLean). L-4,961 Ft. Vol. 46; P-835; C-R, P-918.
The Round Up (Roscoe Arbuckle). L-6,417 Ft. Vol. 46; P-110.
Deep Waters (Maurice Tourneur Production). L-5,035 Ft.
The Cradle of Courage (William S. Hart). L-4,737 Ft. Vol. 46; P-689; C-R, P-918.
The City Sparrow (Ethel Clayton). L-4,618 Ft. Vol. 45; P-642.
Held by the Enemy (All-Star). L-5,526 Ft. Vol. 46; P-835; C-R, P-918.
A Full House (Bryant Washburn). L-4,200 Ft. Vol. 46; P-390.
The Restless Sex (Cosmopolitan Production—Marion Davies). L-6,506 Ft. Vol. 44; P-1789.
An Old-Fashioned Boy (Ince Production—Charles Ray). L-4,617 Ft.

COMEDIES.

Sept 5—Don't Weaken.
Sept. 12—Kids Is Kids.
Sept. 19—It's a Boy.
Sept. 26—A Reckless Romeo.
His Youthful Fancy.
My Goodness. C, Vol. 46; P-998.
Movie Fans.

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES.

(One Reel).

Sept. 5—Alsatian Days.
Sept. 12—Luzon Lingerie.
Sept. 19—In Rural Belgium.
Sept. 26—Farmers of Famosa.
Oct. 3—Moselle Memories.
Oct. 10—With the Sultan of Perak.
Oct. 17—The Land of Pardons.
Oct. 24—Rubbering in Selanger.
Oct. 31—Nature's Contrasts.

PARAMOUNT MAGAZINE.

(One Reel.)

Oct. 3—Magazine Items—Cartoons by Frank Moser.
Oct. 10—Magazine Items—Cartoon by Henry D. Bailey.
Oct. 17—Magazine Items—Cartoon by Earl Hurd.
Oct.24—Magazine Items—Cartoon by Pat Sullivan.
Oct. 31—Magazine Items—Cartoons by Frank Moser.

POST NATURE PICTURES.

Sept. 5—From a Piscatorial Angle.
Oct. 10—The Cloud.
Oct. 17—Winter Sports in St. Moritz.

FIRST NAT'L EXHIBITORS

July—Go and Get It (Marshall Neilan Production). Vol. 45; P-642; C-R, P-30, 913; Ex., Vol. 45.
July 19—Yes or No? (Norma Talmadge). Ex. Vol. 46; P-80, 216.
Aug. 16—The Jack Knife Man (King Vidor). Vol. 45; P-932.
What Women Love (Annette Kellerman). Vol. 45; P-1068. Ex., P-1013-77-361; Ex., 933-5.
Aug.—The Notorious Miss Lisle (Katherine MacDonald). Vol. 45; P1212; C-R, Vol. 46; P-109.
Aug. 30—Forty-five Minutes from Broadway (Charles Ray). Vol. 46; P-245. Ex. 1093; C-R, P-1220.
Sept. 6—The Scoffer (Allan Dwan Production).
Sept. 13—Harriet and the Piper (Anita Stewart). Vol. 46; P-996.
Sept. 19—Good References (Constance Talmadge). Vol. 46; P-687; C-R, P-918.
Sept. 20—Smilin' Through (Norma Talmadge).
Sept. 20—The Master Mind (Lionel Barrymore). Vol. 46;P-531; C-R, P-608.
Oct. 4—The Branded Woman (Norma Talmadge). Vol. 46; P-391; C-R, P-608.
Oct. 11—Peaceful Valley (Charles Ray).
Oct. 18—R. A. Walsh Productions.
Oct. 25—Nomads of the North (James Oliver Curwood Productions). Vol. 46; P-836.
Oct. 25—Old Dad (Mildred Harris Chaplin).
Nov. 1—Curtain (Katherine MacDonald). Vol. 46; P-998.
Nov. 8—Twin Beds (Mr. and Mrs. Carter De Haven).
Nov. 15—The Heart of a Fool (Allan Dwan Production).
Nov. 22—The Honorable Peter Sterling (Lionel Barrymore).
Nov. 29—The Girl of Gold (Norma Talmadge).
Nov. 29—Penrod (Marshall Neilan Production).
Dec. 6—The Woman in His House (Mildred Harris Chaplin—Six Parts). Vol. 45; P-1214; C-R, Vol. 46; P-109.
Dec. 13—The Human Chess-Board (Constance Talmadge).

AMERICAN FILM COMPANY

The Thirtieth Piece of Silver (Margarita Fisher). Vol. 44; P-981.
The House of Toys (Seena Owen). Vol. 44; P-1502; C-R, P-1787.
Peggy Rebels (Mary Miles Minter).
The Week End (Margarita Fisher—Six Reels). Vol. 45; P-933.
A Live-Wire Hick (William Russell).
A Light Woman (Helen Jerome Eddy)—Six Reels). Vol. 46; P-690; C-R, P-1096.
The Gamesters (Margareta Fisher and R. C. Shumway—Six Reels.
The Blue Moon.

CURRENT FILM RELEASE DATES

W·W·HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHORS PICTURES.

The Sagebrusher (Hampton Production). Vol. 43; P-207; C-R, P-1010.
The Dwelling Place of Light (Claire Adams—Six Reels). Vol. 46; P-390.

ZANE GRAY PICTURES, INC.

Riders of the Dawn (Six Parts—Hampton). Vol. 44; P-980; C-R, P-1105.
Desert Gold (Hampton Production).

J. PARKER READ, JR., PRODUCTIONS.

The Lone Wolf's Daughter (Louise Glaum—Seven Parts). Vol. 42; P-1010.
Sex (Louise Glaum—Seven Reels). Vol. 43; P-2013; Ex. 1331.
Love Madness (Louise Glaum—Seven Reels). Vol. 45; P-1067; C-R, P-1211.

DIETRICH-BECK, INC.

The Harvest Moon (Doris Kenyon—Six Reels). Vol. 44; P-302; C-R, P-723.

DIAL FILM COMPANY PRODUCTIONS.

King Spruce (Mitchell Lewis—Seven Reels). Vol. 43; P-2177; C-R, Vol. 44; P-723.

ARTCO PRODUCTIONS.

Cynthia-of-the-Minute (Leah Baird) — Six Parts). Vol. 45; B-154; C-R, P-777.

ROBERT BRUNTON PRODUCTIONS.

The Dream Cheater (J. Warren Kerrigan). Vol. 43; P-2013; C-R, Vol. 44; P-299.
No. 99 (J. Warren Kerrigan). Vol. 44; P-1234; C-R, P-777.
The Green Flame (J. Warren Kerrigan). Vol. 45; P-505; C-R, P-633.
The House of Whispers (J. Warren Kerrigan). Vol. 46; P691; C-R, P-766.

JOSEPH LEVERING PRODUCTIONS.

His Temporary Wife (Rubye de Remer). Vol. 43; P-773; C-R, P-2002.

LOUIS TRACEY PRODUCTIONS.

The Silent Barrier. Vol. 46; P-997.

NATIONAL PRODUCTIONS.

The Kentucky Colonel (J. J. Dowling). Vol. 46; P-530.

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-third Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. George B. Seitz and Margaret Courtot Are Stars of "Pirate's Gold." "The Phantom Foe" Serial Stars Juanita Hansen.

Releases for Week of September 26.

Help Wanted: Male (Blanche Sweet). C-R, P-766.
No. 7 of Pirate Gold (Under Suspicion).
No. 5 of Ruth of the Rockies (Double-Crossed).
Doing Time (Harry Pollard—One Reel).

Releases for Week of October 3.

The Riddle: Woman (Geraldine Farrar—Six Reels). Vol. 46; P-921.
No. 8 of Pirate Gold (Knifed).
No. 6 of Ruth of the Rockies (The Eagle's Nest).

Releases for Week of October 10.

Forbidden Valley (Bruce Gordon and May McAvoy—Six Reels). Vol. 46; P-996; C-R, P-1076.
No. 9 of Pirate Gold (The Double-Cross).
No. 7 of Ruth of the Rockies (Troubled Waters).
Fellow Citizens (Harry Pollard—One Reel).

Releases for Week of October 17.

No. 10 of Pirate Gold (Defeat—and Victory).
No. 8 of Ruth of the Rockies (Danger Trails).
No. 1 of the Phantom Foe (Juanita Hansen and Warner Oland—Doom—Three Reels). Vol. 46; P-1153.
Alias Aladdin (The Vanity Fair Girls—One Reel).

Releases for Week of October 24.

Half a Chance (Mahlon Hamilton—Seven Reels).
No. 2 of the Phantom Foe (The Disappearance of Janet Dale).
No. 9 of Ruth of the Rockies (The Perilous Path).

Releases for Week of October 31.

The Money Changers (Claire Adams and Roy Stewart—Six Reels).
No. 10 of Ruth of the Rockies (The Secret of the Trunk).
No. 3 of The Phantom Foe (The Trail of the Wolf).
Mamma's Boy (The Vanitay Fair Maids—One Reel).

Releases for Week of November 7.

A Beggar in Purple (Six Parts).
No. 11 of Ruth of the Rockies (The Fatal Diamond).
No. 4 of The Phantom Foe (The Open Window).
Harry Pollard Comedy (One Reel).

Releases for Week of November 14.

No. 12 of Ruth of the Rockies (The Secret Order).
No. 5 of The Phantom Foe (The Tower Room).
The Sandman (Vanity Fair Girls—One Reel).

Releases for Week of November 21.

The Unwilling Husband (Blanche Sweet).
No. 13 of Ruth of the Rockies (The Surprise Attack).
No. 6 of The Phantom Foe (The Crystal Ball).
Harry Pollard Comedy.

UNIVERSAL FILM MFG. CO.

"The Vanishing Dagger" Serial Stars Elmo Lincoln; "The Dragon's Net" Serial Stars Marie Walcamp, and "The Flaming Disk" Serial Stars Elmo Lincoln. International News Issued on Tuesday and Friday, and the New Screen Magazine Is Issued Once a Week.

In Folly's Trail (Carmel Myers). Vol. 45; P-1215.
No. 14 of The Vanishing Dagger (Walls of Doom).
No. 3 of The Dragon's Net (A Watery Grave).
Her Night Out (Bartine Burkette and Austin Howard—One Reel).
Once to Every Woman (Dorothy Phillips—Six Reels).
You Tell 'Em, Lions; I Roar (Century Lions—Two Reels).
The Champion Liar (Hoot Gibson—Two Reels).
Hitchin' Posts (Frank Mayo). Vol. 46; P-114.
No. 15 of The Vanishing Dagger (The Great Pendulum).
Fix It for Me (Bertine Burkette—One Reel).
A Prohibition Monkey (Joe Martin—Two Reels).
The Profiteering Blues (Merta Sterling and Eddie Lambert—Two Reels).
The Honor of the Range (Leo Maloney and Louise Neilson—Two Reels).
The Secret Gift (All-Star Cast).
No. 16 of The Vanishing Dagger (Beneath the Sea).
Rings and Things (Josephine Hill and Neal Burns—One Reel).
Love and Gasoline (Connie Henley and Bud Jamison—Two Reels).
The Big Catch (Hoot Gibson—Two Reels—Western).
Once a Plumber (Lyons-Moran). Vol. 46; P-391.
No. 17 of The Vanishing Dagger (Beasts of the Jungle).
No. 4 of The Dragon's Net (Into the Chasm).
The Belle and the Bill (Bartine Burkett—One Reel).
His Master's Breath (Century Wonder Dog.)
A Gamblin' Fool (Hoot Gibson—Two Reels).
Pink Tights (Gladys Walton). Vol. 46; P-532.
No. 18 of The Vanishing Dagger (The Vanishing Dagger).
No. 5 of The Dragon's Net (A Jump for Life).
No. 1 of The Flaming Disk (Elmo Lincoln Serial—The Rails of Death).
Bill's Wife (Ben Wilson and Neva Gerber—One Reel).
Red Rider Series—No. 1—A Son of the North Leonard Clapham—Two Reels).
A Shot Gun Wedding (Harry Sweet and Myrta Sterling—Two Reels).
The Grinning Granger (Hoot Gibson—Western—Two Reels).
Sundown Slim (Harry Carey). Vol. 46; P-?
No. 6 of The Dragon's Net (Captured in China).
No. 2 of the Flaming Disk (The Span of Life).
Where Is My Dog? (Harry Mann—One Reel).
A Wild Night (Joe Martin—Two Reels).
No. 2 of The Red Rider Series (The Girl and the Law—Leonard Clapham—Two Reels).
Loose Lions (Robert Anderson and Dixie Lamont—Two Reels—Century).
One Law for All (Hoot Gibson—Two Reels—Western).
The Marriage Pit (Frank Mayo). Vol. 46, P-835; C-R, P-1220.
No. 7 of The Dragon's Net (The Unseen Foe).
No. 3 of The Flaming Disc (The Perilous Leap).
Over the Garden Wall (Edgar Allen and Ann May—One Reel).
No. 3 of The Red Rider Series (Big Stakes—Leonard Clapham—Two Reels).
Should Tailors Trifle (Two Reels & Century).
Some Shooter (Hoot Gibson—Western—Two Reels).
Wanted at Headquarters (Eva Novak).
No. 8 of The Dragon's Net (Trailed to Peking).
No. 4 of The Flaming Disk (Fires of Hate).
Mops and Hops (One Reel).
No. 4 of The Red Rider Series (When the Devil Laughed—Leonard Clapham—Two Reels).
Uncle Tom's Caboose (Charles Dorety and Peggy Prevost—Two Reels—Century).
In Wrong Wright (Hoot Gibson—Western—Two Reels).
The Gilded Dream (Carmel Myers). Vol. 46; P-1156.
No. 9 of The Dragon's Net (On the Great Wall of China).
No. 5 of The Flaming Disk (The Vanishing Floor).
My Lady's Ankle (Robert Anderson—One Reel).
No. 5 of The Red Rider Series (The Forest Runners—Leonard Clapham).
A Blue Ribbon Mutt (Lillian Byron and Charles Dorety—Two reels—Century).
Cinders (Hoot Gibson—Western Two Reels).

VITAGRAPH

SPECIAL PRODUCTIONS.

Dollars and the Woman (Alice Joyce—Six Reels). Vol. 44; P-1501; C-R, Vol. 45; P-117.
The Courage of Marge O'Doone (James Oliver Curwood—Seven Reels). Vol. 44; P-1239; C-R, P-1787; Ex. Vol. 46; P-82-358.
September—Trumpet Island (All-Star Cast—Special—Seven Reels). Vol. 46; P-247; C-R, P-918.
The Silent Avenger (William Duncan—15-Episode Serial).
The Invisible Hand (Antonio Moreno—15-Episode Serial).

CORINNE GRIFFITH.

June—Bab's Candidate. Vol. 45; P-370; C-R, P-503.
September—The Whisper Market.
October—The Broadway Bubble. Vol. 46; P-1152.

EARLE WILLIAMS.

The Fortune Hunter (Earle Williams—Seven Reels).
September—The Purple Cipher. Vol. 46; P-995.

ALICE JOYCE.

September—The Prey. Vol. 45; P-639; C-R, P-918.
The Vice of Fools.

LARRY SEMON COMEDIES.

Solid Concrete.
September—The Stage Hand.

BIG V COMEDIES.
(Two Reels).

A Parcel-Post Husband (Earle Montgomery).
He Laughs Last (Jimmy Aubrey).
August—Springtime (Jimmy Aubrey).
The Back Yard.
His Jonah Day.
The Decorator.

UNITED ARTISTS

Sept. 1—His Majesty the American (Douglas Fairbanks—Eight Reels).
Oct. 20—Broken Blossoms (D. W. Griffith—Six Reels).
Dec. 29—When the Clouds Roll By (Douglas Fairbanks—Six Reels).
Jan. 18—Pollyanna (Mary Pickford—Six Reels).
Apr. 5—Down on the Farm (Mack Sennett).
May 30—Romance (Doris Keane — Seven Reels). Vol. 44; P-1239; C-R, P-1787.
June 13—The Mollycoddle (Douglas Fairbanks—Six Reels).
June 27—Suds (Mary Pickford).

CURRENT FILM RELEASE DATES

GOLDWYN DISTRIBUTING

The Street Called Straight (Basil King—All Star). Vol. 43; P-1293; C-R, Vol. 44; P-134.

The Woman in Room 13 (Pauline Frederick). Vol. 44; P-138; C-R, P-597; Ex. 949.

The Woman and the Puppet (Geraldine Farrar—Seven Reels). Vol. 44; P-142; C-R, P-723.

The Strange Boarder (Will Rogers). Vol. 44; P-729; C-R, P-979.

Out of the Storm (Barbara Castleton). Vol. 44; P-1107; C-R, P-1211.

Jes' Call Me Jim (Will Rogers). Vol. 44; P-1361; C-R, P-1499.

Dollars and Sense (Madge Kennedy). Vol. 44; P-1363; C-R, Vol. 45; P-250.

The Return of Tarzan (Gene Pollar). Vol. 44; P-1504; C-R, Vol. 45; P-117; Ex. P-910.

Scratch My Back (T. Roy Barnes and Helene Chadwick). Vol. 44; P-1632; C-R, P-1787; Ex. Vol. 46; P-82.

The Great Accident (Tom Moore). Vol. 44; P-1634; C-R, Vol. 45; P-250.

Double-Dyed Deceiver (Jack Pickford). Vol. 44; P-1791; C-R, Vol. 45; P-250.

The Slim Princess (Mabel Normand). Vol. 45; P-254; C-R, P-369.

Going Some (Rex Beach Production). Vol. 45; P-637; C-R, P-777; Ex. Vol. 46; P-642.

Cupid—The Cowpuncher (Will Rogers). Vol. 46; P-780.

The North Wind's Malice (Rex Beach Production). Vol. 45; P-1968. Ex. Vol. 46; P-1236.

The Penalty (Lou Chaney). Vol. 45; P-1069.

Earthbound (All Star—Seven Reels). Vol. 45; P-1069; C-R, Vol. 46; P-109.

Stop Thief (Tom Moore). Vol. 45; P-1215.

The Truth (Madge Kennedy). Vol. 46; P-246; C-R, P-527.

It's a Great Life. Vol. 46; P-248; C-R, P-388.

Milestones (Lewis Stone—Alice Hollister). Vol. 46; P-389; C-R, P-608.

Madame X (Pauline Frederick—Seven Reels). Vol. 46; P-529; C-R, P-918; Ex., 940, 1092.

Honest Hutch (Will Rogers). Vol. 46; P-530; C-R, P-608.

The Man Who Had Everything (Jack Pickford). Vol. 46; P-995.

The Song of the Soul (Vivian Martin). Vol. 46; P-1155.

BRAY PICTOGRAPH.

(One Reel.)

Pheasants, Aristocrats of Birdland.
Professor B. Flat—A Musical Novelty.
Guardians of Our Gateways.
Famous Robberies.
High Cost of Courting.
Taos Indians and Other Subjects.

FORD EDUCATIONALS.

(One Reel.)

Aug. 1—Into the Big Cypress—No. 212.
Aug. 8—Starting Life—No. 213.
Aug. 15—To a Queen's Taste—No. 214.
Aug. 22—"Aqua"—No. 215.
Aug. 29—Out of the Woods—No. 216.
Sept. 12—Having a Circus—No. 218.
Sept. 19—"Air"istocracy—No. 219.
Sept. 26—In the Glory of the Past—No. 220.
Oct. 3—Between Friends—No. 221.
Oct. 10—For the Future—No. 222.

L-J-SELZNICK ENTERPRISES

Distributed by Select Exchanges.

SELZNICK PICTURES.

The Man Who Lost Himself (William Faversham). Vol. 44; P-150.

The Flapper (Olive Thomas). Vol. 44; P-1239; C-R, P-1499.

Aug. 2—Panthea (Norma Talmadge).

Aug. 2—Johnny (Herbert Kaufman Masterpiece—One Reel).

Aug. 9—Darling Mine (Olive Thomas). Vol. 45; P-1213; Vol. 46; C-R, P-527.

Aug. 23—The Point of View (Elaine Hammerstein). Vol. 45; P-1065; C-R, P-1211.

Aug. 30—The Poor Simp (Owen Moore). Vol. 46; P-687.

Oct. 3—Everybody's Sweetheart (Olive Thomas). Vol. 46; P-996.

SELECT PICTURES.

Aug. 16—Just Outside the Door (Edith Hallor).

April—The Gift Supreme. Vol. 44; P-727; C-R, P-1499.

The One-Way Trail (Edythe Sterling). Vol. 44; P1236; C-R, Vol. 45; P-250.

The Great Shadow. Vol. 44; P-1237.

Man's Plaything (Montagu Love-Grace Davison). Vol. 44; P-1792.

Girl of the Sea (Williamson). R-507.

Children Not Wanted (Edith Day). Vol. 45; P-642.

Kinograms (News Reel).

NATIONAL PICTURES.

March—Just a Wife. Vol. 44; P-458; C-R, P-979.

March—Blind Youth. Vol. 44; P-600.

The Invisible Divorce (Leatrice Joy—Walter McGrail. Vol. 45; P-252.

July 19—Marooned Hearts (Conway Tearle).
Aug. 23—Out of the Snows (Ralph Ince).

METRO PICTURES CORP.

May 31—The Best of Luck (All Star—Six Parts). Vol. 44; P-1791; C-R, P-633.

July 5—Parlor, Bedroom and Bath (All Star—Six Parts). Vol. 45; P-372.

July 19—The Misfit Wife (Alice Lake—Six Parts). Vol. 45; P-638; C-R, P-777.

Aug. 2—Held in Trust (May Allison—Six Parts). Vol. 45; P-1065; C-R, P-1211.

Aug. 16—The Chorus Girl's Romance (Viola Dana—Six Parts). Vol. 45; P-1213.

Sept. 1—The Hope (All Star—Six Parts). Vol. 46; P-113; C-R, P-388.

Sept.—Love, Honor and Obey (All-Star). Vol. 46; P-250; C-R, P-527.

Sept. 13—The Price of Redemption (Bert Lytell—Six Parts). Vol. 46; P-686; C-R, P-766.

Sept. 20—The Saphead (Crane-Keaton—Six Parts).

Sept. 27—Clothes (All Star—Six Parts). Vol. 46; P-689; C-R, P-766.

Oct 3—Blackmail (Viola Dana—Six Reels. Vol. 46; P-994.

Oct. 4—The Hope (All Star—Six Parts).

Oct.—Body and Soul (Alice Lake—Six Reels). Vol. 46; P-1292.

NAZIMOVA PRODUCTIONS.

January—Stronger Than Death (Seven Reels). Vol. 44; P-631.

April—The Heart of a Child (Seven Reels). Vol. 44; P-459; C-9, P-857.

October—Madame Peacock (Six Reels). Vol. 46; P-995; C-R, P-1076.

C. E. SHURTLEFF, INC.

Aug. 23—The Mutiny of the Elsinore (All-Star Cast—Six Reels). Vol. 44; P-636; C-R, P-777.

Nov. 22—The Star Rover (All Star — Six Reels).

TAYLOR HOLMES PRODUCTIONS.

April—Nothing But Lies (Six Reels). Vol. 44; P-1235; C-R, P-1787.

ROBERTSON-COLE

The Devil's Claim (Sessue Hayakawa). Vol. 44; P-984.

The Fortune Teller (Marjorie Rambeau). Vol. 44; P-1107; Ex. P-1598.

The Notorious Mrs. Sands (Bessie Barriscale). Vol. 44; P-1108; C-R, P-503.

The Wonder Man (Georges Carpentier—Six Reels). Vol. 44; P1502; C-R, P-1737.

The Heart of Twenty (ZaSu Pitts). Vol. 45; P-118; C-R, P-503.

Uncharted Channels (H. B. Warner). R-506.

Li Ting Lang (Sessue Hayakawa). Vol. 45; P-505; C-R, P-633.

Life's Twist (Bessie Barriscale). Vol. 45; P-640; CR, P-777.

An Arabian Knight (Sessue Hayakawa). Vol. 46; P-534.

Big Happiness (Dustin Farnum). Vol. 46; P-251.

Occasionally Yours (Lew Cody—Six Reels). Vol. 46; P-1293.

The Stealers (Special—Seven Reels). Vol. 46; P-688; C-R, P-766.

So Long Letty. Vol. 46; P-993.

A Slave of Vanity (Pauline Frederick—Six Reels). Vol. 46, P-1295.

SUPREME COMEDIES.

Artistic Temperament.
In Room 202.
Come Into the Kitchen.
Take Doctor's Advice.
Oh, You Kid!
Letty's Lost Legacy.
Becky Strikes Out.

MARTIN JOHNSON.

Lonely South Pacific Missions.
Recruiting in the Solomons.
The City of Broken Old Men.
Marooned in the South Seas.

ADVENTURE SCENICS.

Sons of Salooskin.
Ghosts of Romance.

PIONEER FILM CORP.

Thoughtless Women (Alma Rubens).

Place of Honeymoon (Emily Stevens with Montagu Love).

Midnight Gambols (Marie Doro).

What Women Want (Louis Huff).

Where Is My Husband? (Jose Collins).

Out of the Depths (Violet Mesereau and Edmund Cobb).

Empty Arms (Gail Kane and Thurston Hall).

Finders Keepers (Violet Mesereau and Edmund Cobb).

His Brother's Keeper (Martha Mansfield, Rogers Lytton and Gladden James).

The Inner Voice (E. K. Lincoln).

Bubbles (Mary Anderson).

A Moment's Madness (Marguerite Namara).

Idle Hands (Gail Kane and J. Herbert Frank).

A Good Woman (Gail Kane and J. Herbert Frank).

Luke McLuke's Film-osophy.
Sonny Series.

REALART PICTURES

Special Features.

The Deep Purple (R. A. Walsh Production—Six Reels). Vol. 44; P-983; C-F, P-1233; Ex. P-1594; Vol. 45; Ex. P-746.

The Law of the Yukon (Charles Miller Production—Six Reels). Vol. 46; P-534; C-R, P-766.

Star Productions.

Miss Hobbs (Wanda Hawley). Vol. 44; P-1630; Ex. 1599-908; C-R, Vol. 45; P-117.

A Cumberland Romance (Mary Miles Minter). Vol. 45; P-641.

A Dark Lantern (Alice Brady). Vol. 45; P-934; C-R, P-1064.

The Soul of Youth (Lewis Sargent). Vol. 45; P-1216; C-R, Vol. 46; P-109.

Sweet Lavender (Mary Miles Minter). Vol. 46; P-532; C-R, P-1076.

39 East (Constance Binney). Vol. 46; P-534; C-R, P-766.

You Never Can Tell (Babe Daniels). Vol. P-993; C-R, P-1076. Ex. 1239.

CURRENT FILM RELEASE DATES

ASSOC. PROD., INC.

THOMAS H. INCE PRODUCTIONS.

Homespun Folks (Lloyd Hughes—Six Reels). Vol. 46; P-249; C-R, P-388; Ex. P-640.
The Magic Life (House Peters-Florence Vidor—Six Reels).

J. PARKER READ, JR.

The Leopard Woman (Louise Glaum—Seven Reels). Vol. 46; P-836; C-R, P-1220.
A Thousand to One (Hobart Bosworth—Six Reels).

ALLAN DWAN PRODUCTIONS.

The Forbidden Thing (James Kirkwood—Six Reels).
In the Heart of a Fool (Mary Thurman). Vol. 46; P-690; C-R, P1220.

MAURICE TOURNEUR PRODUCTIONS.

The Last of the Mohicans (Barbara Bedford—6 Reels).

MACK SENNETT PRODUCTIONS

A Small Town Idol (Ben Turpin).

EDUCATIONAL FILMS CORP.

Chester Comedies.
(Two Reels.)

Four Times Foiled.
An Overall Hero.

Christie Comedies.
(Two Reels).

Kiss Me Caroline (Bobby Vernon).
A Seaside Siren (Fay Tincher).

Torchy Comedies.

A Knight for a Night (Johnny Hines).
Torchy Comes Through.

Mermaid Comedies.

A Fresh Start (Marvel Rea).
Duck Inn (Lloyd Hamilton).

Specials.

The Why of Volcano.
The Valley of Ten Thousand Smokes. Vol. 44; P-1362.
A Day with Carranza.
Modern Centaurs.

Robert C. Bruce Series.

The Wanderlust.
The Log of the La Viajera.
The Song of the Paddle.

Chester Outing Scenics.
(One Reel.)

Wanted—An Elevator.
Pigs and Kava.
Dreams Come True.

Screenics.
(Split Reel.)

Forbidden Fanes.
Barks and Skippers.

MISCELLANEOUS RELEASES

EQUITY PICTURES.

For the Soul of Rafael (Clara Kimball Young). Vol. 44; P-983; Vol. 46; Ex. 745.
Whispering Devils (Rosemary Theby and Conway Tearle—Six Reels). Vol. 46; P-112; C-R, P-388.
Midchannel (Clara Kimball Young). Vol. 46; P-528; C-R, P-608.

FEDERATED FILMS EXCHANGES OF AMERICA, INC.

Nobody's Girl (Billie Rhodes).
Bonnie May (Bessie Love).

KINETO COMPANY OF AMERICA, INC.

Urban Popular Classics.
Charles Urban's Movie Chats.
Kineto Reviews.

MONTEBANKS COMEDIES.
(Two Reels.)

His Naughty Night.
A Rare Bird.
Nearly Married.

CAPITAL FILM COMPANY.
(Two Reels Each.)

Escaped Convict.
The Square Gambler.

Fritzi Ridgeway Productions.
(Two Reels.)

The Girl of the West.
Almost An Outlaw.
The Avenging Trail.
Western Rays.
Shadows of the Past.
A Fight to the Finish.

Lester Cuneo Productions.

Lone Hand Wilson.

DEMOCRACY PHOTOPLAY COMPANY.

Democracy. Vol. 46; P-113; C-R, P-388.

SPECIAL PICTURES CORPORATION.
(Comedyart—Two Reels Each.)

Comedyart.

Henpecked and Pecked Hens.
Prince of Daffydil.
Shorty's Long Suit.
Rocked to Sleep.
Sweet Dynamite.
Hay Fever.
Open the Bars.

Comiclassic.

Oct. 3—Up in Betty's Bedroom (Charlotte Merriam).
Oct. 17—A Pajama Marriage (Neely Edwards)
Oct. 31—A Seminary Scandal (Charlotte Merriam).
Nov. 14—Watch Your Husband (Charlotte Merriam and Neely Edwards).

Sunset Burrud Scenics.
(One Reel).

Oct. 3—In a World of Living Color.
Oct. 10—The Path of '49.
Oct. 17—The Highway of Wonderland.
Oct. 24—Going North.
Oct. 31—Dawnland.
Nov. 7—Totem Land.

Claypole Comedies.

Sept. 19—The Virgin of Hamboul.
Sept. 26—Up on the Farm.
Oct. 3—Dreams.
Oct. 10—Bubbles.

Moranti Comedies.

Oct. 3—Almost.
Oct. 17—Guilty.
Oct. 31—Kids.

Chester-Conklin.

Oct. 7—Home Rule.
Nov. 14—Who Am I?

FINE ARTS.

Up in Mary's Attic (Five-Reel Comedy—Eva Novak and Harry Gribbon). Vol. 56; P-781; Ex. 146; 1015; C-R, 930.

STATE RIGHT RELEASES

ARROW FILM CORPORATION.

The Sacred Ruby.
Bitter Fruit.
Woman's Man (Romaine Fielding). C-R, P-766.
Love's Protege (Ora Carew).
Blazed Trail Productions (Every Other Week).
Lone Star Westerns (Every Other Week).
Lightning Bryce (Serial).
The Lurking Peril (Serial).
The Fatal Sign (Serial).
Thunderbolt Jack (Jack Hoxie Serial—Fifteen Episodes).

COMEDIES.

Arrow-Hank Mann (Two Releases a Month).
Muriel Ostriche Productions (One a Month).
X & N A Ardath (One a Month).

CELEBRATED PLAYERS FILM CORP.

Gump Cartoons.

Andy on Skates.
Andy's Mother-in-Law Pays Him a Visit.
Andy's Inter-Ruben Guest.
Andy Redecorates His Flat.
Andy the Model.
Accidents Will Happen.
Militant Min.
Andy Fights the High Cost of Living.
Ice Box Episodes.
Wim & Wigor.
Equestrian.
Andy the Hero.
Andy's Picnic.
Andy the Chicken Fancier.
Andy the Actor.
Andy on the Beach.
Andy on Pleasure Bent.
At Shady Rest.
Howdy Pardner.

C. B. C. FILM SALES.

The Victim (Six Reels).
Screen Snapshots (Twice a Month).
Star Ranch Westerns (Every Two Weeks—Two Reels).

Hall Room Boys Comedies.

Aug. 5—Some Champs.
Aug. 19—Clever Cubs.

Climax Film Corporation.

Love's Battle (Joe Moore and Eileen Sedgwick).
The Fourth Face (All Star Cast).

Commonwealth Film Corporation).

Hidden Light (Dolores Cassinelli—Six Reels).

INDEPENDENT FILM ASSOCIATION.

Neal Hart Series.

Oct. 1—Hell's Oasis. Vol 46; P-1165.
Nov. 15—Skyfire.
Jan. 1—The Lumberjacks.

Damfool Twins Comedies.

Nov. 15—Cedarbrook Farm (Two Reels).
Dec. 1—Don't Ever Marry (Two Reels).

JANS PICTURES, INC.

A Woman's Business (Olive Tell). Vol. 44; P-1505.
Madonnas and Men (Seven Reels). Vol. 44; P-1790.

FIDELITY PICTURES COMPANY.

The Married Virgin (Six Reels).
Frivolous Wives (Vera Sisson). Vol. 44; P-1140.

GAUMONT COMPANY.

In the Clutches of Hindoo (Serial).
Husbands and Wives (Vivian Martin). Vol. 44; P-142.
The Fall of a Saint. Vol. 46; P-690.

BERT LUBIN.

Honeymoon Ranch. Vol. 46, P-1292.

Victor Kremer Film Features, Inc.

Mad Love (Lina Cavalieri).
Voices (All Star—Six Reels). Vol. 46; P-1155.
Skinner Dress Suit (Bryant Washburn—Reissue).
Burlesque on Carmen (Charlie Chaplin—Four Reels).
The Champion (Charlie Chaplin—Two Reels).
Work (Charlie Chaplin—Two Reels).
The Jitney Elopement (Charlie Chaplin—Two Reels).
By the Sea (Charlie Chaplin—One Reel).

REELCRAFT PICTURES CORPORATION

TEXAS GUINAN WESTERNS.
(Two Reels.)

Desert Vulture.
Girl of the Rancho.

Royal Comedies.

Oct. 15—When the Cat's Away (All Star Cast).

Matty Roubert.
(Romances of Youth.)

She's a Vamp.
Circus Days.

Alice Howell Comedies.
(Two Reels.)

Lunatics in Politics.
Good Night Nurse.
Convict's Happy Bride.
Squirrel Time.

Billy Franey Comedies.
(One Reel.)

The Snitch.
Moonshiner.
Number 13.
Pile Driver.
The Pest.
Undressed Kid.
Live Wire.

Royal Comedy Series.
(Two Reels.)

Aug. 15—Snakes (Billy B. Van).
Aug. 30—Plucky Hoodoo (Billy B Van).

D. N. SCHWAB PRODUCTIONS.

Girls Don't Gamble (David Butler). Vol. 46; P-248.

JOAN FILM SALES.

The Invisible Ray (Ruth Clifford and Jack Sherill—Serial). Vol. 45; P-1070.

C. B. PRICE CO., INC.

Indian Dramas (Fifteen Single Reels—Princess Mona Darkfeather).
His Pajama Girl (Billie Rhodes).
Power (Holbrook Blinn).
Your Daughter—And Mine (All-Star Cast).

SUPERIOR PRODUCTIONS.

Female Raffles Series.
The Oath of Vengeance (Two Reels).

PROJECTION

By F. H. RICHARDSON

Looks Mighty Good to Father

Harry T. Dobson, Projectionist, Toronto, Ontario, is here with something which looks like the real thing. He says:

Dear Friend: I hand you herewith a front wall elevation and floor plan of the projection room for all new theatres controlled by the Famous Players, Incorporated, Limited, formerly the Paramount Theatres, Ltd.

Charles Dentelbeck is, as you know, the head of the projection department of this company. He selects all the equipment and projection room supplies for the various theatres. He also has the hiring and firing of all projectionists, and any complaint any house manager may have concerning projection matters is referred to him for adjustment.

The system is that a projectionist who requires carbons, for instance, gets an order from Dentelbeck and then gets the carbons as calls for from a company storeroom.

While the plan I send was designed for a 1,600-seat house which has no balcony, it will do equally well for any type of theatre. In this case the doors open upon the aisle.

I think you will find the vent system all that can be desired, though the master cord cannot be used on account of certain city and government laws which demand a separate fusible link on each shutter.

The 3-projector installation is being used in all new houses. Does the grey wall meet with your approval. I won't pass an opinion.

Mr. Dentelbeck still works a shift in the Regent, the largest house in the city running pictures exclusively. It is expected that he will step out of the projection room for good—as a projectionist I mean—before long.

A Model Plan

First as to the plan. It may well serve as a model, and we are giving it space, hoping that every projectionist will keep it for reference when the time comes that his employer talks new theatre.

We do not insist on the master cord system, but while we have examined many elaborate and costly systems, we have yet to see anything better (and have seen many a darned sight less effective) than a rightly installed master cord system, the beauty of which is that it can be carried wherever a fuse is needed.

Moreover there is no reason why a separate fuse cannot be installed for each individual shutter when a master cord is used, though we regard a fuse thus placed as worse than useless, because while it will NOT function in time to do any real good, it invites confidence and causes the projectionist to depend on something which is not worth a tinker's damn.

The battleship grey is optically objectionable, though the dark green front wall minimizes the error, and perhaps is so otherwise excellent a room we should not be too critical of the color.

We are wondering. When in Toronto we called on the head official of Paramount Theatres, Ltd., and discussed with him the proposition of placing a man in charge of all projection matters. Unless we mistake, brother Dentelbeck was present. We at that time told the said H. O. that to create such a position without giving the appointee full and complete authority, without interference by house managers, would be a waste of energy, but that, given the right man, equipped with sufficient authority to cause him to be respected alike by projectionists and house managers, the creation of such a position would be a splendid move.

We are wondering if our talk sunk in, and brother Dentlebeck's authority is in any degree due to our conversation with the H. O. Probably not, but anyhow they got the right man and did the right thing, except for one thing.

One Thing Lacking

What is the one thing lacking, you ask? Why unless we are in error the company in question controls all Famous Players-Lasky, Robertson-Cole, Metro and Hodkinson exchanges in Canada, and either own or control about one hundred theatres.

Great heavens! Is there not plenty for a chief of projection to do without standing shift in a theatre. Gentlemen, do you realize that in the last analysis the entire finished product of the producers, whose product you handle must be presented to the public by the men under Mr. Dentelbeck.

Don't you really think there is need for all his energy and his skill in perfecting your screen results to the end that more of your seats be filled with paying patrons?

You, with a hundred theatres, requiring the man in charge of all your projection matters to fill the place of a forty dollar a week shift man, while he necessarily neglects matters of ten times greater importance.

You have made the right move by creating the position. You have selected as good a man as we know of to fill it, now for Heaven's sake don't spoil it all. You cannot afford to do it

Notice to All!

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through the department remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens charts (two in one, 11x17 inches, on heavy paper for framing) are in successful use by hundreds of progressive projectionists.

Don't "guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callendar Building, Los Angeles, Cal.

From India

This department has had letters from almost every country in the world during its ten—or is it eleven years of life, but we do not remember having had any correspondence with a projectionist in India. But before us is the following letter from M. Vallicha, post box 82, Karachi, India, who we presume is a projectionist, though he does not actually say so. He says:

Dear Mr. Richardson: This is my first letter to you, and I am writing from a far country.

Screen results are good here, though mind you I use that term relatively. Doubtless they would compare unfavorably with screen results in your own country. There is neither license law nor union here, but there nevertheless are some projectionists who are ambitious and energetic, though they are comparatively few, the greater number being "operators" only, in all that term implies.

The projectors mostly in use are Powers and Pathe. I have your latest handbook and of late have been a reader of the department. The Handbook is a perfect work of its kind.

I am sorry not to be able to write you further, but I am not as yet thoroughly acquainted with the methods of your working. I hope when I am better acquainted with the way you do things that I may be able to write again.

We Extend the Hand of Friendship

We extend to you, brother Vallicha, and to those few progressive, energetic projectionists you tell of, the right hand of friendship, both on our own behalf and on behalf of the progressive projectionists of the United States and Canada.

We are glad to know our efforts in the department have aided you, and that our book meets your approval, because anything that helps you and makes you a better projectionist automatically adds to the pleasure of those hundreds or thousands who derive pleasure from your screen in proportion to the skill with which you present to them the art of the screen artists.

There are very many projectionists in this and other countries who would, we are sure, enjoy a letter from you setting forth the following data, together with such other information as you may think would be of interest.

(A) So far as your observation and knowledge goes, what is the seating capacity of the theatres of India, what admissions are charged? Is the seating all on one floor and such other information as you may have along these lines.

(B) What is the usual size (width) of picture? What kind of screen is used and is the picture surrounded by a dark border painted on the screen?

(C) What is the position of your projection rooms with relation to the screen? Are they level therewith or above it, and if above how much?

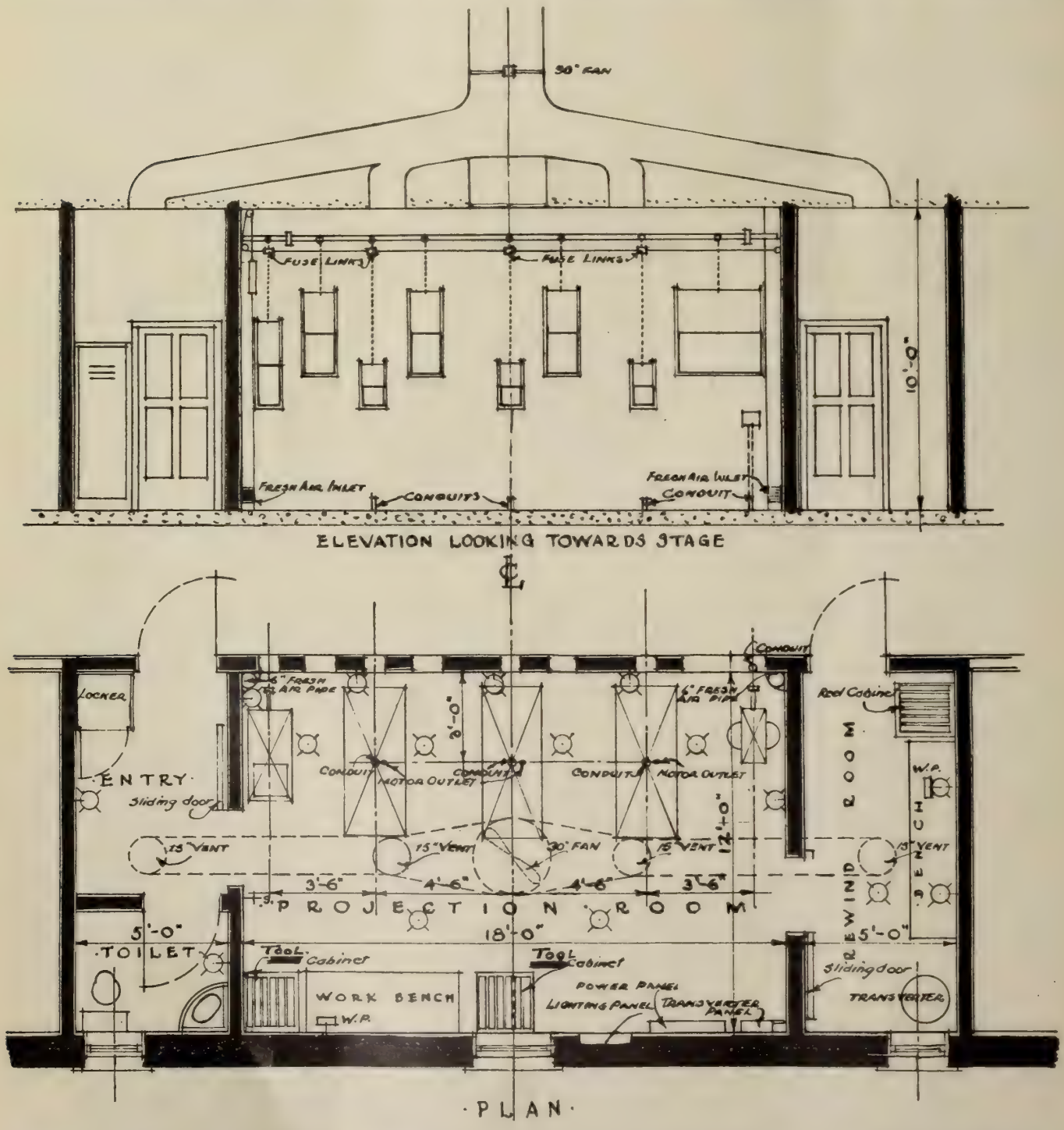
(D) Describe the projection rooms, as to construction, size, ventilation, etc.

(E) What kind of current is used for projection? What voltage? How many amperes? Are motor generators or mercury arc rectifiers used? Is the 3-wire system used?

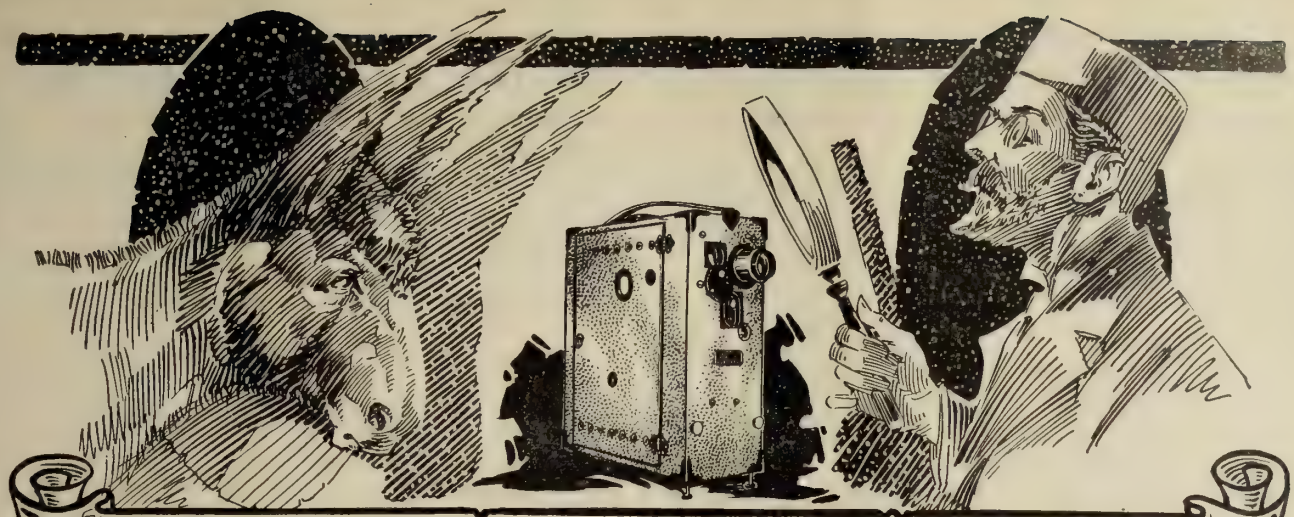
(F) What wage is paid projectionists and

PLANS FOR A MODEL PROJECTION ROOM

As approved by C. A. Dentelbeck, projection department Famous Players, Inc., Limited



Walls and ceiling to be painted battleship grey, except wall shown on plan, which is to be painted a dark flat green. Floor to be covered with cork linoleum.



Ears and Eyes

Pictures have no language—all can understand them without explanation—and the eye absorbs impressions and information, and remembers, much more easily than the ear.

Pictures have descriptive and explanatory values that cannot be put into words.

You may say, "Be careful," but the thought would be more impressive and effective if shown in motion pictures.

We all learn more quickly from pictures than from wordy explanations—sermons are strengthened, lectures made more interesting, sales more quickly made, lessons more thoroughly taught.

The American Projectoscope

"The Portable Motion Picture Projecting Machine Without an Apology"

We designed and built this Projector especially for Industrial and Educational use.

It is compact and light; can be carried anywhere, used anywhere; as easy to operate as a phonograph—won't get out of order any more quickly; attaches to any electric light socket or to storage batteries; can be run forward or backward, or any point shown as a stereopticon view—features especially valuable for instruction work.

Get our booklet and learn more about this utility machine, which requires no skill, no special equipment.

American Projecting Company

SAMUEL S. HUTCHINSON, PRESIDENT

6260 BROADWAY CHICAGO

(1294A)

operators? What is the condition of films, where do you get them, what is the charge therefore and do you change program daily?

We shall await the favor of a letter along the lines above indicated, trust you will not disappoint us, friend Vallicha.

His First Attempt

Harley Hunt, Projectionist Garden Theatre, Harvey, Illinois, writes:

This is my first attempt to break into our department, so I will begin with an introduction.

I am Harley Hunt, Projectionist Garden Theatre, Harvey, Illinois.

The purpose of this letter is to settle an argument. Have two Simplex projectors. Use sixty amperes of 110-volt A. C. projection distance 84 feet. Picture 9x12 feet. Recently I made two cones to enclose the light beam between condenser and aperture, same extending clear to the aperture.

The manager and the projectionist at the American Theatre claim that this interferes with the light on the screen. I say it does not.

The end at the aperture is 1.5 inches in diameter and the other end fits over the regular condenser cone which comes with the Simplex lamphouse.

Mr. Roll, projectionist at the American, claims that if there be an indentation of the cone the light will be reflected through the aperture, or if the inside of the cone be bright the light will be reflected also. The cone is made of 24 guage steel and has a dead black color.

I will appreciate anything you may have to say in the matter, to the end that we know who is right and who is wrong.

My line-up is one 6.5 and one 7.5 E. F. condenser. From front condenser to aperture 19 inches. Shutter is at thinnest point of light beam and cut down to working conditions. Am getting good results.

While I Am at It

While I am at it I will ask you this. This summer, the management put in a thirty-six-inch exhaust fan which is running on the projector circuit. Am using 3-wire system on projectors and fan is a 2-wire. It was hooked up on one side of projector circuit and about every three weeks a 60-ampere fuse blew.

The fan runs on 3.5 amperes, 110 volt. The motors for the projectors are also connected to the same circuit, which is 110-volt, 3.1 ampere. The projector arc pulls 60 amperes, 110 volts, the fan 3.5 amperes, 110 volts and the projector motor 3.1 amperes, 110 volts, making a total of 66.6 amperes on a 60-ampere fuse.

Is this sufficient overload to cause the fuse to blow? Or would you attribute it to a ground in the circuit?

Mr. Roll and I have devised a shutter to dissolve one picture into the next at change-over. It is illustrated in accompanying sketch and works just fine.

The Handbook is great. We both have one. The American and this are about the only theatres in this neck of the woods using A. C., but I don't think it will be long before we have current rectifying devices.

We get the World every week and there is always an argument as to who will read the Projection Department first.

A Bit Twisted

You write interestingly, but as I will point out you get things a bit twisted in some places.

As to the light cone, your manager and friend Roll are wrong to the extent that there cannot be sufficient reflection to injure screen results perceptibly, if at all. Even allowing that brother Roll is right in his contention that light will be reflected from the sides of the cone, it is hardly possible that any of it can reach the projection lens.

Most of it would reach the spot outside the aperture, and such as might get through the aperture would go through at such a wide angle that little if any would reach the projection lens.

The enclosure of the condenser beam by a shield such as you have represents the best practice. It is generally practised in the far west and is coming more and more into use in the east.

As a matter of fact the enclosure of the condenser beam will, or should improve screen results, because the elimination of the light will enable you to have a better view of your screen.

If your manager thinks the cone operates to reduce the light on the screen he is entirely wrong. It does not and cannot.

And now for your own errors. You say you are "using 3-wire system on projectors." It can't be done.

You say your condenser is composed of one 6.5 and one 7.5 E F. A single condenser lens has no E F, though the two lenses combined have. See page 93 of Handbook. What you have is one 6.5 and one 7.5 focal length lens. The equivalent focus of the two would be, roughly, the focal length of the two lenses added together and divided by four.

As to Fuse Blowing

As to the fuse blowing, you say the fan, the projector motor and the projection arc all operate on 110 volts. If your fan motor is connected on the projection arc side of the rheostat or economizer and it is a 110-volt motor, it would hardly run at all. It probably is connected ahead of the rheostat or economizer, as also is the projector motor. If so, thus far you are right.

But whether you are correct as to the projection arc would depend on whether you are using resistance or an economizer. If the latter, then the fuse, which from what you say we would take to be on the primary side, most decidedly would not be overloaded. It would not even be working to capacity.

If, however, you use rheostats, then the fuse carries the 66 amperes, which might be sufficient overload to cause it to blow after a time, especially if the contacts be imperfect.

Try rubbing both the ferrule or knife blade (which ever it is) of the fuse and the insides of the contacts with fine sandpaper, and be sure that they grasp the fuse firmly. A fuse is supposed to carry ten per cent. overload indefinitely, but this cannot always be depended on.

Surely you have tested your circuits for ground. If you have not, then do so at once, and thereafter test them frequently.

The change-over shutter consists in an arrangement for raising a shutter before one lens while a second shutter drops from in front of the other. The arrangement is simply, effective and excellent.

Glad you have adopted the title projectionist. It is now up to you to make good and deserve it—as we have no doubt you will.

Soiled Screen

A. T. Olson, Garfield, Kansas, has the following problem:

Will you be good enough to answer one question for me?

I have a Minusa screen which has become soiled in one corner by soot. Can it be cleaned, and if so what shall we use for the job?

Have written the Minusa folks and they say it must be sent to them for a re-finish, which costs thirty-five cents per square foot, besides the expenses of packing, shipment, etc., and the fact that we will have to work with a temporary screen while the Minusa is away.

I fully realize your viewpoint and that you would like to save the trouble and expense of a re-finish, still perhaps it would be best to have the job done right. However, if there is to be a re-finish put on the screen, it can do no harm to experiment a bit on the cleaning stunt.

I cannot guarantee results because I don't know what the condition of the soiled spot may be; moreover, it is quite possible that the screen needs refinishing anyhow. Probably it does if it is an old screen. It is quite possible the Minusa company had this in mind when they advised its refinishing. Suppose you try this: First wash the soiled place with some pure soap (castile, for instance) and warm water. Wipe it dry and let it stand a few hours to see what the effect will be when it is thoroughly dry. If this does not do the trick, it is not likely you will succeed with anything else. However you might afterwards try gasoline, washing the spot with a cloth thoroughly wet with the liquid.

Caution: Don't scrub the surface with a damp cloth. Use a very wet cloth in both experiments, and rub lightly to avoid rubbing the grime into the surface.

If neither of these experiments proves successful, then you had better send the screen to the Minusa people. Incidentally, it is quite possible you will be ahead of the game by having the screen resurfaced, even though you can successfully clean the soiled spot.

Caution No. 2: Another equation enters into the matter. When you have successfully cleaned the spot (if you can), it is possible you will merely have made a different kind of 'spot' by reason of the fact that the place you have washed is clean and the rest of the surface dirty, or it may be that the washing will alter the color of the surface, though I think not. Anyhow, if the experiment fails you have done no harm, because the Minusa company can refinish over the spot you have washed just as well as over the present one.

Commercialism and the S.M.P.E.

Time and again has it been said at the meetings of the Society of Motion Picture Engineers that, above all things, commercialism must be absolutely divorced from and kept absolutely apart from the society. In papers the committees have refused to admit any reference to firms, books or anything else, if it could possibly be avoided. We remember once quoting the Handbook on a matter, only to have the quotation blue penciled, erased, scratched out and thrown out as "commercialism."

In view of this very proper attitude we view with some misgivings a paper before us labeled:

"Report of the Advertising Committee for 1920,"

the said report being that of the advertising committee of the Society of Motion Picture Engineers. In this report the following statement is made:

"The advertising for the year 1920 will increase the income of the Society in the amount of $855.00," which looks to us uncommonly like the commercialest kind of comercialism.

If we are in error we shall be very happy to have the Society point out exactly wherein the error lies.

Another thing, at the end of the paper we find the names of the "advertising committee," and to our amazement our own is included. Guess the joke is on us, but in view of our not agreeing with the mixing of commercialims with society affairs we must respectfully but firmly insist upon our removal from the "advertising" committee forthwith.

No Projection Room

Is Thoroughly Equipped Without a Set of the Lens Charts

Price 50 cents stamps

Order Them Today

MIRROROID

UNITED MIRROROID

DO YOU WANT TO SAVE MONEY?

Of course you do! YOU ARE WASTING ELECTRICITY IN YOUR THEATRE through that old canvas painted screen, that don't hold the light, but lets all the light through the back. WE CAN SAVE YOU MONEY BY SELLING YOU ONE OF THE PERFECT METALIZED MIRROROID SCREENS—THE ONLY SCREEN WITH PERFECT PROJECTION AT ALL ANGLES. Mirroroid will decrease your electric bills 1/3, saving you the cost of the screen in one year. Endorsed and used by the leading theatres all over the world. WE WILL SEND YOU SAMPLES FREE, which you can test against any other screen made. AND THE PRICE is only 75c. per sq. ft. for the lightweight, and 95c. for our heavyweight, which is the heaviest on the market. DON'T YOU WASTE MORE THAN THIS EVERY YEAR? WELL, MIRROROID WILL PROVE TO BE THE BEST INVESTMENT YOU EVER MADE.

SEND FOR SAMPLES OF SCREEN CARBONS AND CEMENT AND OUR LITERATURE ON MIRROROID LAMPS.

MIRROROID CORPORATION
725 7th Avenue New York City

UNITED MIRROROID

DAYLIGHT SCREEN

"BY YOUR LOBBY YE SHALL BE JUDGED"

The more effective the display of posters and photos in your lobby the larger your patronage and the greater your profits.

No. 140
Wall Frame

NEWMAN Metal Frames

HAVE BEEN INSTALLED IN OVER 10,000 THEATRES

They outlive all other frames in the ratio of 6 to 1, and cost no more.

Send for your copy of our complete catalog. It illustrates our justly famous Unit Frames, also other Fixtures, including Easels, Booths, Ticket Choppers, Railings, Door Hardware and Signs.

(NEWMAN PRODUCTS ARE HANDLED BY MOST DEALERS)

The Newman Manufacturing Company

—88 Years Young—

721 SYCAMORE STREET CINCINNATI, OHIO

MID-WEST BRANCH—68 WEST WASHINGTON STREET, CHICAGO, ILL.
PACIFIC COAST AGENT—G. A. METCALFE, SAN FRANCISCO, CAL.
IN CANADA—PERKINS ELECTRIC CO., TORONTO, MONTREAL, WINNIPEG

New UNIVERSAL *New*
MOTION PICTURE CAMERAS

(FAMOUS LIBERTY WAR MODEL)

CAN BE PURCHASED NOW

AT PRICES FAR BELOW REGULAR PRICES

SPECIAL PRICE $465.00

DELIVERED

One Universal 400-Foot Model Motion Picture Camera

INCLUDING

1 Carrying Case
6 Magazines
1 50 Mm. Lens, B. & L.—1 C. Tessar F:3.5
1 Trunk for complete outfit
1 Repair Kit—1 Finder—2 Sunshades

ALSO HAVE A FEW DE BRIE, AKELEY AND PROVEX OUTFITS AT LESS THAN HALF LIST PRICE

CUSICK & SMITH

ROOM NO. 4
253 WEST 42ND ST., NEW YORK CITY

Better Equipment

Conducted by E. T. KEYSER

How the American Projectoscope Is Built, Assembled and Tested

WHEN the demand was first felt for a portable motion picture projecting machine, those who resolved to build a machine of this type realized that several conditions must be met. The machine which they were to design must be compact, light in weight, sturdy, simple, practical, and manufactured at a reasonable cost. We shall see how well the American Projectoscope meets these conditions.

The mechanism head, which contains the motor, motor-base, patented reversible snap switch, shutter, driving gears, star, cam, sprockets, framing mechanism, aperture, reel drive pulleys and the flywheel, is the most important part of the assembly. The motor is a universal high speed reversible type, built specially for the projectionist. The patented, reversible, snap motor switch is simplicity itself, giving universal control from one key.

Made in the American Plant

The driving gears, star, cam, etc., are all made in the American plant—a tolerant of one ten-thousandth of an inch being allowed in the manufacturing of these parts. The gear housing, which contains the driving gears, the star and the cam, the motor base, aperture and shutter housing are cast of a special bearing alloy which eliminates numerous small bearings to obvious advantage. The framing device is built into the intermittent sprocket of the machine. This framing device gives control of one-twentieth of an inch to each picture. This machine is different from most projectors in that the shutter is mounted between the aperture and the projecting lens for protection, adding to the compactness of the mechanism. The aperture tube is lined with the most durable and least reflecting material obtainable, dead black velvet. A rewind device operated from the outside of the case makes it possible to lock the mechanism and allow the driving sprockets to idle. The reel can then be rewound by hand at a greater speed.

The Projecting Lens

The projecting lens is composed of two sets of compound lenses. These lens can be obtained ground to different focal lengths which vary the projecting range from one to eighty feet. The lamp is mounted nine inches from the aperture, allowing the light to be cooled before reaching the film. A system of three condensing lens concentrates the full value of a two hundred and fifty watt nitrogen incandescent bulb. This bulb produces an extremely brilliant and whiter light than has heretofore been possible. The lamp housing is made of aluminum and is asbestos lined, and designed to carry most of the heat off at the sides or out through the top.

There are two film magazines, each having a separate door with the film entrance protected by patented roller snuffers which prevent any flame from reaching the interior. The reel shafts which project into the magazine are mounted on ball-bearings. This feature is unique with the American machine.

The motor speed is regulated by a special rheostat which has an exceptionally simple exterior control.

Only Best Grade Material Used

All of the above parts are made or assembled in the American's plant, only the best grade of material being used. The assembling is done by experts in each phase of the process. The maximum tolerant allowed on the working parts is one-thousandth of an inch. The assembling of these machines is as exact as that seen in the making of watches and the testing is as severe as the test given the bearings of coast defense gun mountings. The test of each machine is equivalent to the running of one hundred thousand feet of film. All parts are carefully inspected for flaws of material and workmanship.

The complete machine is assembled in a sturdy case, designed to allow the complete control in operating while closed. The case is made of seasoned, kiln dried wood, covered with fabrikoid and is bound and fitted at all points where wear will be experienced, with japanned brass and steel fittings. The interior is covered with a fireproof Egyptian lacquer. A durable leather handle is firmly secured to the case to facilitate in transportation.

A. S. Howell Invents an Improved Focusing Device for Camera Lenses

A. S. HOWELL, of the Bell & Howell Company, has applied for a patent covering an improved focusing device for camera lenses.

This new focusing mount is a combination of the micrometer and vernier type, and is intended, primarily, for use with lenses of motion picture cameras—although not limited to this alone, as the principle is readily applicable to lenses used in "still" photography.

It is a well-known fact that the adjustment of the iris diaphragm has an effect upon the focus of the lens; that is, the focal adjustment of the lens along its axis, which is correct when the iris diaphragm is wide open, is not correct when the iris diaphragm is partially closed for the focusing of the lens upon an object at a given distance from the camera; and that, as the iris diaphragm is closed the distance between the lens and the ground glass, or film, should be increased to effect an accurate or critical focus in the several diaphragm stops.

The Main Feature

The main feature of the new invention resides in the provision of means whereby the adjustment of the focus of the lens—both with relation to the distance between objects to be focused and the camera, and with relation to the adjustment of the iris diaphragm—may be predetermined to permit such focal adjustment of the lens accurately and quickly.

It will be observed from the accompanying photograph that the diaphragm stops are engraved upon the outer lens holder carrier in fixed relation to the diaphragm stops engraved upon the lens holder, from which the readings are obtained when manipulating the diaphragm operating sleeve.

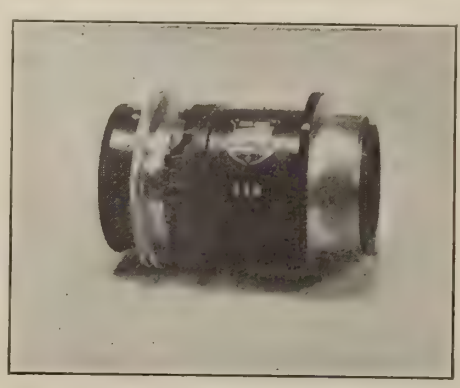
Manufacturers of lenses have heretofore been obliged to contend with the scaling or focusing of lens mounts upon a constant diaphragm stop, usually at F. 5.6; at which point the critical focus is obtainable at the various distances used in the scale, it being manifestly impossible to secure the same critical focus at stops F6, F8, F11, F16, F22, F32, F4.5 or F3.5. Now, with the new micro vernier lens mount it is possible to secure a critical focus at any one of the various diaphragm stops, and on any desired distance ordinarily used in scaling lens mounts.

Allowed to Go a Step Farther

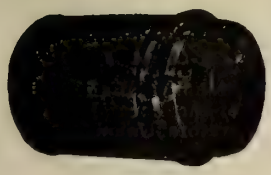
The focusing of the lens and adjustments of the iris diaphragm at which the cameraman is to commence grinding is accomplished in the usual manner in setting up, but he is allowed to go a step farther in obtaining sharper definition or a critical focus. By merely setting a resilient expansion ring with indexed stops corresponding to the diaphragm stops on the lens holder there insues an automatic correction of the focusing to a point of exactness which has previously been unattainable due to the fact that lenses have always been scaled on a common diaphragm stop.

An added feature of the lens mount which is proving highly satisfactory is the markings or graduations of the diaphragm stops and footage scale which are now so engraved as to be observable from the rear of the camera, thus greatly facilitating adjustment when it becomes necessary during the course of operation.

With the use of this device, camera-men and photographers will be enabled to determine with scientific accuracy, the critical focus of an object on any one of the various diaphragm stops, without resorting to the judgment of the eye.



NEW FOCUSING MOUNT
Invented by A. S. Howell, of Bell & Howell Company, Chicago



Gundlach
Projection Lenses

Can not be surpassed for critical definition, flatness of field, brilliancy of image and illumination, and we maintain absolute uniformity of quality. That's the reason they are used in nearly every theatre in the United States and Canada.

IT'S ALL IN THE LENS

Gundlach-Manhattan Optical Co.
808 So. Clinton Ave., Rochester, N. Y.

SPEER
S P E E R
SPEER

Directo Hold-Ark
and
Alterno

Projector ***Carbons***

Place an order with your nearest dealer at once and learn why projectionists all over the country are so satisfied with the results produced by SPEER PROJECTOR CARBONS.

SPEER CARBON COMPANY
ST. MARYS, PA.

Mile after mile of

EASTMAN FILM

is exposed and developed each month at the Research Laboratories, so that through continuous practical tests we may be sure that the quality squares with the Eastman standard.

Eastman Film never has an opportunity to be anything but right.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

EAGLE ROCK FILM

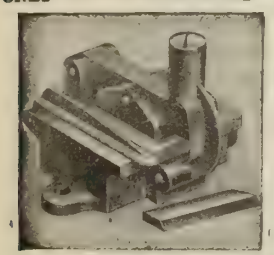
The Quality Raw Stock

Right Photographically.
Maximum Service in the Projector.

Made by

THE EAGLE ROCK MANUFACTURING CO.
Verona, New Jersey

For Color Effects
Use Reco Hoods
Colors Are
Beautiful, Brilliant and Permanent
For 5 or 10 W. and 25 or 40 W. Lamps
Hoods Slip Over the Bulb
Way Ahead of Dip and Less Costly
Reynolds Electric Co.
426 S. Talman Ave., Chicago, Ill.

THE ONLY Fool-Proof Splicing Machine

Not because of its RIGHT PRICE but for the uniform first-class Splice it makes, is it exclusively used in the largest Laboratories.
All parts are interchangeable.
Price, $7.50
Post-paid
GENERAL MACHINE COMPANY
MOTION PICTURE APPARATUS
559-563 East 155th Street New York City

Earn $35 to $100 a Week
BECOME A PROFESSIONAL PHOTOGRAPHER
Big opportunities NOW. Qualify for this fascinating profession. Three months' course covers all branches: Motion Picture—Commercial—Portraiture
Cameras and Materials furnished free.
Practical instruction; modern equipment. Day or evening classes; easy terms. The School of Recognized Superiority.
Call or write for complete catalog No. 25.
N. Y. INSTITUTE OF PHOTOGRAPHY
141 W. 36th St., N. Y. 506 State St., Brooklyn, N. Y.

We take moving pictures anywhere.
ANDLAUER & SIMES
625 GLOYD BLDG., KANSAS CITY, MO.
RELIABLE CAMERAMEN
Let us take care of your camera work in the Middle West.

Foamite Firefoam Company
FIRE FIGHTING APPLIANCES FOR THEATRES
Fire · Protection · Engineers
200 Fifth Avenue New York City

National Electric Ticket Register Co.
Manufacturers of Electric Ticket Issuing Machines for Moving Picture Theatres and Restaurants. Sold direct or through your dealer.
NATIONAL ELECTRIC TICKET REGISTER COMPANY
1511 North Broadway
St. Louis, Mo., U. S. A.

Toledo's Simplexized Pantheon Has a Well Equipped Projection Room

TOLEDO'S Pantheon, located at 372 St. Clair street, of which J. Kumler is manager, is but six months old and has already been placed in the category of really successful houses. The Pantheon is one of five theatres operated by the one theatrical enterprise, and besides its beauty of construction and luxurious appointments, it is noted for its perfect projection and high class features.

This is due to the fact that the projection room which is under the supervision of two unusually high class projectionists, is at all times kept up to its highest efficiency as regards equipment and maintenance.

This room, which is approximately thirty feet long and twelve feet wide, is well ventilated and contains a fully equipped panel board controlling all electrical circuits in the theatre, another feature, conspicuous because of its perfect construction and comprehensive design.

Included in the panel board equipment is an unusually elaborate system of "dimmers" these being operated by the house electrician, who, for five minutes preceding each performance, creates unusual lighting effects upon the stage setting surrounding the picture screen.

Motor-Driven Simplexes

Two Type "S" motor-driven Simplexes take care of the projection at the Pantheon and their glistening appearance together with the manner of their wiring and installation, speak volumes for the type of men who have charge of the projection here. A spot light, likewise well-kept, as well as an electrically controlled rewinder, competes the projection room equipment.

Outside of the projection room proper is the rheostat room in which are located the rheostats controlling the projection equipment, these being installed upon specially designed fasteners located high up on the walls of the room. At the other end of the projection room is located the work room, which is also lighted by daylight made possible through the use of full-sized windows leading directly to the open air. In this room is contained a work bench with all necessary tools and appliances for effecting any mechanical or electrical repairs to any of the projection room equipment.

Where Credit Is Due

Most of the credit for the spick-and-span appearance of this projection room is due to the projectionists, P. W. Woodrow and L. A. Moorehead, respectively. Mr. Woodrow, who has long been active in union affairs, is the present secretary of the Local Motion Picture Machine Operators' Union of Toledo, while Mr. Moorehead is also an active member of the union in question. Both of these men represent the highest type of progressive union projectionists, who feel the responsibility attending the upkeep of the projection room equipment under their charge, and are a credit to the craft of which they are members.

THE PANTHEON PROJECTION ROOM
In which the Simplex projector is a bright and shining feature

Peerless Automatic Arc Controls in Big Circuit

What is reputed to be the largest single retail order ever closed for automatic arc controls, was recently placed by Ascher Bros. Amusement Enterprises of Chicago for fifty-two Peerless automatic arc controls, manufactured by the J. E. McAuley Mfg. Co., 30-34 North Jefferson street, Chicago.

The Ascher company operates twenty-six high grade theatres in Chicago and suburbs and the fact that they have equipped their entire circuit with the Peerless is evidence of the tremendous improvement which these instruments effect in the screen illumination.

Ohio Theatre Will Make Good Display

The Ohio Theatre, Indianapolis, plans to use every available bit of space in its lobby to display posters, and the Newman Manufacturing Company has received the contract for the special frames required.

There will be two double-faced frames, finished in statuary bronze and equipped with special brackets for attaching to iron columns. There will also be four smaller metal frames to be used on the ticket booth.

In addition the contract covers two velour-covered rope railings, complete with removable posts, floor sockets, wall plates and snap hooks. The railings are always furnished complete right down to the cement for setting the floor sockets in place.

PICTURE THEATRE ARCHITECTS
These men can design a good house. Let them plan yours.
District of Columbia
ZINK & SPARKLIN, Inc.
943 Munsey Bldg., Washington, D. C.
Michigan
CHRISTIAN W. BRANDT
1114 Kresge Bldg., Detroit, Mich.
C. HOWARD CRANE
160 Griswold Bldg., Detroit, Mich.
New York
EUGENE DE ROSA
116 West 40th Street, New York
W. ALBERT SWASEY, Inc.
101 Park Ave., New York
Pennsylvania
W. H. LEE CO.
Architects & Engineers Theatre Specialists
32 So. 17th Street, Philadelphia, Pa.

LUCAS EQUIPS

the majority of the South's finest theatres and furnishes their daily requirements. Exhibitors prefer doing business with a concern which years ago passed the experimental stage—and is amply able to fulfill any and all promises.

OUR GIGANTIC STOCK, UNEQUALED FACILITIES AND SMALL ARMY OF ASSISTANTS PROTECT YOU FROM THE POSSIBILITY OF DISAPPOINTMENTS OR DELAYS. SATISFIED CUSTOMERS EVERYWHERE.

LUCAS THEATRE SUPPLY CO.
HARRY K. LUCAS, General Manager
ATLANTA :: :: GEORGIA

WANTED

Manager to take full charge of Motion Picture Film Laboratory. State experience and qualifications.

Box 149
c/o Moving Picture World, 516 Fifth Ave.
New York City

MINUSA
Gold Fibre Screens

The outstanding success in the motion picture field today—the largest selling screen in the world.

Distributors Everywhere

Samples and literature upon request.

THE UTMOST IN SCREENS

Minusa Ciné Screen Company
St. Louis, U. S. A.

SCREENS BUILT BY BRAINS

COMMERCIAL LABORATORY WORK
In all its branches, receives INDIVIDUAL attention. Has the QUALITY and PUNCH which SELL prints.

RELEASE WORK
Specially equipped for QUANTITY production. Uniform SUPERIOR QUALITY such as only EXPERTS with scientific supervision can produce.

SPECIALTIES
If you have work requiring EXPERT SCIENTIFIC knowledge, we are BEST qualified to do it.

Empire City Film Lab., Inc.
345 W. 40th St. New York City
Bryant 5437 Bet. Eighth and Ninth Aves.

MONSOON
HEATING
VENTILATING
COOLING

Let the theatre ventilation specialists tell you how —

Send today for Booklet 6

MONSOON COOLING SYSTEM, INC. NEW YORK
BRANCH - 1325 VINE ST. PHILA. PA. 70 W. 45TH ST.

Everything for the Theatre

ADVERTISE YOUR BUSINESS
By the quality of your Projection. Nothing is as good as the Best, and the Best can only be obtained by an up-to-date machine.
We will take in your old machine on part payment on a New Machine or sell you a New Machine on the MONTHLY PAYMENT PLAN.

OUR POLICY

Our policy is to serve and to satisfy our patrons. We deal in courtesy, service, and confidence as well as in merchandise. We endeavor to handle only goods of the highest quality and such goods as are made by responsible manufacturers.

AMUSEMENT SUPPLY COMPANY
We are the Oldest Supply House in the Motion Picture Trade.
2d Floor, Consumers Bldg.
220 SO. STATE STREET CHICAGO, ILLINOIS

THE MOTION PICTURE APPARATUS CO., Inc.

AT PRESENT AT 110 W. 32ND STREET

WILL OCCUPY NEW AND MUCH LARGER QUARTERS ON OR BEFORE NOVEMBER 1st

AT

118 WEST 44th STREET NEW YORK

SPECIAL ROLL TICKETS

Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings; 5,000, $5.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

SPECIAL TICKET PRICES

Five Thousand	$3.00
Ten Thousand	5.00
Fifteen Thousand	6.50
Twenty-five Thousand	9.00
Fifty Thousand	12.50
One Hundred Thousand	18.00

National Ticket Co. Shamokin, Pa.

RADIO SLIDE

-your House Organ-
needs a daily EXTRA
-use RADIOS-
50-Radios-$2.00

For Sale by all Leading Dealers

"NEWMANLITES"

The Flare Light That Made Night Photography Possible

USED BY MOTION PICTURE PRODUCERS AND CAMERAMEN WHEREVER PICTURES ARE MADE.

Manufactured by
I. C. NEWMAN CO., INC.
Manufacturers of
MOTION PICTURE FIRE, LIGHT AND SMOKE SPECIALTIES
320 BROADWAY NEW YORK

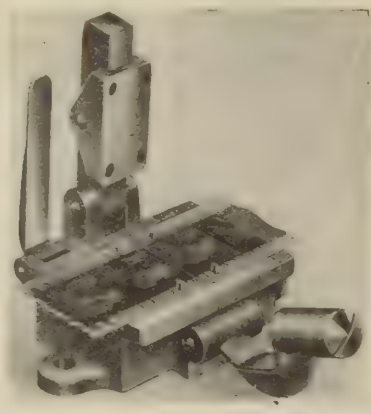
PERFECTION IN PROJECTION

Gold King Screen

10 Days' Trial
No. 1 Grade, $1; No. 2 Grade, 75c.
Strechers Included
TRY BEFORE YOU BUY
Sold by all the leading supply dealers throughout the country.
Factory: ALTUS, OKLAHOMA

LA CINEMATOGRAFIA ITALIANA ED ESTERA

Official Organ of the Italian Cinematograph Union
Published on the 15th and 30th of Each Month
Foreign Subscription: $7.00 or 35 Francs Per Annum
Editorial and Business Offices:
Via Cumiana, 31, Turin, Italy



GENERAL MACHINE SPLICER
Which is one grand little film conservationist

A Million Dollar Loss and How It Might Be Reduced

It may not be generally known that a certain yearly loss sustained by the distributing organizations reaches far beyond the million dollar mark.

What is this loss?

It consists of the expenditure for reprints and their assembling into their respective positions within the reels.

What necessitates these reprints?

They become necessary whenever a film is torn during the act of projecting; that is whenever an important portion of a scene is destroyed and it would be natural to assume that every foot of film in a reel could be considered such an important portion.

What is the cause of this destruction?

It is caused by an interference between the perforations in the film and the sprocket teeth, especially those of the feed sprockets of the projecting machines, thrusting the film therefrom. The film no longer fed, tears as soon as it is subject to the undue strain of the intermittant sprocket action.

What Is the Interference?

To compensate for shrinkage in the film and to make sure that even the most shrunken film will mesh with the requisite number of teeth of the sprocket, the circumferential pitch of the sprocket is made smaller than the pitch of the perforations in the film to prevent interference.

If the perforations do not interfere what does?

The perforations of any one piece of film never do interfere, unless the sprocket be made wrong, which is not likely to happen. The shrinkage of film is in very few cases greater than the shrinkage serving as a basis for calculating the sprocket diameter.

What then causes interference?

Interference is caused whenever two pieces of film are joined in an inaccurate manner; that is whenever the spacing between the perforations at the joint are unlike the other perforations or when the side alignment is imperfect.

They Can Be Made

Can perfect joints or splices be made?

Yes they can be made with the use of proper and accurate machines that make a splice with the same degree of precision as the perforating machines make the perforations. No one ever attempted to do perforating by hand, no intelligent person would use any but the best perforating machine. Splicing, fully as important and requiring the same degree of accuracy is—judging from the costly results—done in an inadequate way. It seems that many are still doing it by hand or with devices which are unsuitable.

A machine greatly favored by the laboratories and lately installed in the repair departments of the more progressive distributors is manufactured by the General Machine Company. This machine is also very much in demand with projectionists and we would advise those not yet using it to avail themselves of the splendid services it renders.

Power's Machine Marches in Oklahoma City Parade

There is a growing tendency to have motion pictures represented in civic parades and celebrations held throughout the coun-

THE POWER'S PROJECTOR IN OKLAHOMA CITY
Connected up with a Universal electric generating set, it threw pictures on the screen as it paraded

STOP LEAKS AND LOSSES

THE AUTOMATICKET SYSTEM STOPS BOX OFFICE LEAKS & LOSSES ASK US ABOUT IT

AUTOMATIC TICKET SELLING & CASH REGISTER CO. 1780 BROADWAY NEW YORK

—TO THE CINEMA ART AS STERLING IS TO SILVER

STANDARD BELL & HOWELL COMPANY CINEMACHINERY

Reg. U. S. Pat. Off.

A Guaranty of Performance and Workmanship

USED WHEREVER MOTION PICTURES ARE MADE

NEW YORK BELL & HOWELL CO. LOS ANGELES

1801-11 Larchmont Ave., CHICAGO

FOUR EXHIBITOR AIDS

MOTION PICTURE HANDBOOK
By F. H. RICHARDSON
Covering every phase of projection room activity.
700 Pages, Illus., $4.00

PICTURE THEATRE ADVERTISING
By E. W. SARGENT
Crammed with crowd-pulling advertising schemes.
300 Pages, $2.00

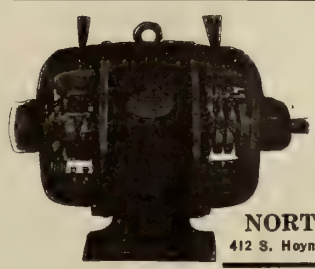
MODERN THEATRE CONSTRUCTION
By E. B. KINSILA
Full of good tips for any Exhibitor who wishes to remodel his house or build a new one.
270 Pages, Illus., $3.00

MOTION PICTURE ELECTRICITY
By J. H. HALLBERG
Wiring, lighting, all electrical equipment fully explained by a well known electrical expert.
280 Pages, Illus., $2.50

WISE EXHIBITORS TAKE ALL FOUR!

CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE, NEW YORK



"MARTIN" ROTARY CONVERTER FOR REAL SUN-LIT PICTURES

PERFECT REEL DISSOLVING

WRITE FOR FURTHER INFORMATION

NORTHWESTERN ELECTRIC CO.

412 S. Hoyne Ave., Chicago 1010 Brokaw Bldg., New York

Rothacker Prints

The Utmost in Screen Brilliancy

LA VITA CINEMATOGRAFICA

The Leading, Independent Organ of Italian Film Trade

SUBSCRIPTION FOR FOREIGN COUNTRIES SIX DOLLARS A YEAR

Advertisements: Tariff on application.

Editorial Offices: TURIN (Italy)—Galleria Nazionale

"WE NEVER DISAPPOINT"

TELEPHONE BRYANT 5576

CROMLOW FILM LABORATORIES INCORPORATED

220 WEST 42ND STREET NEW YORK

ALLAN A. LOWNES GEN. MGR.

B. F. PUTS MORE LIGHT ON BROADWAY

B. F. PORTER installs LARGE SIMPLEX PROJECTORS, Special Spot Light, Robin's Cinema Time and Speed Indicators, International Special Screen and Special Booth at CRITERION THEATRE, 44th ST. and BROADWAY, The MARVELOUS PROJECTION of "WHY CHANGE YOUR WIFE" Is PERFECT from all VISUAL ANGLES.

B. F. PORTER, EXCLUSIVE EQUIPMENT, 729-7th AVENUE, at 49th STREET, NEW YORK

In answering advertisements, please mention The Moving Picture World

TYPHOONS COOL & VENTILATE

TYPHOON FAN COMPANY 345 WEST 39TH ST. NEW YORK CITY

1044 CAMP ST., NEW ORLEANS, LA. 255 NO. 13TH ST., PHILADELPHIA PA. 64 W. RANDOLPH ST., CHICAGO, ILL.

try and this feature is one that usually proves particularly interesting.

The float on previous page, the result of the ideas and efforts of Local No. 380, Oklahoma City, Oklahoma, was part of a local celebration in that city.

The Kelley Theatre Supply Company, Oklahoma City, gives us a few details regarding this display. J. C. Klark, of this company, writes, "The float with Power's 6B, type "E," made a nifty showing and created a lot of talk. The boys of Local 380 certainly turned out in good style for the event and enthusiastically worked to make this display successful.

The boys arranged with the Universal Motor Company to have units installed on the float and throughout the parade Power's was shown with the juice on the machine and throwing a picture on the screen. This was a novelty in this locality and thousands who saw Power's 6B knew for the first time what a motion picture machine is and how the picture is put on the screen."

It is certainly a good thing for the public to know something regarding the method of showing films, but it is a still better thing for the projectionists to be interested in their work and proud of the machine they operate. Concerns like the Nicholas Power Company have put years of experience into their product in order that the projectionist may be enabled to do his work in the easiest and most satisfactory manner and the float shows that the men who operate these machines have an intelligent and proper pride in their duties.

W. T. E. Co. Allots Territory

B. F. Shearer, manager of the Western Theatre Equipment Company of Seattle, recently called a conference of the company's salesmen for the purpose of assigning territory and instructing them regarding new lines, which the company is handling. The salesmen were asked particularly to familiarize themselves with Simplex projectors and transverters.

The salesmen present were A. J. O'Keefe, who was allotted the Oregon and Southern Idaho territory; M. L. Flagg, allotted the Montana territory, C. Frank Harris, allotted Northern Idaho and Eastern Washington, and William Hartford, allotted Western Washington.

Salesmen of the concern will henceforth be equipped with building plans of theatres and will be ready to take contracts for both the building and equipment of houses.

Newman Lands Another Contract

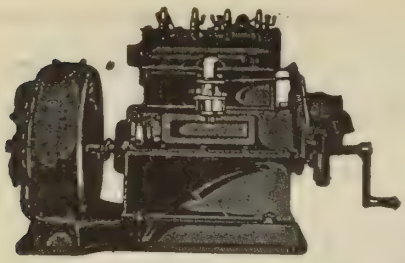
The sub-contract for all ornamental brass work on Loew's new theatre in Indianapolis has been let to the Newman Manufacturing Co., of Cincinnati. W. J. Newman, of the Chicago branch arranged the details of the transaction with the general contractors, The Bedford Stone and Construction Co.

The contract covers brass ticket grilles and nickelplated coat rails, in addition to brass railings for the ticket taker, lobby, boxes, balconies and logees. It also takes care of the brass door-bars and kick-plates, and the velour covered ropes.

Improving Baltimore's Aurora

Two new Powers projection machines have been installed in the Aurora Theatre, /-9 East North avenue, Baltimore, of which Harry Cook is proprietor, and A. B. Price, manager.

The projection room is being repainted a dark green. The interior draperies are to be changed and new curtains of old rose velour will be hung. The cost of improvements will be approximately $2,000.



4 K. W. Electric Generating Set
60 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker. Portable type with cooling radiator all self-contained.
Send for Bulletin No. 30
UNIVERSAL MOTOR CO.
OSHKOSH, WISC.

GUARANTEED
Mailing Lists
MOVING PICTURE THEATRES
Every State—total 22,170; by States, $5.00 Per M
1,057 film exchanges.....$7.50
313 manufacturers and studios..... 4.00
368 machine and supply dealers..... 4.00
Further Particulars:
A.F.WILLIAMS, 166 W. Adams St., Chicago

MACHINES
THEATRE EQUIPMENT
AND SUPPLIES
WRITE FOR CATALOG
ERKER BROS. OPTICAL CO.
ST. LOUIS, MO.

TransVerteR
Automatically supplies only such voltage as arc requires. No waste of current in ballast.
HERTNER ELECTRIC CO.
West 114th Street Cleveland, Ohio

We do not CUT prices but quote SENSIBLE prices for
DEVELOPING—PRINTING
TITLES—TINTING
Cameramen Furnished—All Work Guaranteed
STANDARD MOTION PICTURE CO.
1005 Mailers Bldg., Chicago

ROMAYNE STUDIOS
CULVER CITY, CALIF.
Open and closed stages and equipment for rent to companies coming to produce in Los Angeles. Write or wire for terms.

Motion Picture Cameras
All makes: Pathe, De Brie, Prevost, Universal, De Franne, Ernemann; Spectro Lights; Stineman Tanks.
SATISFACTION GUARANTEED
FREE LIST. Write to Charles Bass, Motion Picture Specialist.
Eastman Negative Film
BASS CAMERA COMPANY
109 NO. DEARBORN CHICAGO

STANDARD SLIDE CORP.
SLIDES
Just Type
Place Gelatine Between Glass
It's Ready for the Screen
That's the
STANDARD GOLD
TYPEWRITER SLIDE
Send 10c. for Sample
SLIDES
209 W. 48th ST., N.Y. City

"THE BIOSCOPE"
The Representative Weekly Journal of the British Film Industry
Of special interest to all who buy or sell Films.
OFFICES:
85, SHAFTESBURY AVENUE
LONDON, W. I.
Specimen copy free on request.
Foreign Subscriptions: One pound ten shillings (Gold).

15,012 Motion Picture Theatres
in the United States—no more. Use our addressing or list service and save 30 to 50% in postage. Also lists of State Rights Buyers, Supply Dealers and Producers.
Motion Picture Directory Co.
244 West 42nd Street, New York, N. Y.
Phone: Bryant 8138

AMERICAN
Fotoplayer
(Trade-Mark Registered)
The Musical Marvel Write for Catalogue
AMERICAN PHOTO PLAYER CO.
1600 Broadway New York City

No Exhibitor
Feels Really Certain Regarding the Merits of Films or Equipment Unless He Sees Them Advertised in
The Moving Picture World
He KNOWS
That Only Reliable Concerns Can Gain Admission to the Columns of the
MOVING PICTURE WORLD

THE CINEMA
NEWS AND PROPERTY GAZETTE
30 Gerrard Street
W. I. London, England
Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal.
YEARLY RATE:
POSTPAID, WEEKLY, $7.25.
SAMPLE COPY AND
ADVERTISING RATES ON REQUEST.
Appointed by Agreement Dated 7/8/14
THE OFFICIAL ORGAN OF
THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD.

Building Activities

HOPE, ARK.—Alice Theatre is being erected on West Second avenue for C. H. Crutchfield, to cost $135,000.

HOT SPRINGS, ARK.—Vapor City Amusement Company has plans by J. G. Horn for fireproof theatre, 47 by 160 feet, stage 44 by 40 feet, seating capacity of 1,200, to be erected on Malvern avenue, to cost $75,000. Address B. C. Truman, president.

LITTLE ROCK, ARK.—Construction Division of War Department, Washington, D. C., will erect stucco theatre at Camp Pike to replace burned structure, to cost $132,000. Address Major F. H. Turner, Chief of Staff, Third Division, Camp Pike.

PARAGOULD, ARK.—Mann & Gatling, 616 Scimitar Building, Memphis, Tenn., will erect moving picture theatre, to cost $30,000.

STOCKTON, CAL.—Sum of $50,000 will be expended in remodeling Hippodrome Theatre.

WATERBURY, CONN.—William H. Bristol Audio Picture Corporation has been organized with $1,500,000 capital.

DOVER, DEL.—Marine Film Service, Inc., has been organized with $1,000,000 capital by H. W. Smith, Freeport, N. Y., to produce and exhibit moving pictures.

WILMINGTON, DEL.—Jenny Lind Photoplay Corporation has been organized with $250,000 capital to produce and exhibit moving pictures.

WILMINGTON, DEL.—Producers' Pictures Corporation has been organized with $400,000 capital to produce and exhibit moving pictures, etc.

DE WITT, ARK.—McCarty & Anderson have sold Gem Theatre to P. F. Eagle.

WABASH, IND.—Merl Hodges, Warsaw, Ind., has contract to erect moving picture theatre for W. H. and P. H. Dickson, of Dickson Amusement Company, to cost $100,000.

BENTON HARBOR, MICH.—H. W. Haper, Farmers & Merchants Bank Building, is preparing plans for two-story hollow tile and stucco moving picture theatre, 42 by 112 feet, to cost $15,000.

DETROIT, MICH.—Hanna, Zabriskie & Daron, 1858 Penobscot Building, have contract to erect an addition to theatre at St. Antoine and Gratiot avenues for B. L. Shook, 915 Brooklyn avenue, to cost $75,000.

LYNDHURST, N. J.—John T. Collins, Rutherford, N. J., will erect moving picture theatre.

WILDWOOD, N. J.—H. K. Reed, of Philadelphia, Pa., plans to erect theatre on boardwalk, near Pine avenue.

NEW YORK, N. Y.—Walter Reade has leased Savoy Theatre at 112 West Thirty-fourth street, with an option to purchase at $650,000.

NEW YORK, N. Y.—Michael Friedman has plans by Carlson & Wiseman for large theatre to be erected at southeast corner Broadway and 139th street, with seating capacity of 2,331, to cost $450,000.

NEW YORK, N. Y.—Park Realty Company has plans by Carlson & Wiseman for large moving picture theatre to be erected on south side Tremont avenue, east Park avenue, with seating capacity of 4,500, to cost $600,000. House will be provided with twenty exits.

CINCINNATI, O.—Ohio Building & Construction Company has contract to make interior alterations to Walnut Theatre at 618 Walnut street for Cincinnati Walnut Theatre Company, Palace Theatre Building, to cost about $8,000.

HENRIETTA, OKLA.—W. H. Hornine and associates will erect three-story theatre and office building, 50 by 140 feet.

ALTOONA, PA.—Silverman Brothers, Eleventh avenue and Sixteenth street, will erect theatre and store building, 90 by 200 feet. Seating capacity of theatre, 2,500.

EASTON, PA.—Roth Amusement Company will erect moving picture theatre in rear Franklin House.

PHILADELPHIA, PA.—One-story moving picture theatre will be erected at Rising Sun Lane and Fanshaw street, for the County Suburban Association.

CLASSIFIED ADVERTISEMENTS

3c. Per word for situations wanted and help wanted. Minimum $0.50

5c Per word for all commercial advertisements. Minimum $1.00

SITUATIONS WANTED.

NEGATIVE EXPERT and timer wishes to change position. In business 14 years. Laboratory, care of Moving Picture World, New York City.

LABORATORY EXPERT, take charge of any department or entire laboratory, desires to change position. L. D., care of Moving Picture World, New York City.

OPERATOR, five years' experience, work on A. C. Current only, have my own tools, experienced on Simplex and Power's machines. Max Pauley, Rogers, Michigan.

FILM SALESMAN of experience desires position on commission basis. Greater New York territory preferred. Box 152, Moving Picture World, New York City.

LABORATORY, studio film expert. Qualified run department or entire laboratory, expert eye timer and cutter all negatives and positives. Machinist, electrician, developer, printer, production. California, Florida or the East. State salary, territory. Box 170, Moving Picture World, New York City.

BUSINESS OPPORTUNITIES.

GUESS AND LOSE! Know and win, in planning advertising for your theatre. "Picture Theatre Advertising," by E. W. Sargent is packed with things you should know about crowd-pulling ad-stunts. 300 pages, $2.00 postpaid. Chalmers Publishing Co., 516 Fifth Ave., New York.

CAMERAS WANTED.

I BUY cameras, tripods, projectors, lenses, printers, kodaks and anything used in movies. Trade what you don't want for things you need. Used films bought and sold. Ray, 326 Fifth Ave., New York City.

CAMERAS, ETC., FOR SALE.

CAMERAMEN AND STUDIOS, get my latest list of motion picture apparatus! Immediate delivery on Minor ULTRA-STUGNAT, F: 1.9 lenses, in barrel. Price, $75.00. Micrometer Mount $32.00 extra. Plain Mount for Universal, $15.00. STINEMAN MOTION PICTURE DEVELOPING OUTFITS: 100 feet, complete, at $50.00; 200 feet, complete, at $86.00. USED UNIVERSAL Cameras at $265.00 and $295.00. ERNEMANN professional, 400-feet camera, with TURRET FRONT and three lenses, at $450.00. Write to me today. BASS FOR A SQUARE DEAL. Charles Bass, president, Bass Camera Company, Inc., 109 N. Dearborn St., Chicago, Ill.

BASS offers three Shustek Printers comlete with motors at $245. Each worth $500. Bass Camera Company, Chicago.

STERN OFFERS three Schustek Printers complete with motors at $225.00, each worth $500.00. David Stern Company, Chicago, Ill.

EQUIPMENT FOR SALE.

OPERA CHAIRS from war camps, booths, machines and entire equipments furnished at half original cost. Write your requirements. J. P. Redington, Scranton, Pennsylvania.

TWO POWER'S 6B lamp houses; ONE Fort Wayne Motor Generator Set, D. C.—good as new; ONE Horizontal Electric Sign, "EMPIRE"; never been uncrated. Empire Theatre, Palmer, Mass.

FILMS, ETC., FOR SALE.

FOR SALE—"Gloria's Romance," 40 reels; featuring Billie Burke; "Social Pirates," 30 reels; "Seven Deadly Sins," 37 reels; all with paper; also series of 17 single-reel "Mary Pickford" specials; also large selection of features, excellent condition; comedies, etc. Guaranty Pictures Co., 130 West 46th Street, New York City; 11th floor.

ROCK HILL, S. C.—Max W. Bryant, Palmetto Theatre, has purchased building and will convert it into moving picture house.

*DALLAS, TEXAS.—Dallas Theatre Corporation will erect large theatre at Pacific avenue, Patterson and Griffin streets, to cost $500,000. Address A. H. Woods, president, New York City, or C. C. Moorman, vice-president, Dallas.

BLUEFIELD, W. VA.—Leckie Realty Company will erect moving picture theatre on Federal street to cost $75,000.

HUNTINGTON, W. VA.—Contract has been let for remodeling, enlarging and redecorating entrance to Hippodrome Theatre, to cost $10,000.

VENTURA, CAL.—Will T. Wyatt, manager Mason Opera House in Los Angeles, will erect on up-to-date theatre here.

NORWALK, CONN.—Harry Goodwin has plans by R. W. Foote, 185 Church street, New Haven, Conn., for one-story brick terra-cotta and frame moving picture theatre, 90 by 90 feet, to cost $40,000.

DE KALB, ILL.—Charles Broughton has purchased site for erection of theatre to cost $150,000.

PEORIA, ILL.—Madison Theatre will open soon. Herbert J. McNally will be general manager.

NEWCASTLE, IND.—C. L. Branigan and William Connors have taken over Royal Theatre.

DAVENPORT, IA.—Little Theatre at Sixth and Brady streets will open soon. Mrs. Ada H. Oberman is owner.

QUIMBY, IA.—S. B. Cummings and D. Kelly have purchased People's Theatre, including garage, from Coe Motor Company.

CUMBERLAND, MD.—Liberty Theatre has been purchased by Thomas F. Burke.

PLAINVIEW, MINN.—F. R. Johnston will take over Garden Theatre.

CARUTHERSVILLE, MO.—Liberty Theatre has been purchased by N. C. Culbreath.

LAWTON, OKLA.—Walter Stevens, an attorney, has purchased Orpheum Theatre building.

NEW YORK, N. Y.—Contract has been let for erection of moving picture theatre at Belmont and Tremont avenues, Bronx, for Sohn Brothers, 149 Church street, to cost $150,000.

RYE, N. Y.—W. L. Crow Construction Company, 103 Park avenue, New York, has contract to erect two-story moving picture theatre and store building, 60 by 100 feet, for Rye Theatre Corporation, to cost $100,000.

WYNDMERE, N. D.—W. C. Anderson and C. W. Irwin have purchased building and will convert it into theatre.

CLEVELAND, O.—Steven Pictrowski, 3868 East Eleventh street, has plans by A. F. Janowitz, 322 Permanent Building, for alterations and an addition, 32 by 100 feet, to moving picture theatre at East Sixty-fifth street and Fleet avenue, to cost $8,000.

CUYAHOGA FALLS, O.—M. Schaffer & Son have contracted to erect one-story moving picture theatre for F. A. Jones & Son.

CHAMBERSBURG, PA.—E. M. Shields, 141 Lincoln Way, West Chambersburg, has contract to rebuild burned Orpheum Theatre for Chambersburg Theatre Company, to cost $50,000. Address J. R. Long, Trust Company Building.

COATESVILLE, PA.—C. E. Middleton has plans by R. A. Kerns, Jr., 10 South Eighteenth street, Philadelphia, for one-story brick moving picture theatre, 25 by 100 feet, to cost $25,000.

PHILADELPHIA, PA.—Willis A. Hall has completed plans for remodeling moving picture theatre and erecting one-story addition to same at 2512 East Clearfield street for William E. Butler.

SIMPLEX DISTRIBUTORS

IMPORTANT LINKS IN THE CHAIN OF SIMPLEX SERVICE

THE ARGUS ENTERPRISES, INC.
CLEVELAND RETAIL BRANCH
815-823 Prospect Avenue
Cleveland, Ohio
— NORTHERN OHIO

BOSTON MOTION PICTURE SUPPLY CO.
69 Church Street
BOSTON, MASS.
— MASSACHUSETTS
RHODE ISLAND
CONNECTICUT

WESTERN THEATRE SUPPLY CO.
121-127 Golden Gate Ave.
SAN FRANCISCO, CAL.
— NORTHERN CALIFORNIA
WESTERN NEVADA
OREGON

ARGUS ENTERPRISES, Inc.
842-46 South Olive St.
LOS ANGELES, CAL.
— SOUTHERN CALIFORNIA
and
ARIZONA

DWYER BROS. & CO.
520 Broadway
CINCINNATI, OHIO
— SOUTHERN OHIO
and
KENTUCKY

ERKER BROS. OPTICAL CO.
608 Olive St.
ST. LOUIS, MO.
— EASTERN MISSOURI
NORTHEASTERN ARKANSAS
Madison, St. Clair, Monroe — Counties in Illinois

EXHIBITORS SUPPLY CO.
600 South Dearborn St.
CHICAGO, ILL.
— ILLINOIS
(Except Madison, St. Clair and Monroe Counties)

EXHIBITORS SUPPLY CO.
157 North Illinois St.
INDIANAPOLIS, IND.
— INDIANA

EXHIBITORS SUPPLY CO.
264 Manhattan Building
MILWAUKEE, WIS.
— SOUTHERN and EASTERN WISCONSIN, and
Clinton, Des Moines, Henry, Jackson, Lee, Louisa, Muscatine, Scott — Counties in Iowa

HOLLIS-SMITH-MORTON COMPANY
1201 Liberty Ave.
PITTSBURGH, PA.
— WEST VIRGINIA
and
WESTERN PENNSYLVANIA

LELAND THEATRE SUPPLY HOUSE
97 State St.
MONTPELIER, VT.
— MAINE
NEW HAMPSHIRE
VERMONT

LUCAS THEATRE SUPPLY CO.
158 Marietta St.
ATLANTA, GA.
— N. Carolina, S. Carolina, Georgia, Florida, Mississippi, Alabama, Louisiana, Tennessee, Southern Virginia

MICHIGAN MOTION PICTURE SUPPLY CO.
63 East Elizabeth St.
DETROIT, MICH. (Main Office)
— EASTERN MICHIGAN

MICHIGAN MOTION PICTURE SUPPLY CO.
128 South Division St.
GRAND RAPIDS, MICH.
(Branch Office)
— WESTERN MICHIGAN

LUCAS THEATRE SUPPLY CO.
1816 Main St.
DALLAS, TEX.
— TEXAS
SOUTHERN ARKANSAS

ALBANY THEATRE SUPPLY CO.
7 Clinton Ave.
ALBANY, N. Y.
Selling Agents
— EASTERN NEW YORK
(Except Greater New York City)

AUBURN THEATRICAL SUPPLY CO.
AUBURN, N. Y.
Selling Agents
— CENTRAL NEW YORK STATE

BECKER THEATRE SUPPLY CO.
184 Franklin St.
BUFFALO, N. Y.
Selling Agents
— WESTERN NEW YORK STATE

— GREATER NEW YORK
NORTHERN NEW JERSEY

B. F. PORTER
729 Seventh Ave.
NEW YORK, N. Y.
— Dutchess, Putnam, Orange, Suffolk, Sullivan, Rockland — Counties in New York State

WESTERN THEATRE EQUIPMENT CO.
2028 Third Ave.
SEATTLE, WASH.
— WASHINGTON
and
OREGON

LEWIS M. SWAAB
1327 Vine St.
PHILADELPHIA, PA.
— DELAWARE
EASTERN PENNSYLVANIA
SOUTHERN NEW JERSEY
EASTERN MARYLAND

THE ARGUS ENTERPRISES, INC.
OMAHA RETAIL BRANCH
423 South 15th Street
OMAHA, NEB.
— NEBRASKA
and
WESTERN IOWA

THE ARGUS ENTERPRISES, INC.
DES MOINES RETAIL BRANCH
318 Locust Street
DES MOINES, IOWA
— CENTRAL and SOUTHERN IOWA

THE ARGUS ENTERPRISES, INC.
DENVER RETAIL BRANCH
1514 Welton Street
DENVER, COLO.
— WYOMING
COLORADO
MONTANA
NEW MEXICO

THE ARGUS ENTERPRISES, INC.
SALT LAKE CITY RETAIL BRANCH
SALT LAKE CITY
UTAH
— UTAH
IDAHO
EASTERN NEVADA

TECO PRODUCTS MFG. CO.
245 Loeb Arcade
MINNEAPOLIS, MINN.
— Minnesota, South and North Dakota, Northern and Eastern Iowa and Northern and Western Wisconsin.

WEBSTER ELECTRIC COMPANY
719 9th St., N.W.
WASHINGTON, D. C.
— WASHINGTON, D. C.
WESTERN MARYLAND
NORTHERN VIRGINIA

YALE THEATRE SUPPLY CO.
Film Building
17th and Main Sts.
KANSAS CITY, MO.
— WESTERN MISSOURI
KANSAS
OKLAHOMA
NORTHWESTERN ARKANSAS

VISUALIZING SUCCESS

The progressive architect specifies that his theatre be SIMPLEX equipped.

THE WORLDS FINEST THEATRES USE *SIMPLEX*

MADE AND GUARANTEED BY

THE PRECISION MACHINE CO. INC.

317-321 East 34th St— New York

CRANDALL'S METROPOLITAN
NOW USING
POWER'S 6B TYPE E

CRANDALL'S METROPOLITAN
WASHINGTON, D.C.

THIS WELL KNOWN THEATRE - ONE OF A VERY SUCCESSFUL CHAIN OF TWELVE - INSTALLED POWER'S 6B TYPE E - AFTER CAREFUL, COMPARATIVE TESTS.

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL PRESIDENT
NINETY GOLD ST NEW YORK, N Y

Vol. 47, No. 2 NOVEMBER 13, 1920 Price 25 Cents

MOVING PICTURE World

CALIFORNIA STATE LIBRARY

FOUNDED IN 1907 BY J. P. CHALMERS

Setting forth the Snares & Pitfalls of Life among the Artists' Studios in New York's famous Bohemia, Greenwich Village.

MAY ALLISON *in* ARE ALL MEN ALIKE?

Founded upon ARTHUR STRINGER'S *novel,* "The WAFFLE IRON" *as published in* McClure's Magazine *Scenarioized by* A. P. YOUNGER. *Dir by* Ph. E. ROSEN

METRO Pictures Corporation

Published by CHALMERS PUBLISHING COMPANY
516 FIFTH AVENUE - NEW YORK CITY

A Weekly. Subscription Price: United States and its Possessions, Mexico and Cuba, $3 a year; Canada, $3.50 a year; Foreign Countries (postpaid), $5 a year. Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

Rentals versus Profits

The exhibitor whose film rental absorbs his entire profit is rather like the ancient knight who spent so much of his fortune upon his armour that he had nothing left to defend. Such a policy is particularly foolish when one stops to consider the fact that a less costly film, if advertised with RITCHEY posters, would have yielded better box-office returns anyway.

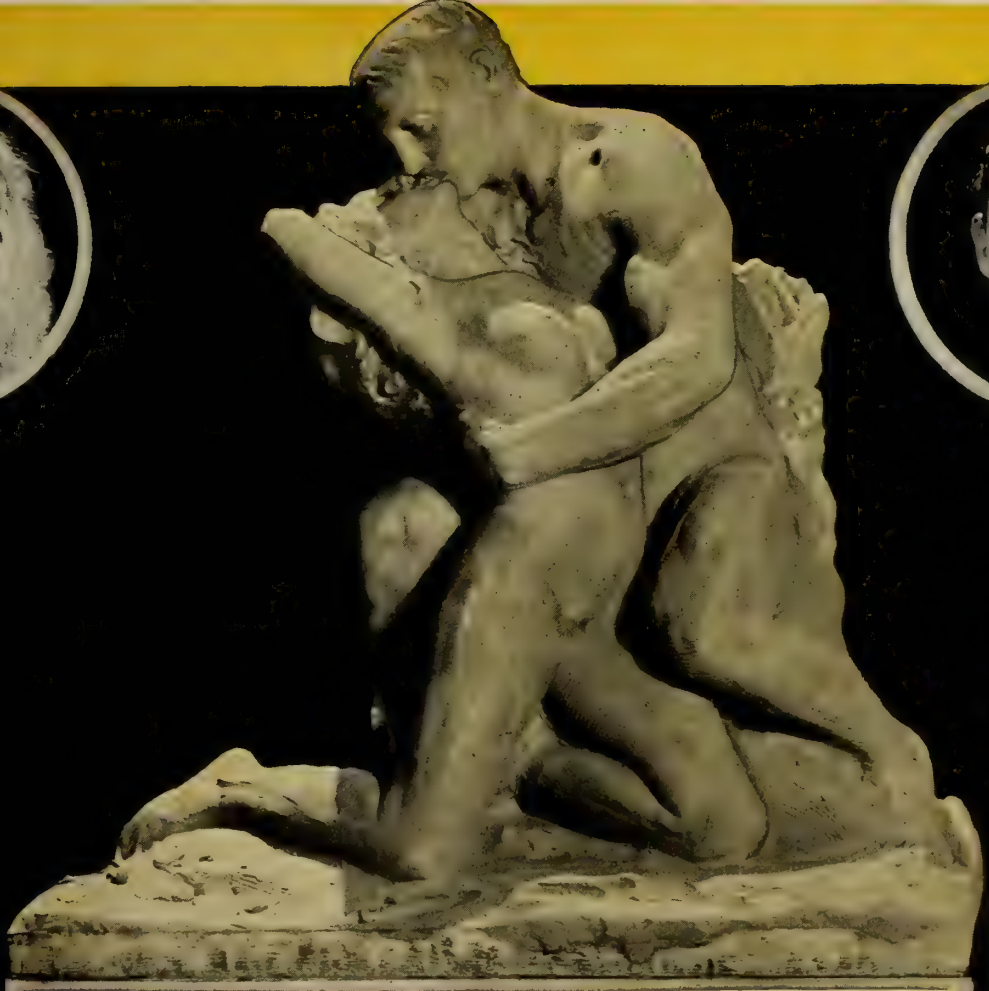
For it is the poster that does the ticket selling—and the cost of the poster, compared to the cost of the film, is relatively nothing! The exhibitor who rents a film without first assuring himself that RITCHEY posters are going to accompany it can be compared to the man who buys a mill after the stream that had turned its wheels had run permanently dry. The RITCHEY poster furnishes the selling power that is bound to result in satisfactory ticket sales.

Posters, compared to photo-plays, may seem of relatively minor importance—but little things are sometimes vastly important. A point is infinitely small—yet the point of a needle is its most important part—but it is no more necessary to that implement than a RITCHEY poster is necessary to a photo-play!

Ritchey

RITCHEY LITHO. CORP.

406-426 W. 31st STREET, NEW YORK TELEPHONE, CHELSEA 8388



ADOLPH ZUKOR *presents* A

George Fitzmaurice

PRODUCTION

"Idols of Clay"

WITH

MAE MURRAY *and* DAVID POWELL

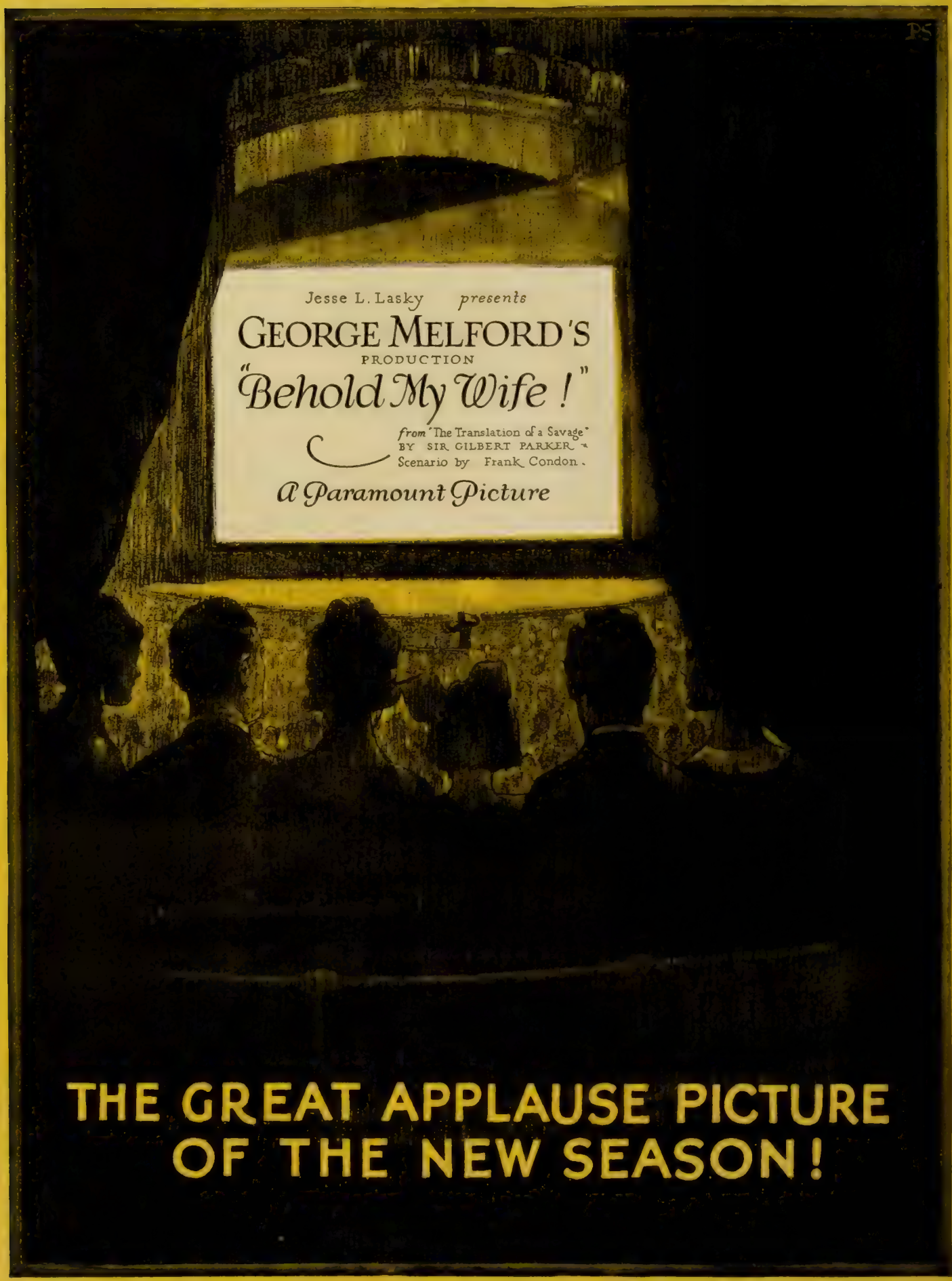
THEIR idols fallen, their hopes destroyed, what was left to them? Only youth—that triumphs even over despair—and love! And through love they worked out their souls' regeneration.

A colorful drama of a great city's lights and shadows, and of the languor of the South Seas.

By Ouida Bergere

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION


Jesse L. Lasky presents
GEORGE MELFORD'S
PRODUCTION
"Behold My Wife!"
from "The Translation of a Savage"
BY SIR GILBERT PARKER
Scenario by Frank Condon
A Paramount Picture
THE GREAT APPLAUSE PICTURE
OF THE NEW SEASON!

Only a whiff of heliotrope—yet it made her blanch with terror!

THERE never was a plot so unusual as this one—in which a girl's happiness is saved, a blackmailing woman doomed, and a father freed from prison—all by a whiff of heliotrope!

As "Humoresque" was the sublime portrayal of mother love, "Heliotrope" is the drama of a father's love of his daughter—and therefore great and appealing.

By Richard Washburn Child
Directed by George D. Baker

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice-Pres. CECIL B. DE MILLE, Gen. Mgr. NEW YORK

ARTCRAFT PICTURES

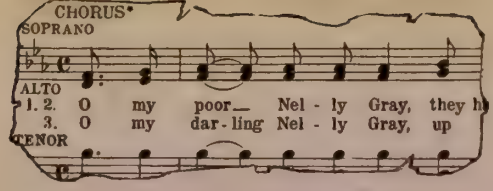
FAMOUS PLAYERS-LASKY CORPORATION presents

"Heliotrope"

Cosmopolitan Production

A Paramount Picture

from Heliotrope Harry



"WE'LL draw lots for her!" they shouted. Eight drunken men. And the girl who had played "Nelly Grey," and moved him as he had never been moved before.

"No! We'll fight for her!" And eight men crumpled beneath his thundering blows!

Then—mad and drunk and bleeding, he set out to get her!

What then? One of the tenderest love stories ever told, a story that will touch your heart like the strains of an old song.

Greater in thrills, in drama and in heart interest than any Hart picture before.

By WILLIAM S. HART
Adapted and directed by LAMBERT HILLYER
Photographed by JOE AUGUST, A.S.C.

A William S. Hart Production

FAMOUS PLAYERS-LASKY CORPORATION

William S. Hart

in

"THE TESTING BLOCK"

A Paramount Picture

"To Please One Woman"

An Epic of American Life

IT'S YOUR TOWN—wherever it is—that this story takes place in. Because it's a cross-section of American life presented powerfully and dramatically.

It will be a box-office winner because it reflects the life of the people so truthfully that they'll flock to see it.

A Drama of Life's Greatest Problem

MISS WEBER has taken for her theme the greatest problem of all history and has constructed a modern drama that moves with lightning speed from climax to climax.

Spectacular in setting and in presentation, every minute of it throbs with human appeal.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

A Lois Weber Production

JESSE L. LASKY
presents

THOMAS MEIGHAN

IN

WILLIAM DeMILLE'S

PRODUCTION

"Conrad in Quest of His Youth"

Based on the novel by
LEONARD MERRICK
· · Scenario by · ·
OLGA PRINTZLAU

A Paramount Picture

THOSE who are young and those who remember their youth will alike enjoy Conrad's amusing and pathetic and deeply human love story.

Conrad is humanity, and his quest is everyone's. That's why everybody loved the book, and they'll love the picture more.

Tom Meighan, the Good Luck Star, makes Conrad really live. It's a winner just as the book was.

FAMOUS PLAYERS-LASKY CORPORATION

An Announcement of Special Importance to Independent Exchangemen

PICTURES WHICH SPELL SUCCESS

FRANKLYN FARNUM IN "THE GALLOPING DEVIL"

FRANKLYN FARNUM IN "THE STRUGGLE"

FRANKLYN FARNUM IN "THE FIGHTING STRANGER"

FRANKLYN FARNUM IN
the greatest Western serial ever produced
"HUNGER OF THE BLOOD"

You need pictures that have power, punch and selling appeal—pictures that are full hundred per cent box office attractions—pictures that will bring you money and build up a following of satisfied and prosperous exhibitors.

You need pictures that will compare with the very best that are being offered to the exhibitors by the big organizations. You can get this kind of picture, and at a price which will assure you a substantial profit.

The Canyon Pictures Corporation is offering to the Independent Exchangemen SIX POWERFUL FIVE-REEL WESTERNS with Franklyn Farnum as the star. Each and every one is a new production and can be bought at prices which will astonish you. Four of them are ready, the others are now being produced in Los Angeles by Colonel William N. Selig.

Several of the very best exchanges in the country have closed for the entire series. Investigate this proposition and you will buy for your territory.

This week Mr. Jules Burnstein will start on a trip which will take him to every unsold exchange center. He will arrange to see you when he arrives in your territory. He will bring to you the best and most profitable proposition that has ever been made to you. Get in touch with our New York office and we will arrange a conference in advance for you with Mr. Burnstein. The Franklyn Farnum Features are selling rapidly—get in touch with us before your territory is sold to your competitor.

Canyon Pictures Corporation

130 West 46th Street, New York

Leading Exchanges Holding Franchises for the

FRANKLYN FARNUM FEATURES

Eastern Pennsylvania and Southern New Jersey
De Luxe Film Co., Philadelphia, Pa.

Iowa and Nebraska
Greater Productions Co., Des Moines, Iowa

Minnesota, North and South Dakota, Wisconsin
Walter A. Baier Film Co., Milwaukee, Wis.

Maryland, Delaware, Virginia, and District of Columbia
Exhibitors Film Exch., Washington, D. C.

Texas and Arkansas
Specialty Film Co., Dallas, Texas

Oklahoma
Tucker Bros. Amusement Co., Oklahoma City, Okla.

Georgia, Florida, Alabama, North and South Carolina and Tennessee
Enterprise Distributing Corporation, Atlanta, Ga.

Western Pennsylvania and West Virginia
Columbia Film Service, Pittsburgh, Pa.

Northern Illinois
D. M. Wandawalker, Jr. (Doll-Van Film Corp.), Chicago, Ill.

HERE ARE NINE PICTURES OF UNUSUAL MERIT

A Theatre Thought:
The public is beginning to understand something of the differences in rental prices for various grades of pictures; the day is at hand, therefore, when audiences will reject what they know is cheap.

DOUGLAS FAIRBANKS
in
"His Majesty The American"

D. W. GRIFFITH'S
"Broken Blossoms"

DOUGLAS FAIRBANKS
in
"When The Clouds Roll By"

MARY PICKFORD
in
"Pollyanna"

MACK SENNETT'S
Five Reel Special Comedy Sensation
"Down On The Farm"

DORIS KEANE
in
"Romance"

DOUGLAS FAIRBANKS
in
"The Mollycoddle"

MARY PICKFORD
in
"Suds"

D. W. GRIFFITH'S
New Picture
"The Love Flower"

Prints in the best of condition, intelligent, thoughtful service, and efficient exploitation help are offered on these releases at all of United Artists Corporation's

BRANCH OFFICES

Atlanta, Georgia 106-108 Walton Street
M. C. Coyne, Sales Manager.

Boston, Mass. 43 Winchester Street
Harry M. White, Sales Manager.

Chicago, Ill. 17 North Wabash Avenue
Cresson E. Smith, Sales Manager.

Cleveland, Ohio 2143 Prospect Avenue
R. K. Evans, Sales Manager.

Dallas, Texas 1900 Commerce Street
J. E. Luckett, Sales Manager.

Denver, Colo. 617 Ninteenth Street
T. Y. Henry, Sales Manager.

Detroit, Michigan 605 Joseph Mack Building
Herbert W. Traver, Sales Manager.

Kansas City, Mo. Film Exchange Building
17th & Main Streets
H. D. Buckley, Sales Manager.

Los Angeles, Calif. 643 So. Olive Street
Walter S. Rand, Sales Manager.

Minneapolis, Minn. 402 Film Exchange Building
Thos. J. MacEvoy, Sales Manager.

New York City 729 Seventh Avenue
Jack Von Tilzer, Sales Manager.

Philadelphia, Pa. 1319 Vine Street
C. U. Martin, Sales Manager.

Pittsburgh, Pa. 119 Ninth Street
Carlos E. Moore, Sales Manager.

San Francisco, Calif. 229-231 Golden Gate Avenue
Edw. B. Baron, Sales Manager.

Seattle, Wash. 1913 Third Avenue
Charles W. Harden, Sales Manager.

Washington, D. C. 801 Mather Building
George F. Lenehan, Sales Manager.

Toronto, Canada 13-15 Adelaide Street, W.
William Cranston, Sales Manager.

Winnipeg, Canada Room 219 Phoenix Building
H. M. Master, Sales Manager.

UNITED ARTISTS CORPORATION

MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D. W. GRIFFITH

HIRAM ABRAMS
PRESIDENT

Herbert Blache Adds Brilliant Direction to a Great Star in a Great Story.

THE picture rights to "THE NEW YORK IDEA" had been secured (you remember the phenomenal hit Mrs. Fiske made in this Langdon Mitchell play not so long ago).

ALICE BRADY had been chosen to head the cast, because of her splendid emotional fire and notable successes in similar roles;

THE distinguished supporting cast, with Lowell Sherman playing opposite the star, had been selected;—

REALART was searching for a director whose experience and ability would equip him for such a production as "THE NEW YORK IDEA."

THERE was a man of international reputation in motion pictures, famous for successes on both sides of the Atlantic, who had directed Nazimova in two of her greatest pictures, Ethel Barrymore, Olga Petrova, Viola Dana, Mary Miles Minter, Florence Reed, Frank Keenan.

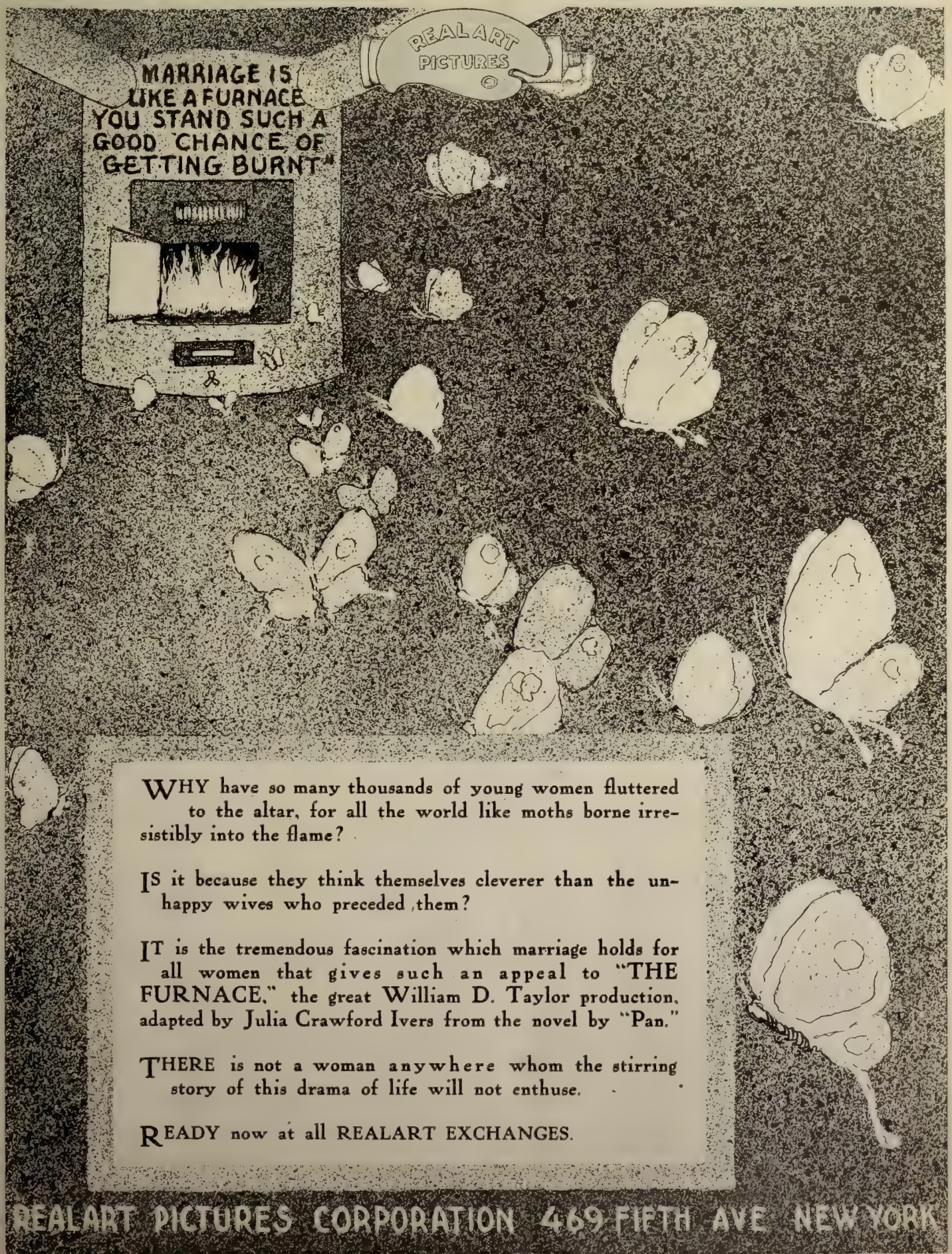
HIS name was HERBERT BLACHE.

AND so we have "THE NEW YORK IDEA," that swift-moving, laugh-provoking, thought-provoking, lavishly presented comedy of high-society divorce—another success in a successful career.

REALART PICTURES

BRILLIANT DIRECTION IS ONLY ONE OF THE QUALITIES WHICH DISTINGUISH REALART STAR FRANCHISE PRODUCTIONS.

REALART PICTURES CORPORATION
469 Fifth Avenue New York City



WHY have so many thousands of young women fluttered to the altar, for all the world like moths borne irresistibly into the flame?

IS it because they think themselves cleverer than the unhappy wives who preceded them?

IT is the tremendous fascination which marriage holds for all women that gives such an appeal to "THE FURNACE," the great William D. Taylor production, adapted by Julia Crawford Ivers from the novel by "Pan."

THERE is not a woman anywhere whom the stirring story of this drama of life will not enthuse.

READY now at all REALART EXCHANGES.

REALART PICTURES CORPORATION 469 FIFTH AVE NEW YORK

THE FACE AT

A William Fox Presentation

A powerful drama of life to-day in an American city

By MAX MARCIN

Author of "Cheating Cheaters" "Eyes of Youth" "The House of Glass" and other notable successes

Scenario by EDWARD SEDGWICK
Directed by RICHARD STANTON

A production that will set
The tongues of the world
wagging.
A picture of the moment,
lavishly produced and based on
a theme of overwhelming interest.

Off on our second annual lap!
FULL SPEED AHEAD!

Fox News

the youngster among news reels has outstripped its greybeard competitors in its first year of life. It is headed for the future with the stage all set to better, if possible, its own remarkable record.

Constructive plans for the coming year will maintain this

MIGHTIEST OF ALL

news service in the premier position during

1921~1922

GET ABOARD AND SPEED TO VICTORY

Trained cameramen in every part of the globe.

Prints of the highest quality from the world's greatest laboratory.

Twice a week

ALLAN DWAN *presents*

THE FORBIDDEN THING

By Mary Mears

Personally directed by Mr. Dwan

This is the story of a man and three women: The mother who bore him, the woman God made for him, and the creature who conquered his soul.

GEORGE LOANE TUCKER ~ MAURICE TOURNEUR ~ J. PARKER READ JR.
THOMAS H. INCE ~ MACK SENNETT ~ MARSHALL NEILAN ~ ALLAN DWAN

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

Samuel S. Hutchinson

Presents

THE BLUE

From the novel by David Anderson

AMERICAN FLYING "A" PICTURES

MOON

With an ALL STAR Cast Including

PELL TRENTON, ELINOR FIELD, HARRY NORTHRUP & HERBERT STANDING

Directed by George L. Cox

Out of the river it came—

—the famous Blue Moon — a pearl valued at more than $5,000.00.

How it brought death to its owner—what happened in the strange House of the Three Gables—the discovery and capture of "The Red Mask"—

—all these are but incidents in the stupendous drama that has been made from David Anderson's celebrated novel, "The Blue Moon."

For bookings on what is unquestionably one of the biggest box-office successes of the 1920-21 season see American Film Co. representatives at your nearest Pathe Exchange.

Produced by
AMERICAN FILM COMPANY INC.
Samuel S. Hutchinson Pres.

Distributed by
PATHE'

C.R. MACAULEY PHOTOPLAYS, Inc.
Presents

Bernard Durning
in
"SEEDS of VENGEANCE"

From the Novel
"THE SOWING OF ALDERSON CREE"
By Margaret Prescott

Directed by Ollie Sellers

An Engaging Story of "Plain Folks"
–who Think Straight and Shoot Straight
A Real Tonic for Any Theatre.

DISTRIBUTED BY SELECT

SELECT SP PICTURES

Something New!

An Entirely New Service—

No more trouble cueing pictures according to the various conflicting "cue sheets." No more sheet music to purchase—but a

COMPLETE MUSIC SCENARIO TO BE DELIVERED TO YOU WITH EVERY FEATURE

especially arranged by filmdom's foremost musical directors in book form—ready to play—especially adapted to each and every scene—for all instruments—whether it be a piano or organ only—or a ten-piece orchestra—perfectly synchronized to all speeds of projection.

COMPLETE MUSICAL SCORES FOR ALL FEATURES

furnished to you for a trifling rental fee. Scenarios delivered the same day you get your film. It makes no difference how many changes you make a week—whether it be one or fourteen. We supply them all.

Fill out the attached coupon and mail it to us for full particulars of this new service.

Synchronized Scenario Music Company

Lyon & Healy Bldg. Chicago, Ill.

COUPON

Synchronized Scenario Music Co.,
245 S. Wabash Ave., Chicago, Illinois

Please send full particulars about your new service to

Theatre .....Street .....

City .....State .....

Now Using .....Piano ..... Organ .....Piece Orchestra consisting of

.....

Booking .....changes per week. Seating Capacity .....

Musical Director .....

Music for Every Feature

OUR synchronized scores insure the exhibitor against such blunders as the playing of march music for a love scene or jazz as an accompaniment to footage registering grief or sorrow.

No more waste or needless overhead expense for perishable sheet music, which in many cases can be used only once.

No more worry over the problem of selecting the right music for any certain feature film.

BUT—

The best music possible to choose for every foot of any feature film. Remember, the best picture cannot succeed and give the fullest measure of entertainment to your patrons without a properly synchronized musical accompaniment.

Better music insures larger audiences and brings the same people back to see the same picture and hear the same music again.

SYNCHRONIZED SCENARIO MUSIC SERVICE brings right into your theatre and places at your personal service the talents and genius of such nationally known musical celebrities and scenario score writers as

CARL EDOUARDE

Nine years famous band and orchestra leader, director of music, STRAND THEATRE, New York City, and still there.

JAMES C. BRADFORD

For seven years director of music, BROADWAY THEATRE, New York City. Formerly writer of musical synopses for FAMOUS PLAYERS and now doing similar work for the FIRST NATIONAL Exhibitors Circuit.

C. J. BREIL

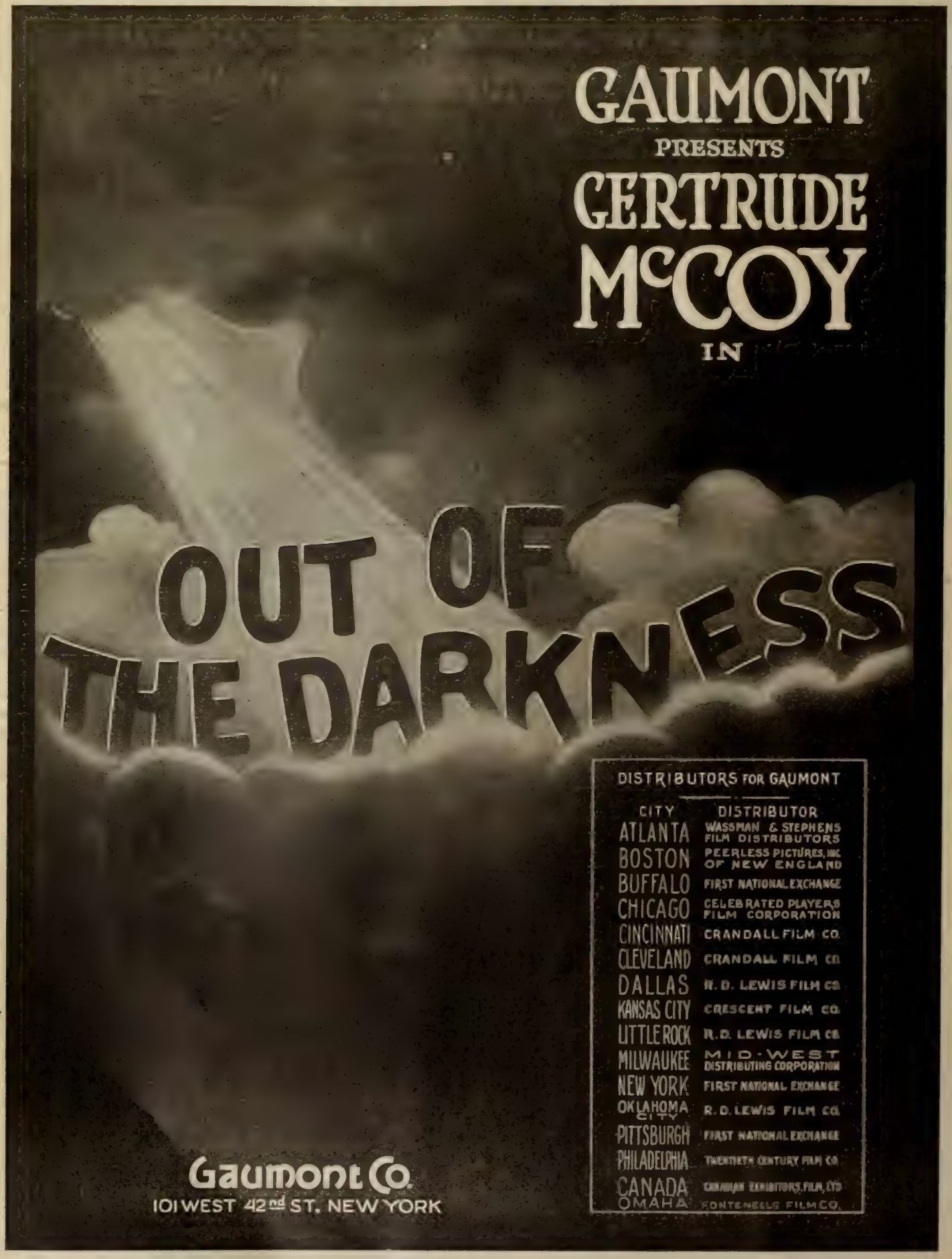
Composer of the music score of "THE BIRTH OF A NATION."

These men are Directors on our Professional Staff and will personally supervise all music issued by SYNCHRONIZED SCENARIO MUSIC SERVICE.

Get the details. Use the Coupon on the Opposite Page.

STATE RIGHTS

To those interested in State Rights, we are prepared to offer a very attractive proposition. Write for complete details.


GAUMONT
PRESENTS
GERTRUDE
McCOY
IN
OUT OF
THE DARKNESS
DISTRIBUTORS FOR GAUMONT
CITY
DISTRIBUTOR
ATLANTA
WASSMAN & STEPHENS FILM DISTRIBUTORS
BOSTON
PEERLESS PICTURES, INC OF NEW ENGLAND
BUFFALO
FIRST NATIONAL EXCHANGE
CHICAGO
CELEBRATED PLAYERS FILM CORPORATION
CINCINNATI
CRANDALL FILM CO.
CLEVELAND
CRANDALL FILM CO.
DALLAS
R. D. LEWIS FILM CO.
KANSAS CITY
CRESCENT FILM CO.
LITTLE ROCK
R. D. LEWIS FILM CO.
MILWAUKEE
MID-WEST DISTRIBUTING CORPORATION
NEW YORK
FIRST NATIONAL EXCHANGE
OKLAHOMA CITY
R. D. LEWIS FILM CO.
PITTSBURGH
FIRST NATIONAL EXCHANGE
PHILADELPHIA
TWENTIETH CENTURY FILM CO.
CANADA
CANADIAN EXHIBITORS FILM, LTD.
OMAHA
FONTENELLE FILM CO.
Gaumont Co.
101 WEST 42nd ST. NEW YORK

ROBERTSON-COLE

SUPER-SPECIAL

"813"

AN ARSENE LUPIN STORY

WITH ▾ ▾ ▾

WEDGWOOD NOWELL

From Maurice Le Blanc's most thrilling mystery Novel

R-C PICTURES

ROBERTSON-COLE
SUPER-SPECIAL

"813"

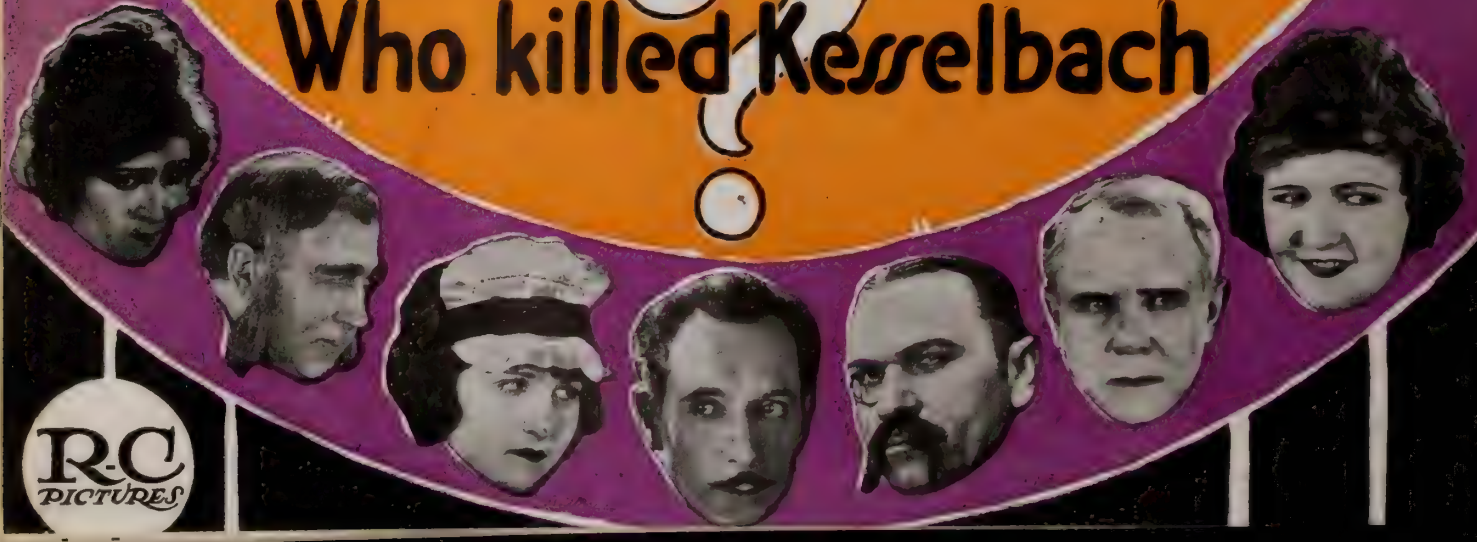
An Arsene Lupin Story

Mystery-such as grips like steel and holds onlookers spellbound-enacted by a cast of unsurpassed excellence . . . .

Is a sure fire winner! Such a mystery story is "813"

FROM THE NOVEL OF MAURICE LE BLANC
FEATURING WEDGWOOD NOWELL . .

Who killed Kesselbach ?



R-C PICTURES

EXHIBITORS

YOU CAN GET

FRITZI RIDGEWAY

"The Girl with a Thousand Personalities"

In the first of her Twenty-four Two-Reel

WESTERN RELEASES

At the

Following Exchanges—NOW

SAM GRAND
Federated Film Exchange, Boston, Mass.

FRANK ZAMBRENO
Unity Photoplay Co., Chicago, Ill.
Unity Photoplay Co., Indianapolis, Ind.

BEN AMSTERDAM
Masterpiece Film Attractions, Philadelphia, Pa.

LOUIS PELLERIM
R. D. Lewis Film Co., Dallas, Texas
R. D. Lewis Film Co., Oklahoma City, Okla.
R. D. Lewis Film Co., Little Rock, Ark.

EUGENE PEARCE
Pearce Films, Inc., New Orleans, La.
Pearce Films, Inc., Atlanta, Ga.

JACK ELLIOT
Elliot Film Corp., Minneapolis, Minn.

FRED B. WARREN
Standard Film Corp., St. Louis, Mo.
Standard Film Corp., Kansas City, Mo.

W. S. BOWEN
Seattle Film Exchange, Seattle, Wash.

F. S. NIGGEL
Apex Pictures Corp., Pittsburgh, Pa.

I. F. SEIFERT
Independent Master Films, Detroit, Mich.

E. H. EMMICK
Peerless Film Service, San Francisco, Calif.
Peerless Film Service, Los Angeles, Calif.

RALPH WETTSTEIN
Midwest Distributing Co., Milwaukee, Wis.

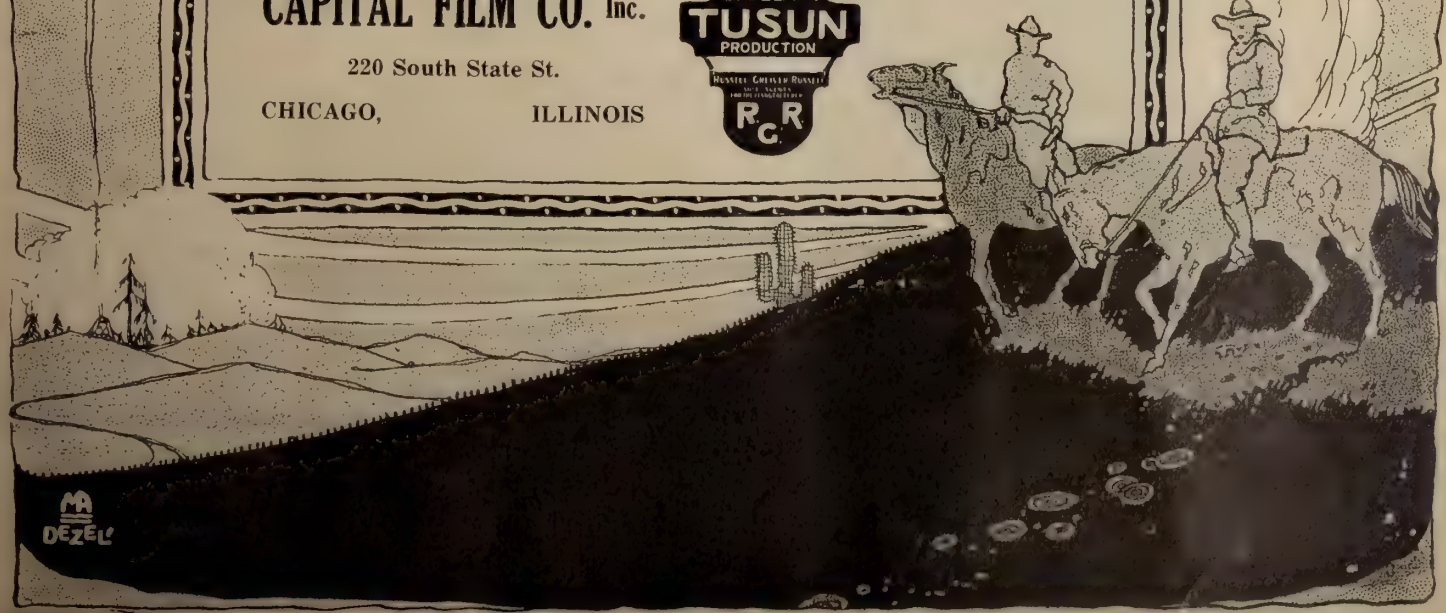
If your exchange is not listed here, write us direct

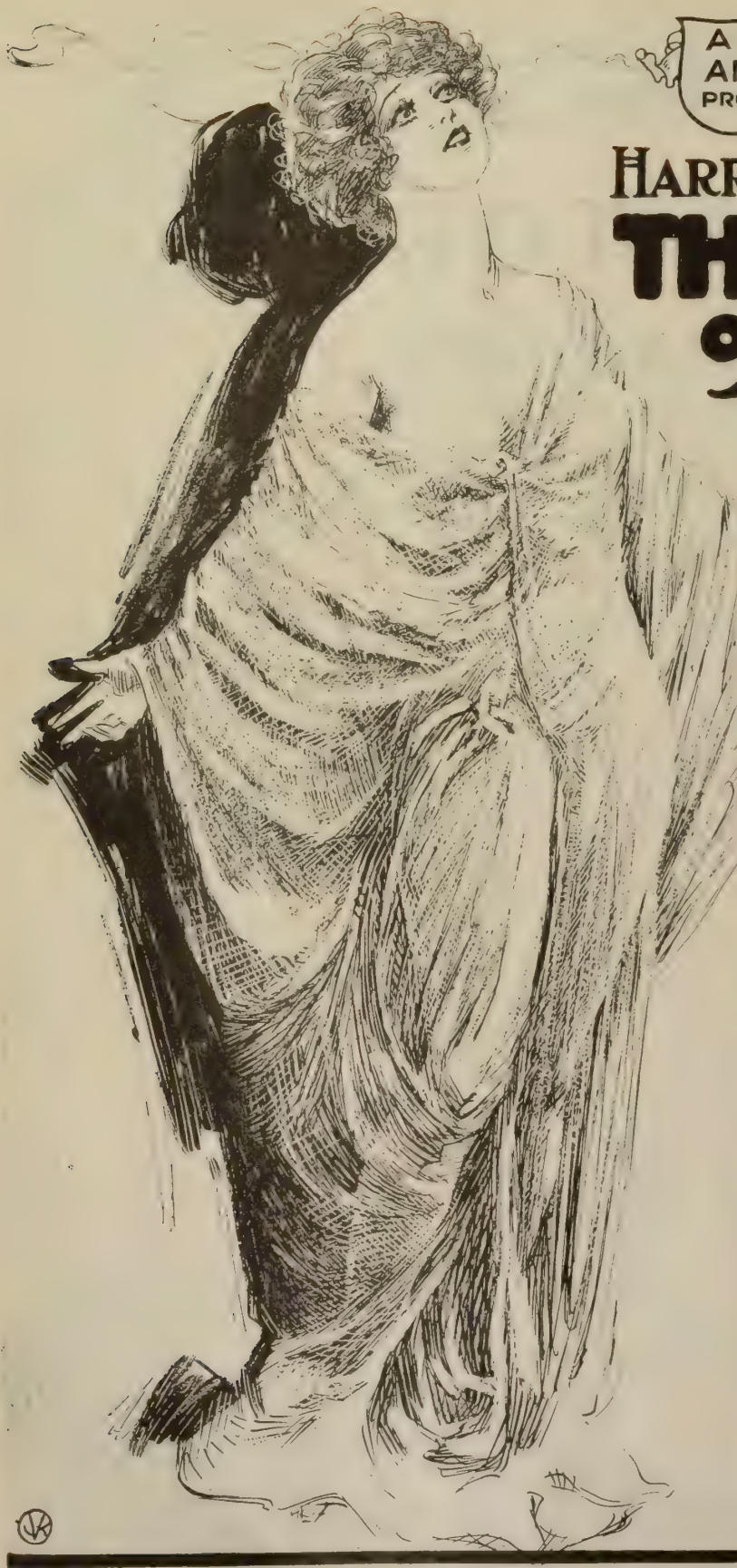
CAPITAL FILM CO. Inc.

220 South State St.

CHICAGO, ILLINOIS

DOUBLEDAY PRODUCTION COMPANY
TUSUN PRODUCTION
RUSSELL GREYBEAR RUSSELL
R. G. R.





ALLIED ARTISTS PRODUCTION

HARRY RAVER *offers*

THE VIRGIN of PARIS

From the Famous Novel "SOPHIA"
by
ANTHONY HOPE
Author of
PRISONER of ZENDA

Directed by
GERARD FONTAINE

A frank expose of the inner secrets of a Royal Court wherein the intrigues complots and treachery of a Kingdom are laid bare

SIGNALIZING
THE AMERICAN APPEARANCE
of DIANA KARENI
FAMOUS POLISH STAR
DIRECT FROM
THE IMPERIAL THEATRE
WARSAW
SUPPORTED BY A
CAST OF 5000
INCLUDING

Walter Gordon
Philip Ashley
Marjorie Strickland
Marie Paton
Clara Denvil
Lewis J. Mortimer
J. R. Phelps
Florence Temple
William Creswick

FOR PARTICULARS ADDRESS
HARRY RAVER INC.
1400 Broadway N.Y.C.

LET THERE BE LIGHT

Attention Directors

This new Portable Unit, capable of generating current to give over two and one-half million candlepower, is at your disposal.

Performance

For more than two weeks this Unit operated continuously from sunset to sunrise, generating light for scenes in Vitagraph's "Dead Men Tell No Tales."

Further Information Cheerfully Given

ANDREW KENNEDY

1569 EAST 12TH STREET
BROOKLYN, N. Y.

Phone: Midwood 5615

JAMES OLIVER CURWOOD'S TRIUMPH - AN ALLURING

GEORGE DAVIS
PRESENTS
JAMES OLIVER CURWOOD'S
"ISOBEL"
OR "THE TRAIL'S END"
ADAPTED FROM HIS GREAT NOVEL
FEATURING
HOUSE PETERS
AND A NOTABLE CAST, INCLUDING
JANE NOVAK
DIRECTED BY EDWIN CAREWE
THE GREATEST BOX OFFICE ATTRACTION EVER OFFERED THE STATE RIGHTS BUYER
TOMORROW MAY BE TOO LATE
WIRE
RESERVATION FOR YOUR TERRITORY
TO-DAY
GEORGE DAVIS OR JOE BRANDT
ROOM 200 1600 B'WAY
NEW YORK CITY

LOVE STORY OF THE GREAT NORTH-WEST

Hello!

HERE I AM

IN FIVE REEL WESTERN SUPER-FEATURES

"Texas" Guinan

PRESENTED BY VICTOR KREMER

Book this great picture NOW through your nearest PIONEER EXCHANGE

The FANARK Corporation *presents*

The Crimson Cross

Released by

PIONEER FILM CORPORATION

A·E·LEFCOURT, *President*

126 West 46th Street, New York

The Fanark Corporation

Truly a great story·A photoplay with a message·

Story and scenario by
N·BREWSTER MORSE
Directed by GEORGE EVERETT
With an All Star Cast

Every man, woman and child in America will want to see it

The HALL ROOM BOYS COMEDIES

COMEDIES THAT HAVE PLEASED IN THE PAST AND WON A FOLLOWING BUT NOW BIGGER AND BETTER IN LAUGHS CAST DIRECTION PRODUCTION 'N' EVERYTHING

PERCY and FERDIE

ARE FUNNIER THAN EVER

IN THEIR **NEW SERIES** NOW READY

TWENTY-SIX TWO REEL HOWLING SUCCESSES

NEW ADDITIONS TO THE CAST

Polly Moran, Sid Smith, Max Asher, Lillian Hackett and a Flock of Beautiful Girls

Get These Booked Up Now Before Someone Beats You to Them

If You Can't Get Them from Your Exchange

WRITE DIRECT TO

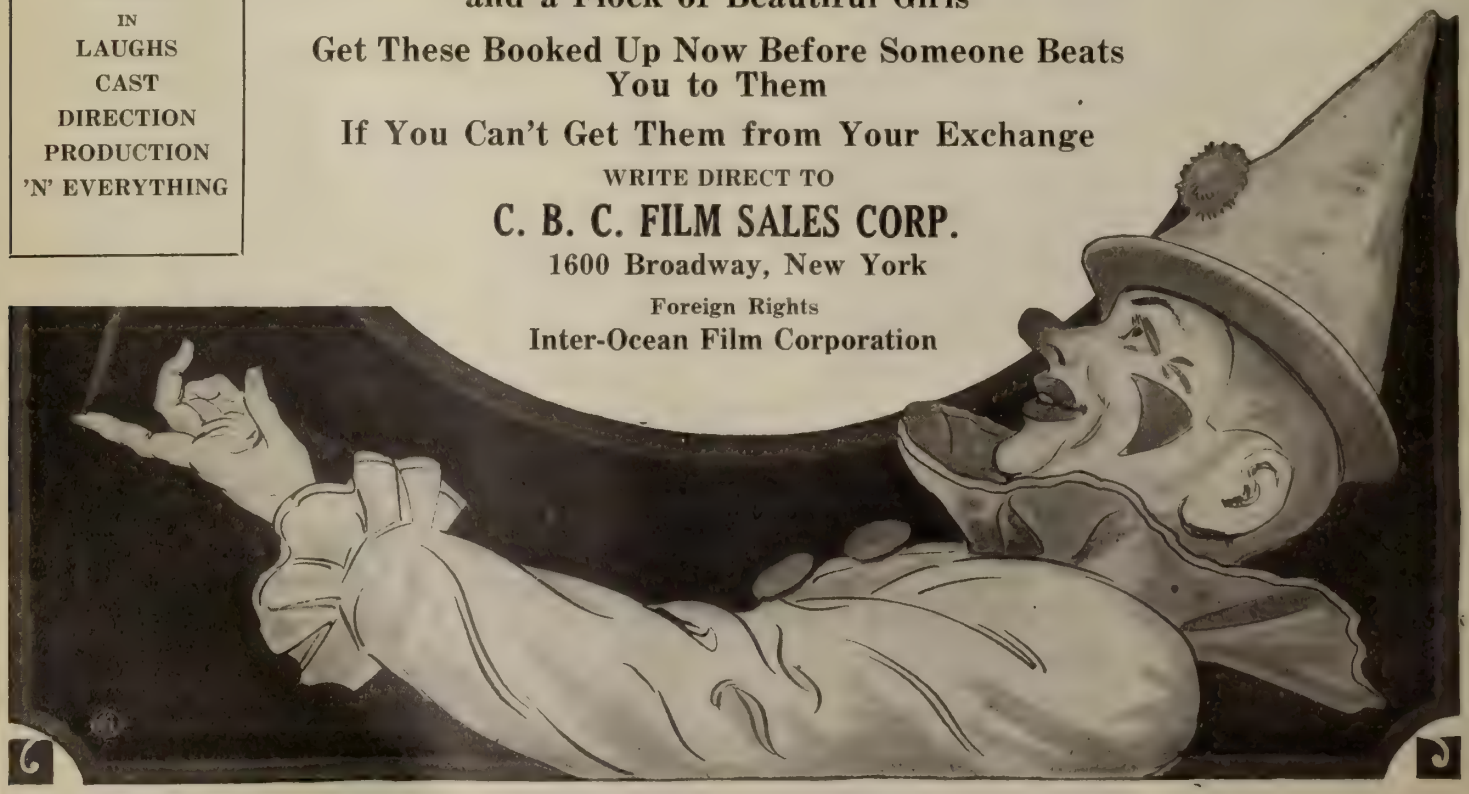
C. B. C. FILM SALES CORP.

1600 Broadway, New York

Foreign Rights

Inter-Ocean Film Corporation

STORIES FOUNDED ON THE FAMOUS CARTOONS OF H. A. MacGILL PUBLISHED DAILY IN LEADING NEWSPAPERS FROM COAST TO COAST



URBAN
POPULAR
CLASSICS

KINETO
COMPANY
of
AMERICA
INC.

CLASSICS IN SHORT FEATURES

CHARLES URBAN'S MOVIE CHATS

Only one reel. But their value is in quality, not length.

Of limitless appeal. Because they reach into all of nature's pictorial storehouse.

Science, art, travel — the humor and the serious—everything from every nation.

Really everything!

They *top* a program—they make a program in themselves.

Exhibitors who are building *now* for the *future* are booking

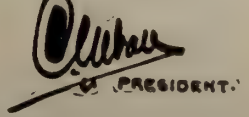
Charles Urban's Movie Chats

Released through States Rights Exchanges
Some Territory Still Available

KINETO COMPANY OF AMERICA

INCORPORATED

71 W. Twenty-Third St. — New York City

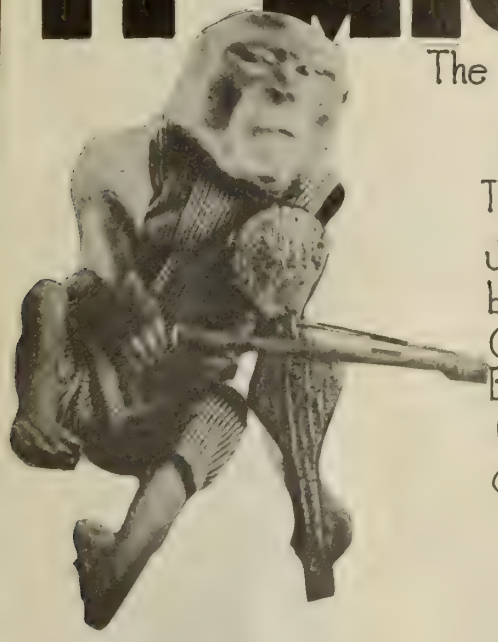


URBAN
POPULAR
CLASSICS

KINETO
COMPANY
of
AMERICA
INC.

J. SHENFIELD and BERT ENNIS present
the thrillodramatic comedy sensation

"IT MIGHT HAPPEN

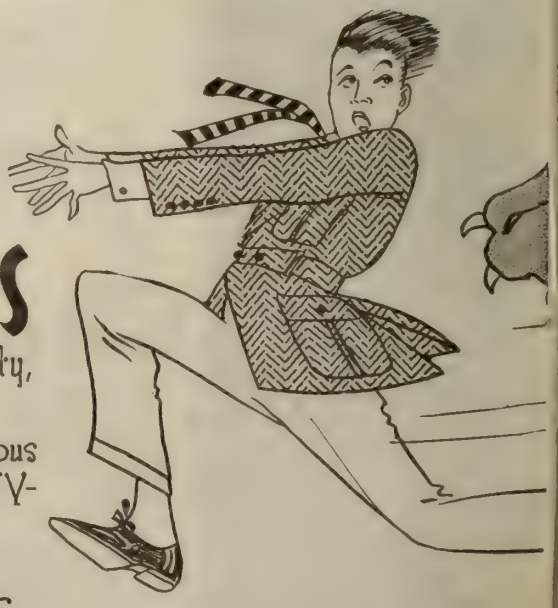


The most unusual screen comedy production
ever made, in Five Parts

with

The following tremendous box office qualities:-

JIMMIE, the famous TARZAN LION, a bevy of beauteous BATHING GIRLS, a MONKEY ORCHESTRA that plays real JAZZ.
ETHELDA M. BLEIBTRY, Champion OLYMPIC SWIMMER
and
Smiling BILLY MASON
In a delightful mixup of laughs, suspense, thrills and hair raising action



STATE RIGHT BUYERS

This PRODUCTION because of it's novelty, it's wonderful ANIMAL COMEDIANS, it's LAUGHS and THRILLS, will rival the famous "MICKEY" in BOX OFFICE POPULARITY- "IT MIGHT HAPPEN TO YOU" will be as welcome to the EXHIBITOR and AUDIENCE as the FLOWERS in SPRING

WRITE, WIRE, PHONE S-E ENTERPRISES

"TO YOU"

S&E ENTERPRISES

"IT MIGHT HAPPEN TO YOU" will make audiences roar with laughter

Written and directed by
AL SANTELL
Animals trained by
WALTER BECKWITH
Produced by ARTCLASS PICTURES CORP.

SUITE 907, 1476 BROADWAY N.Y. CITY — PHONE BRYANT 5730

J. Parker Read Jr.

Presents

HOBART BOSWORTH

in

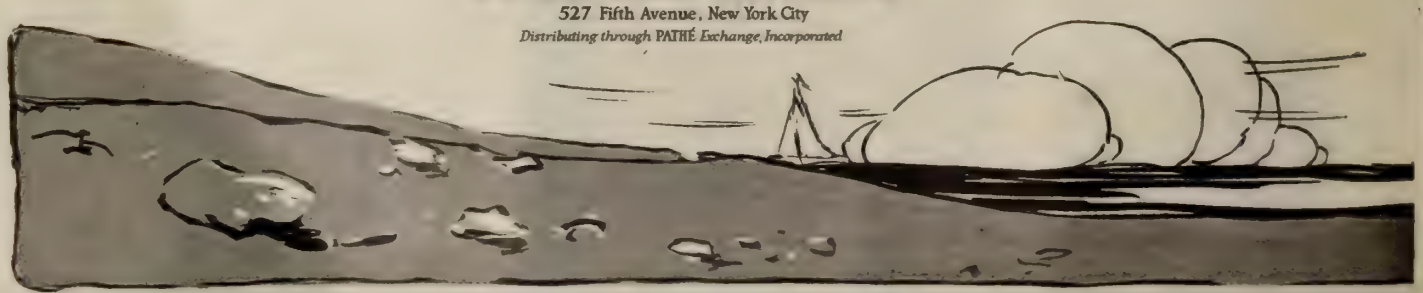
THE BRUTE MASTER

from the Story by Mrs. Jack London

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PATHÉ Exchange, Incorporated



Hobart Bosworth Out-does His Former Triumphs!

In a Virile, Red-blooded Role He Will Thrill and Delight Your Audiences.

A half-tamed savage of a man, dominating, through sheer brute strength, as wild a crew of ruffians as ever sailed the seas, carries, as an unwilling passenger, a delicate, beautiful, gently-bred girl.

He covets her. As he has never before desired anything in his lawless life, he desires this flower of womanhood.

Together with the crew, they find refuge, following a fire at sea, upon a tropic isle.

But the end is vastly different than you might imagine!

Hobart Bosworth, in the central role, paints a picture as realistic as it is compelling and Anna Q. Nilsson as the girl was never more vividly beautiful.

As Strong a First-Run Attraction as Has Ever Been Produced

All the "Big Fellows" Have Rushed to Book It—They Know a Money-Maker When They See One!

One of the peculiarities of the Motion Picture Industry is this: Long before a really "big" picture is completed, — even before the last scenes have been "shot", — exhibitors in every corner of the United States know all about it. It's a sort of "Underground Wireless."

"Down Home" was "sold" long before it was released. Showmen everywhere know that it is almost impossible for Irvin V. Willat — he made "Behind the Door" and "Below the Surface," as well as dozens of others — to turn out anything but a worth-while picture.

"Down Home" is a distinct advance over anything Mr. Willat has done before.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated

No Business Can Grow Without Giving!

The Growth of the Edward Small Enterprises

has not been accidental. They have **GIVEN** invaluable **SERVICE** and **JUDGMENT** in meeting the **PRODUCING MANAGER'S** wants. Steadily for the past several years EDWARD SMALL has been building on a solid foundation of service rendered, keeping pace with the requirements of his clientele. Consequently his growth has been sound and normal and his position in the motion picture and theatrical world

Has Been Established on the Basis of Achievement

COURTESY, CO-OPERATION AND VISION controlled and directed by knowledge born of long experience, have enabled the EDWARD SMALL ENTERPRISES to become increasingly valuable to the MOTION PICTURE PRODUCER, the MOTION PICTURE STAR and DIRECTOR and the DRAMATIC STAGE in general upon whose patronage its growth depends.

EDWARD SMALL
ENTERPRISES

LOS ANGELES — **NEW YORK** — LONDON

EDWARD SMALL
PERSONAL REPRESENTATIVE OF MOTION PICTURE STARS AND DIRECTORS

Edward Small-Jenie Jacobs, Inc.
PERSONAL REPRESENTATIVES OF DRAMATIC, CONCERT AND MUSICAL COMEDY STARS

Edward Small Play Co., Inc.
PLAYS BOUGHT SOLD AND LEASED FOR LEGITIMATE PRODUCTION AND MOTION PICTURE REPRODUCTION

1493 Broadway, New York City

Phone: Bryant 2389-2390-2391

EXHIBITORS ARE ALL "CHEATERS!"

The above assertion was made to me by one of the prominent Executives of one of "The Leading Producers and Distributors" of the industry, he furthermore went on to state:

"Kelly you're crazy, your free **Distribution Plan** will cost you over a Million Dollars, and even if you have the greatest Production in the world, every exhibitor whom you serve on will "Quit you Cold" when the FIVE WEEKS' FREE SERVICE is over, they are all crooked and simply desire to take advantage of you and then laugh at you. We have over a Million Dollars up on deposits and if it were not for these deposit moneys we would be broke. Unless you DEMAND advance deposits, you'll never get over, as the exhibitors won't pay their honest debts unless you MAKE THEM by demanding payments in advance."

My Friends, the Exhibitors of the United States
WE BELIEVE YOU ARE SQUARE

You can imagine a statement of this kind coming from a man who has been depending upon the exhibitor, for many years, for his livelihood and why, can you also realize that you have been paying your good money out for many years to men who honestly believe that you are NOT HONEST, do you realize that you have been **financing** and **supporting** these men with Advance Deposits. It is a crime to think that our great Industry, one of the largest in existence, whose Government Report last year showed an income of nearly EIGHT HUNDRED MILLION DOLLARS should be governed and presided over by men who refuse to have faith in **their customers.**

However

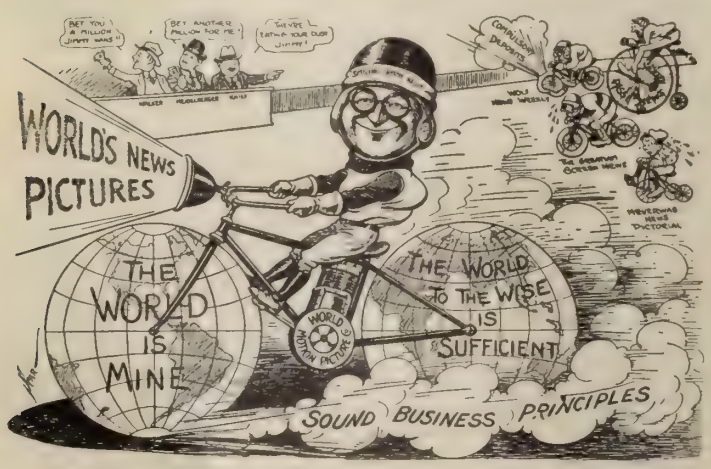
BETTER TIMES ARE COMING AND WE'LL HELP YOU STAMP OUT THESE "HARD SHELLS" of the "Old School" who do not believe in your integrity, providing you will support us. (Not Financially—we have $6,000,000.00 to lose in order to prove you are HONEST MEN, and are willing to pay your debts for PICTURES YOU USE). But you must support us Morally. **Write us to-day** and we'll tell you how you can do this.

Real Stars in Our Productions

We are going to make REAL PICTURES with STARS that will appeal to your patrons. We invite suggestions; we are human beings and believe in the old adage of **"Live and Let Live."** The working force of this company have had years of experience in knowing what the public wants, not only the public of N. Y. City but the folks who live in Winchester, Idaho; Abeline, Texas, and Monroe, La. We have lived many years in "The Sticks," we have owned our own shows in towns from 5,000 to 75,000 people, therefore WE KNOW JUST WHAT WE ARE DOING!!!!!

An Apology to the Exhibitors by "Smiling Jimmy" Kelly

A slight apology is due to each and every one of our FOUR THOUSAND EXHIBITOR SUBSCRIBERS who have applied for and accepted our "FIVE WEEKS' FREE SERVICE DEMONSTRATION" regarding the time for our initial release, and my only excuse which is a good one is that we DO NOT INTEND TO RELEASE ANYTHING until we are dead sure that it is ONE HUNDRED PER CENT PERFECT, therefore, when we do announce to you, fourteen days in advance of our first release, you will know that you are going to have something that will "Open your Eyes." Also we have signed up four new stars and are hard at work on our comedy releases. We will do our best to start releasing by December 1st. However, no promise until we are positive.



Last Day of Awarding Free Service
November 25th, 1920

There is still a chance for reputable exhibitors to take the opportunity of securing our FIVE WEEKS' FREE SERVICE DISTRIBUTION. Drop us a line at once with name of your city and theatre, and we will send you full details. No hitch, no strings attached. Simply using genuine business ethics upon a bona fide and legitimate proposition.

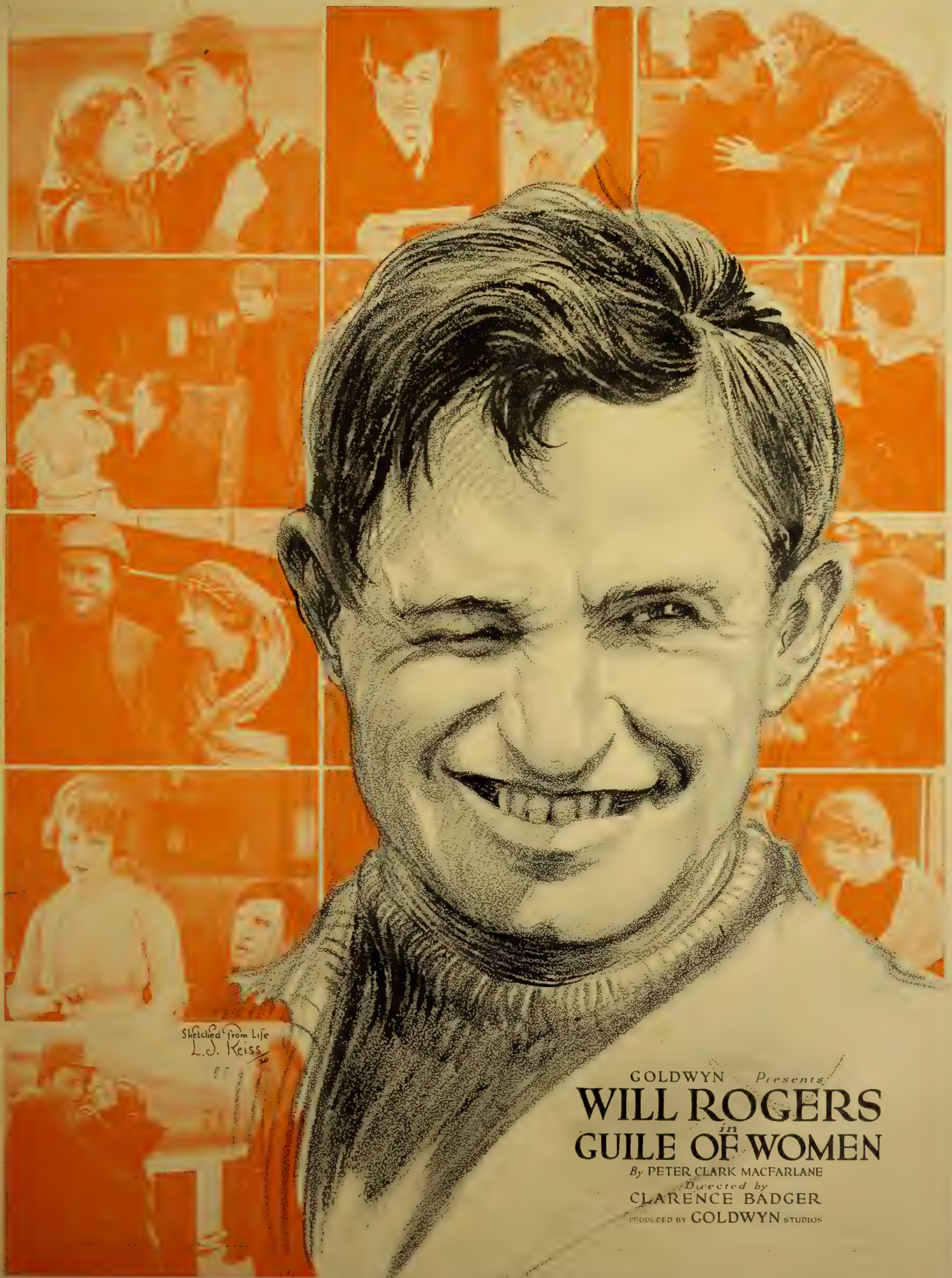
We have 4,000 exhibitors,

we want 5,000.

WORLD MOTION PICTURE CORPORATION

JAMES B. KELLY, Mgr. Director Sales and Distribution

500 FIFTH AVENUE, NEW YORK CITY



GOLDWYN *Presents*

WILL ROGERS
in
GUILE OF WOMEN

By PETER CLARK MACFARLANE

Directed by
CLARENCE BADGER

PRODUCED BY GOLDWYN STUDIOS

"Was this silk-stocking heiress the simple servant girl Yal had loved back in Helsingfors? Oh woman, woman!

"Will Rogers, as the big-hearted Swede sailor, registers another of his remarkable characterizations in a picture that has wit, pathos action and the sort of comedy that will keep your audiences in an ecstasy.

"Ay ban surprised! Can this be my Hulda?"

GOLDWYN *Presents*

WILL ROGERS *in* GUILE OF WOMEN

By PETER CLARK MACFARLANE

Directed by

CLARENCE BADGER

PRODUCED BY GOLDWYN STUDIOS

"Ay come back to you soon"

Linked at last!

Hulda explains everything

WILLIAM A. BRADY

Announces the completion
of his new production

Life

Written by THOMPSON BUCHANAN and
WILLIAM A. BRADY

Directed by TRAVERS VALE

Adapted from the celebrated stage success of that name,
which ran a year at the Manhattan Opera House.

It's about New York
A stirring story of Love, Romance, Crime
and Adventure
and
Not founded on the
infernal, eternal triangle.

For particulars
apply
WILLIAM A. BRADY
The Playhouse
New York City

John Arnold, Washington Theatre, Sherman, Tex.

"We have run every picture First National has ever made and made good on them. That's the reason why I wanted the franchise." AND THAT'S A REASON WHY

There'll be a Franchise everywhere

"Keeps Crowds at the New York

Carter DeHaven Productions

present

Mr. and Mrs.
Carter De Haven

in

"Twin Beds"

From the play by Margaret Mayo and Salisbury Field

The Comedy Classic of the Year

Directed by Lloyd Ingraham

FIRST NATIONAL PICTURES

A First National Attraction

Foreign Representative, David P. Howells, Inc.
729 Seventh Ave., New York City

F. J. McWilliams, Grand Theatre, Madison, Wis.

"Your productions hold the house records for gross receipts as well as for the greatest net profits. It is a pleasure to endorse your service in every department. I consider the franchise the greatest single asset I could possibly obtain to insure a profitable business for the future." *THAT'S THE REASON WHY*

There'll be a Franchise everywhere

Strand Rolling in Laughter"

New York Telegram

What the Critics Say:

LAUGH A MINUTE

"With 'Twin Beds,' that rollicking laugh-a-minute comedy, as the chief merry maker, the bill at the Strand is a corker and bound to please the most fastidious. This hilarious stage farce is even better on the screen. Carter DeHaven keeps the audience rolling in laughter, and his petite wife shares the fun-making honors with him." —*New York Telegram*

AMUSE THEIR AUDIENCES

"Mr. and Mrs. Carter DeHaven fox-trot gayly through 'Twin Beds' and prove they can amuse their audience through five reels as easily as they do in two." —*New York Globe*

FARCE PAR EXCELLENCE

" 'Twin Beds' is the bedroom farce par excellence. The amusing business of the original has been kept and evokes laughs." —*New York Post*

A MERRY-GO-ROUND

"Mr. and Mrs. Carter DeHaven's 'Twin Beds' is a merry-go-round. DeHaven fosters chuckles and his wife is equally irresistible." —*New York Sun*

FIT ROLES TO PERFECTION

"Mr. and Mrs. DeHaven fit their roles in 'Twin Beds' to perfection." —*New York Mail*

EXTREMELY AMUSING

" 'Twin Beds' is an extremely amusing comedy. Carter DeHaven plays with facile impudence."—*New York Tribune*

KEEPS THE EYES SPARKLING

" 'Twin Beds' keeps the eyes sparkling. Carter DeHaven is amusingly explosive and Mrs. DeHaven is agreeably coy and capricious. This comic production, the most pretentious the DeHavens have undertaken and more elaborate than the stage farce, moves at a furious gait that justifies the furious way the comedian spent money on it." —*New York Herald*

AN AMUSING FEATURE

" 'Twin Beds' is an amusing feature film."

—*New York World*

HAS SPEED AND SWING

" 'Twin Beds' is spry amusement. It has both speed and swing. Mr. DeHaven plants his comedy points securely. Nothing misses fire. The substitutes also bring forth the laughs."

—*New York Telegraph*

T. C. Weber, C. & M. Amusement Co., Marietta, Ohio—

"I am fully convinced that your franchise proposition is on the right road to the exhibitor's welfare. I want to further express my confidence in the First National, and we are going into this to make it a big success." THAT'S THE REASON WHY

There'll be a Franchise everywhere

Mad with the thrill of her lips, he flung himself beside the pool, where the vision of beauty filled him with desire. But there came the taunting voice of the dead man: "You are no better than I. You would despoil innocence even as I, whom you slew."—Whitman Bennett's presentation of his personally supervised production, Lionel Barrymore in "The Devil's Garden," an adaptation of W. B. Maxwell's novel directed by Kenneth Webb—a First National Attraction.

MOVING PICTURE
World

ARTHUR JAMES
Editor-in-Chief

NOVEMBER 13
1 9 2 0

Concerning a Name

MOVING PICTURE WORLD is not a trade paper because the moving picture business is not a trade. No representative publication, which serves as a medium for the exchange of ideas, for the dissemination of news, for the setting forth of policies, selling plan systems and other facts, and for the detailing of information about moving pictures, can possibly be called a trade paper. The word trade paper has been used for want of a better term. It is no way descriptive, it doesn't tell our story and it doesn't define us or our art.

A wise man once said that at the beginning of an argument it is essential to define your terms. This process in many instances eliminates all argument because many men think alike except they think in different terms. Their understanding of phrases differs to such a degree that they believe the other man is working and believing at cross purposes with them.

For the Fifth industry in the United States and the greatest force and influence in the world today the diminutive term "movie" has been borne sufficiently long until now it is unavoidable. To call Griffith's "Birth of a Nation" a movie, to call Fox's "Over the Hill" a movie, to call Tucker's "Miracle Man" a movie, to call Neilan's "River's End" a movie illustrates how little the word describes the art of the Fifth Estate.

But there is yet time to properly describe a publication devoted to the betterment of moving pictures, dedicated to the exchange of information and to the giving of service, a medium of expression for the greatest medium of expression, a news gazetteer which is essential to all concerned in moving pictures if they are to properly go forward with their activities. Therefore, it is pleasant to record the farsightedness of the founder of Moving Picture World when he selected the only really descriptive name for a publication wholly devoted to the screen.

In our columns the world of moving pictures passes in review. The tremendously interesting procession includes the news, the suggestions for advancement, the setting forth of ideas and ideals, the best comment by trained men and all that goes to make up the mighty moving force only partially harnessed for the entertainment and for the advancement of mankind.

If we bore another name we might pound upon the solid ivory until a new word resulted, but as ours is fully descriptive we can only describe ourselves as an institution and borrow a phrase from a kind friend who has studied the field and admit ourselves to be the oldest and the newest in moving pictures.

Arthur James

California Exhibitors Meet Marcus Loew

MARCUS LOEW, of Loew's, Inc., arrived at San Francisco recently to confer with his local representatives, Ackerman & Harris, and inspect his present holdings in this territory, together with houses in course of construction. After looking over the Casino and Hippodrome theatres he was taken to the site of the State theatre where work is in full blast, and to the site of the Union Square where construction will start within a few weeks. He also visited the house at Oakland, which is nearing construction, and the Hippodrome at San Jose.

On October 27 the Metro Pictures Corporation, through its local manager, Fred W. Voigt, arranged a delightful luncheon in his honor which was held in Tait's famous Pavo Real and which was attended by more than 150 representative exhibitors and film exchange men.

C. C. Griffin Talks

Eugene H. Roth of the California Theatre was toastmaster and welcomed the visitor to San Francisco in his usual apt style. He then called upon C. C. Griffin, vice-president of the Motion Picture Theatre Owners of America and the representative of this organization in California.

Mr. Griffin outlined some of the remarkable work of this body, declaring that within a period of five months thirty-four states had been organized, most of them to the extent of more than 50 per cent. He stated that Mr. Loew was one of the first members enrolled and reminded him that at the Cleveland convention he had promised to have all his houses in line. Since his California houses are not members of the California branch of the national, he declared that Mr. Loew would be expected to make good.

The speaker stated that contrary to the impression that had gone out, the new organization is not a combatative one, that it would be folly to be antagonistic to any other branch of the industry and that it did not seek to control the price of film service.

"Extraordinary" Exhibitors

James Beatty of San Jose declared that it was a rare privilege for western exhibitors to have the opportunity of meeting one who has done so much to bring the amusement business to its present high plane. He said that exhibitors here were plodding along in a grove and that it took some one like Mr. Loew to wake them up. Toastmaster Roth good-naturedly disagreed, venturing the opinion that western exhibitors are extraordinary instead of ordinary, and that they lead the world.

Judge I. M. Golden, counsel for the Allied Amusement Industries of California, paid a glowing tribute to Mr. Loew, declaring that his name was a household word on the tongues of hundreds of thousands of American homes and that he has become a national figure. He dwelt upon the meaning of this and declared that the moving picture business is no longer an enterprise of purely private concern, but that it has become a public business.

Loew Praises Westerners

Marcus Loew, upon being introduced, declared that the statement of Mr. Roth concerning western showmanship was correct and that moving pictures are presented in the West in better fashion than any where else in the country. However, he questioned the value of highly artistic performances from the standpoint of profit.

"I came here four or five years ago," he said, "to learn how to put on shows in New York, for the best presentation is on the Pacific Coast. Your exhibitors spend a lot of money on their shows and get artistic results, but my attempts along this line were not so successful, as I tried to give too much for the money. I also took over some houses here then but failed to make a go of these. This year I entered the field again, becoming associated with two of the best men in the show business, Sam Harris and Irving Ackerman. Of course, I paid the price after they had made a big success with their circuit, but it was worth it.

Urges Co-Operation

"The surest way to succeed in the show business is to see that competitors use proper methods and to co-operate with them in every way. The bad methods of one exhibitor reflects on the business as a whole. I agree with Mr. Griffin in regard to the need of organization and hate to think what might happen if exhibitors are not organized. The Motion Picture Theatre Owners of America is a wonderful organization, more so than many of you realize, and we should all support it. I promise that our California houses will become members at once.

"The moving picture industry is in truth a public service corporation. Producers used to think that the quick money was the money to get, never thinking of the future. That attitude is a thing of the past. The same with exhibitors. The program of your theatre should be scrutinized as carefully as one arranged for your home.

Producing for Protection

"Many of you will doubtless want to hear why I became interested in Metro. I went into the producing business not because I saw a lot of money in it but merely for protection, feeling that I had to. Just at this time the percentage proposition was looming up and I saw its danger. It meant that exhibitors would soon become little more than janitors and had it gained headway there is no telling where it might have stopped.

"Those who risk money in the amusement business are entitled to a fair profit. Good money must be made in some houses as not all prove profitable. The same applies to producers. Neither should try to get all in sight, but should work in harmony with each other. I am primarily an exhibitor, maintaining an interest in Metro purely for protection."

Arthur Brisbane on Advertising

Addressing the Associated Motion Picture Advertisers, Arthur Brisbane, one of the greatest editorial minds in the history of America, had these things to say on advertising for moving pictures:

One full page is worth three half pages.

The hunter for free notices isn't going to get anything.

A free notice hunter is like a man with a gun who shoots lame birds and sick rabbits—he gets nothing worth having.

There is no limit to what a picture can do. A run of twenty-five years is possible if we can change the clothes of the villain to suit fashion's requirements, for villains, apparently, must wear the latest Hart, Schaffner and Marx clothes.

A man named Euripides put on a play in Athens that ran five hundred years.

The rich motion picture man is only a type of our day that will pass as the Coal Oil Johnnies, who bought champagne to bathe in it, have passed from the oil business. A Rockefeller will arise to lead moving pictures.

Advertising, plus intelligence, plus money is my formula for moving picture success.

Mintz Again on Tour

M. J. Mintz, sales manager for Celebrated Players Film Corporation, has just completed arrangements for another swing around the country for his firm. He will take with him a new single-reel subject for state rights. The last time Mintz covered the country he sold the Gump Cartoon Series for practically the entire country.

Famous Players Revolutionizes Policy of Production, Forming Stock Company

Three or More Paramount Stars May Be Seen Together in Pictures

A SERIES of conferences among executives of the Famous Players-Lasky Corporation, presided over by Adolph Zukor, president, have developed new policies for the making of Paramount Pictures which are revolutionary in character. This plan has as its purpose the elevation of all Paramount stars to the position of "super-stars" in productions of such quality that they will be booked for months in theatres where heretofore the best pictures have been booked only for weeks.

Jesse L. Lasky, vice-president in charge of production, who already has installed the plan in the eastern studios, will leave at once for Los Angeles to put into effect the new system, which calls for the co-ordination of the entire resources of the Famous Players-Lasky Corporation—stars, directors, authors, playwrights, leading men and leading women—into one huge stock company for the production of genuinely big special pictures.

Ideal Cast for "Anatol"

The working of the new idea is best exemplified by the way in which it first functioned. Immediately after the executives had made their decision, Mr. Lasky called Cecil B. DeMille, director general, who is in Los Angeles, upon the long distance telephone. Mr. DeMille already had in contemplation the production of Arthur Schnitzler's "Anatol." He was told that the entire resources of the Famous Players-Lasky Corporation were at his command.

Within a few hours, Mr. DeMille with great enthusiasm notified Mr. Lasky that an ideal cast has been selected for "Anatol" and that the entire force at the Lasky studio in Hollywood was eager to co-operate and at once had appreciated the tremendous advantages the idea would bring to stars, to authors and most of all to the public. The result is that the cast for "Anatol" will include Wallace Reid as Anatol, Elliot Dexter as Anatol's friend, Gloria Swanson, Bebe Daniels, Wanda Hawley, Agnes Ayres, Dorothy Cummings, Theodore Roberts and Theodore Kosloff. Among the authors to prepare "Anatol" for the screen are Jeanie Macpherson, Avery Hopwood, Beulah Marie Dix and Elmer Harris.

Three or More Stars Together

Wallace Reid gladly accepted such an important part. Gloria Swanson was delighted to postpone temporarily her new starring venture. Such other stars as Wanda Hawley, Bebe Daniels and Agnes Ayres were highly enthusiastic, as were the others chosen for the cast of the production.

"In the near future," said Mr. Lasky, "it is probable that motion picture fans will see three or more Paramount stars, such as Elsie Ferguson, Ethel Clayton, Wallace Reid, Dorothy Dalton, Mae Murray, Thomas Meighan and Billie Burke playing together in big productions.

"The only plays that have been great successes recently have been those that have had a big, popular theme and have been well cast and directed. Our thought is to make productions that will be tremendously popular with the public and, therefore, big successes for star, author and director, pictures in which every person concerned in their making will appear to the very best advantage.

His Dreams Have Come True

"The big play will come first. The greatest stars we have will be given the much sought opportunity to appear in the excellent roles that always are a part of a fine drama.

"I feel that at last my dreams have come true, that now the entire Famous Players-Lasky producing department is in a position to concentrate its efforts upon the making of only the highest type of motion pictures. The announcement to the different departments has charged them with enthusiasm. To authors it means as much as it does to stars, for it guarantees big productions for big stories.

"In keeping with this plan, Elinor Glyn is now on her way to the Los Angeles studios to complete the story called 'A Sheltered Daughter,' which she is writing for Gloria Swanson. Mrs. Glyn in her search for an ideal man to play the hero has set her heart on Wallace Reid and it is not unlikely that these two stars will make their appearance for the first time together in this story. It will be directed by Sam Wood, who has directed many successful pictures and who assisted Cecil B. DeMille in directing Gloria Swanson. Mrs. Glyn will remain in Hollywood to supervise the making of many of the colorful scenes in her story, which takes place in the gayest spots of the capitals of Europe.

Fitzmaurice to London

Elsie Ferguson will arrive in New York the latter part of November, completing her vacation trip around the world. She will start at once to make Arnold Bennett's 'Sacred and Profane Love,' in which she appeared on the stage with such great success. A cast of stars is being arranged to play with her, carrying out our new plan. The picture will be produced by a special director.

"In keeping with the policy, George Fitzmaurice will be transferred to the London studio in order that he can obtain the necessary backgrounds for his next big picture, which demands exteriors such as can be found only on European soil. Mr. Fitzmaurice will leave just as soon as he has finished 'Money Mad' and will join in London Ouida Bergere (Mrs. Fitzmaurice), who has preceded him, and who is preparing the continuity for his next new production. The cast and title of the new Fitzmaurice production are to be announced later."

Knoblock Joining Colony

Mr. Lasky will be accompanied on his trip West by Edward Knoblock, who will complete in the Hollywood studio a special story based on a theme originally discussed with Mr. Lasky in London last spring. Both Mr. Lasky and Mr. Knoblock are jubilant over the fact that the story is one that will demand unusual acting ability and which contains three starring parts which will be cast according to the new plan.

Mr. Knoblock will join the colony in the Famous Players-Lasky studios in Hollywood, which now includes Sir Gilbert Parker, Penrhyn Stanlaws, Elinor Glyn and Avery Hopwood. To this colony shortly will be added Sir James M. Barrie and Henry Arthur Jones. All of these men will write stories directly for motion pictures and will supervise their production.

"Anatol" Illustrates

Famous Players' radical change in production policy and its importance to the trade is illustrated by the cast announced by Cecil B. DeMille for "Anatol." The players appearing together in this picture will be Wallace Reid, Elliott Dexter, Gloria Swanson, Bebe Daniels, Wanda Hawley, Agnes Ayres, Theodore Roberts and Theodore Kosloff. The authors to collaborate in preparing "Anatol" for the screen will be Jeanie Macpherson, Avery Hopwood, Beulah Marie Dix and Elmer Harris.

Here is what Mr. Lasky says: "In the near future it is probable that motion picture fans will see three or more Paramount stars, such as Elsie Ferguson, Ethel Clayton, Wallace Reid, Dorothy Dalton, Mae Murray, Thomas Meighan and Billie Burke, playing together in big productions."

This means that all players, in both the East and the West, will be merged into one big stock company. It is a co-ordination of all the organization's resources—stars, directors, authors, playwrights, leading men and leading women—that is fraught with great possibilities.

MOVING PICTURE World

Published weekly by the Chalmers Publishing Company, 516 Fifth Avenue, New York (Telephone: Murray Hill 1610-13). President, J. P. Chalmers, Sr.; Vice-President and General Manager, J. F. Chalmers; Secretary and Treasurer, E. J. Chalmers; Assistant General Manager, James L. Hoff; Editor-in-Chief, Arthur James; Advertising Manager, Wendell P. Milligan.
Address all correspondence to the company.
The office of the company is the address of the officers.
Chicago Office: Suite 1021-1023 Garrick Building, 64 West Randolph Street (Telephone: Central 5099). James S. McQuade, Manager.
Los Angeles Office: 610-611 Wright & Callender Building (Telephone: Broadway 4649). A. H. Giebler, Manager.
Cine-Mundial, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. Yearly subscription, $2. Advertising rates on application.

This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

ACCORDING to an Italian film magazine, D. W. Griffith has just completed a big production called "Back to God's Country." It remarks that God's country is "the country of the greased pole."

This Italian publication is evidently the only magazine in Spanish, French, Italian and Portuguese journalistic circles which does not use Cine-Mundial as the source of its moving picture information. If it had read Cine-Mundial it would have known that Ernest Shipman and not Griffith made "Back to God's Country."

Cine-Mundial, founded five years ago as the Spanish-Portuguese offspring of Moving Picture World, is the only reliable source of picture information these foreign journals have. Every month the exchange desk of Cine-Mundial is piled high with Spanish, French, Portuguese, Italian, Belgian, and even German film magazines and newspapers. Perusal of them shows that their biggest pieces of picture news, their feature stories are reproductions of articles and notes from Cine-Mundial with credit given. One Mexican magazine has even gone so far as to lift one of Cine-Mundial's headings bodily, giving credit.

As one Chilean newspaper said in its columns: "It would be impossible to conduct our much needed picture department without Cine-Mundial." The importance of an up to date picture section is seen in the fact that South America is spending more money for the motion picture than for any other form of entertainment. The credit line, "taken from Cine-Mundial," is sent far and wide by local newspapers and magazines throughout Latin-America.

"Le Messager de Sao Paulo," a Brazilian newspaper published in French, and now in its twenty-first year, said: "We regret that France has nothing to offer to parallel Cine-Mundial." Nicolas Rivero, late editor of "Diario de la Marina," Havana's leading daily, called Cine-Mundial "one of the finest magazines published in our beautiful language."

Cine-Mundial and the products advertised in it go into every corner where Spanish or Portuguese is spoken. It is only fitting that Moving Picture World, leading the picture industry wherever English is spoken, should publicly announce its pride in the fact that it has as a running mate on the Chalmers Publishing Company program the leader among Spanish and Portuguese speaking peoples, with a circulation almost double that of the World's. And the trade knows how well the World leads.

The name, "Cine-Mundial," fits the publication well. It means literally "the world of pictures," but has been given a freer translation in Latin countries where it is looked upon as "the passing show." It is about to celebrate its sixth anniversary. This is just a little bouquet sent by Moving Picture World so that it will get over with our colleagues before the real fireworks start.

It is not at all surprising that the star of "Kismet" proved Moving Picture World's faith in his ability to make good as a film actor was not misplaced. A few weeks ago we published an article taking exception to an English trade paper's statement that "America's experience has conclusively shown the photoplay star has seldom been found among leading members of the stage fraternity," and were rash enough to predict that if the acting of Otis Skinner in his first screen impersonation was not as artistic and flawless as his work in the original play we would gladly admit that stage stars are a delusion and a snare, so far as the screen is concerned. The reviews last week in the trade papers and the daily press of "Kismet" is the answer as to whether Mr. Skinner's stage experience could be utilized on the screen. It appears that it could be and was—to the glory of all parties concerned.

We invite your attention to the leading article, which precedes Mr. Weitzel's department of reviews and comments in this issue. It is good manly material, and the English baiters can read it with profit.

Not since the days of Charles Frohman's Empire Theatre Stock Company, which gave to the drama of America the sort of entertainment that lingers as a blessing all through life, has so constructive and so important a plan been put into operation as that announced this week by Famous Players-Lasky.

It is a super-star stock company with the very best players cast together to make a dramatic fabric that will eclipse all previous efforts on the screen. Especial stress is laid on the story first with all that follows in cooperation rather than in domination.

The congratulations of all the industry and of the public as well are due and unquestionably will be forthcoming. This is the nearest thing to the last word in moving picture progress for many a day.

Mae Tinee, of the Chicago Tribune, likes our editorials so much that she reprints them without credit. We hand it to Miss Tinee for her discrimination and snappy judgment, and for this reason forgive her for a vacuum in her ethics department.

Arthur Brisbane, in his talk to the Associated Motion Picture Advertisers on the subject of advertising, said, "The hunter of free notices isn't going to get anything worth having." Sounds fine, but it isn't so. Publicity men in the moving picture industry have secured enough worthy and worth-while free notices to reach round the world at least twenty times and they are still going strong.

Hinz Relieves McQuade

Paul C. Hinz, a member of the advertising department of Moving Picture World, has been put in charge of the Chicago office, relieving James S. McQuade in order that he may go to California for a vacation until January 1. Mr. Hinz will also promote Cine-Mundial, the Chalmers Publishing Company's Spanish publication, whose circulation has been increasing by leaps and bounds in South America.

"Paul," as Hinz prefers to be and is most generally known, left New York City this week. He will not enter Chicago as a stranger to the film trade, because he was connected with this publication in the Windy City for five years before coming to New York two years ago.

Imbued with personality and "pep," "Paul" will continue the good work done by Mr. McQuade for Moving Picture World since 1911.

"Clip and Paste"

"The Truth about Husbands" is the title of the first of a series of three special productions which will be adapted from celebrated stage plays by Lionel Barrymore for release through Associated First National. It is a film version of "The Profligate." When originally presented in London, Sir Johnston Forbes Robertson and Olga Nethersole were seen in the leading roles.

Edward Earle, who plays opposite Doraldina in her first Metro starring picture, "Passion Fruit," has departed for New York where he will return to the legitimate stage in a new play written by Earl Carroll. Mr. Earle came West especially to enact the leading male role with Doraldina. He expects to start rehearsal on the new play immediately upon his arrival in New York.

Burleson Admonishes Postal Employes to Use More Care in Handling Films

POSTMASTERS and postal employes are being admonished by Postmaster General Burleson to use greater care in the handling of films in order to eliminate as much as possible the misrouting of shipments by parcel post. The employes of the postal service have had their attention called to the fact that information has reached the department that a considerable number of shipments of films in individual packages are missent, causing delay and serious inconvenience to both shippers and addressees.

"It will be understood that as a general rule these films are moving on a schedule from place to place for exhibition and display on previously arranged dates, and a failure to arrive at destination on time not only seriously inconveniences the addresses but entails a consequential loss upon the shipper because the films are exhibited upon a rental basis," the department points out.

"Postmasters and all post office employes are therefore requested to give special attention to this condition and to exercise greater care in distinguishing the address of destination and address of the shipper with a view of reducing to a minimum the mis-sending and delay of these shipments.

"Postmasters are requested further to advise exhibitors of the fact that parcels of films when remailed must bear legible addresses, and that if the old labels are not removed the new label or address should be so placed as to completely obscure or obliterate the original address.

"With this co-operation on the part of the exhibitors and more care on the part of postmasters in reading the addresses, the mis-sending of film parcels should be reduced to a minimum."

One of the main complaints made by exchange managers has been that films working on a circuit have been returned to the exchange before the circuit has been completed, due to the fact that the postal employes failed to distinguish between the address of the original shipper and that of the theatre to which the show was scheduled. At the same time the exchangemen have found that the exhibitors do not always co-operate to the fullest extent in properly marking the shipments and in obliterating previous addresses.

Work for Good of Industry Is Begun in Earnest by California Association

THE Allied Amusement Industries of California, recently organized at San Francisco, has taken over the premises at 100 Golden Gate avenue, formerly occupied by the United Artists, has transformed this into headquarters of exceptional attractiveness and is now engaging in the work for which it was formed.

Several attempts have been made in the past to organize the amusement industry, but most of the organizations formed proved too weak to accomplish their aims and purposes. The awakening came when the activities of certain reformers became known and it was shown that a determined effort would be made to pass a Sunday closing law at the coming session of the legislature.

This, coupled with certain municipal and state legislation, as well as federal movements having for their object the curtailment of the amusement industry, spurred theatre owners in general to call a meeting, with the result that the Allied Amusement Industries of California was formed. The membership includes all the local houses devoted to the spoken drama, all the vaudeville houses, a large percentage of pictures houses of large capacity and the leading film exchanges.

While headquarters have just been established, city, state and federal officials have already expressed a desire to cooperate with the organization and the various unions affiliated with theatrical interests have also given their approval of the movement. Miss Frances E. Magill, who has had wide experience in organization work, has been appointed secretary and Judge I. M. Golden has been made general counsel.

The officers of the organization are composed of fourteen members embracing the spoken drama, vaudeville, moving picture and film exchange branches of the industry, these constituting the board of directors. They select their chairman and each branch in turn selects its chairman, these four forming the executive advisory board.

Irving Ackerman of the Loew-Ackerman & Harris interests is chairman and the executive advisory board is made up of Eugene H. Roth of the California Theatre Company, Col. C. E. Bray of the Orpheum, Ben F. Simpson of Realart and Ralph Pincus of the Columbia. The members composing the general executive board are Homer Curran, Ralph Pincus and E. D. Price, representing the spoken drama; Irving Ackerman, Col. Bray and Roy Stephenson, representing the vaudeville theatres; Eugene H. Roth, Louis R. Greenfield, M. L. Markowitz, L. R. Crooks and Nathan Herzog, representing the picture theatres, and Ben F. Simpson, H. G. Rosebaum and Sam Y. Edwards, representing the film exchange interests. The membership includes four houses devoted to spoken drama, five vaudeville houses, twenty-six picture theatres and twenty film exchanges.

Appreciation That Counts

THEATRE OWNERS CHAMBER OF COMMERCE
Hotel Astor
Times Square, New York

Mr. Arthur James,
Moving Picture World,
516 Fifth Avenue,
New York City.
Dear Sir:

May I not extend to you my sincere appreciation of your recent editorial on the motion picture industry, with its relation to the newspapers? It is a sad commentary that the newspapers will devote whole pages to baseball and kindred sports while they neglect our industry. This, despite the fact that the motion picture fan outnumbers the baseball fan, thousands to one.

It is a well-known fact that our audiences are made up of 75 per cent. of women who are the purchasers of practically everything in the household, in addition to clothes, food and other daily requirements. It is this class of purchasers whom the national advertiser is extremely desirous of interesting in his product, and yet for no reason that I can understand, the newspapers have seen fit to exclude this matter in their columns, which this great mass of our audience is sincerely interested in.

I believe, eventually, this short-sighted policy on the part of some of these editors will gradually wane and they will see the light the same as a great many other opposing factions have seen since the inception of our industry. In the meantime, your editorial goes a great way towards awakening that spirit.

Cordially yours,
THEATRE OWNERS CHAMBER OF COMMERCE,
William Brandt, President.

Hippard to Aid William DeMille

George R. Hippard has been appointed by William DeMille to act as his assistant director during the filming of "What Every Woman Knows" which he is now producing for Paramount, and subsequent William DeMille production.

Mr. Hippard fills the vacancy left by Julius Eschrich. Mr. DeMille's former assistant, when Mr. Eschrich left the employ of the company to go North and develop a large tract of California land which had been turned over to him by his relatives.

Consensus of Trade Paper Reviews

Here are extracts from news available at press hours from moving picture trade publications, boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitor's Trade Review (T.R.); Wid's (W.).

Occasionally Yours

(Lew Cody—Robertson-Cole—5 reels)

M. P. W.—The picture should do well where stories of hectic, metropolitan life are in demand.

E. H.—Holds the interest by reason of the star's finished performance, the fine direction and lavish settings.

N.—Male vampire in a mere succession of society scenes.

T. R.—L. J. Gasnier has produced a most entertaining photodrama in "Occasionally Yours," which met with the favor of a large audience at Loew's New York Theatre when presented there recently.

W.—Poor story material and lack of direction are main handicap.

Everybody's Sweetheart

(Olive Thomas—Selznick—5 reels)

M. P. W.—Is bound to draw wherever shown.

E. H.—May be promised as a feature certain to please universally.

T. R.—A well directed, handsomely photographed attraction of extremely entertaining qualities.

W.—Olive Thomas' last picture is light.

Way Down East

(Featured Cast—D. W. Griffith—11 reels)

M. P. W.—Mr. Griffith has worked scenic wonders throughout the story and brought in the longest sustained and most thrilling sensational effect ever put into a moving picture, but the heart interest is never overshadowed and sympathy for the unhappy heroine remains the paramount impression left by the screen version.

N.—Griffith has scored with "Way Down East" because in every scene and every title he has made the most of each last drop of the human that the play offered.

T. R.—The wit, humor, grief, sorrow, laughter and tears of "Way Down East" left their mark on all who studied the picture.

W.—The biggest box office attraction of the times.

Once to Every Woman

(Dorothy Phillips—Universal—7 reels)

M. P. W.—Most of the situations are familiar, but the acting and direction in this number are such that the production as a whole runs well above the average in most details and repays watching.

E. H.—A very creditable production.

N.—Absorbing story, well produced and acted.

T. R.—"Once to Every Woman" is a picture that will prove a delight to any and all picture lovers.

W.—Very pleasing offering that has strong mother love theme; artistic and well produced.

A Slave of Vanity

(Pauline Frederick—Robertson-Cole—6 reels)

M. P. W.—Offering a combination of a powerful emotional star and a competent support in a really gorgeous production of one of the best of Pinero's plays, a "A Slave of Vanity," leave little that can be desired.

N.—Big from a production and acting standpoint.

T. R.—Has fine box-office value.

Fixed by George

(Lyons and Moran—Universal—5 reels)

M. P. W.—The situations are lightly amusing, though as a whole the production does not match up to their previous releases, "La La Lucille" and "Once a Plumber."

N.—Lyons and Moran produce successful farce.

W.—Weak comedy material with stars not up to their best.

The Broadway Bubble

(Corinne Griffith—Vitagraph—5 reels)

M. P. W.—Corinne Griffith has well contrasted dual role in entertaining Vitagraph production.

E. H.—Contains unusually fine acting on the part of Corinne Griffith. It is a story of the stage, with Miss Griffith playing a dual role.

T. R.—Is of the usual five-reel feature type. The picture is distinguished by the fine acting of Corinne Griffith, who plays a dual role of twin sisters.

Fabiola

(Featured Cast—Chevalier Guazzoni—7 reels)

M. P. W.—As the picture now stands, its artistry is only fragmentary and its value very limited. It might be converted into a historical number, but its success as an entertainment is extremely doubtful.

E. H.—Is crudely made, and in many instances is too gruesome.

T. R.—Needs real showman attention.

W.—Has no entertainment value.

MY MIDDLE NAME'S DANGER!

A scene from "Edgar Camps Out," from Booth Tarkington's story, released by Goldwyn

Down Home

(Featured Cast—Willat-Hodkinson—7 reels)

M. P. W.—A production that carefully and painstakingly depicts the story, so that it seems about as perfect as human nature can make it. The human interest of this simple tale has been kept paramount and is replete with touches of real life.

N.—Aside from some individual scenes of moving incident it fails to be conspicuous as a noteworthy achievement.

T. R.—Goes into the roster of the year's best pictures.

W.—Willat's first independent fairly interesting.

The Devil's Garden

(Lionel Barrymore—Whitman Bennett-First National—5 reels)

M. P. W.—Makes a general impression of excellence in all departments of craftsmanship. It does not assume to solve the eternal problems of duty and desire, of passion and self-restraint; it presents them attractively at times, drably at others.

N.—Rather gruesome story, well produced and acted.

T. R.—Follows faithfully the plot of W. R. Maxwell's startling work of fiction in vivid detail. It is an extraordinary, realistic study of human passions unleashed and running riot.

W.—Barrymore in another great part.

Food for Scandal

(Wanda Hawley—Realart—5 reels)

M. P. W.—As a box-office attraction this picture should be a winner.

E. H.—A clean drama dealing with the divorce question, but not reaching any great depth. However, wholesomely entertaining.

W.—Mild story, but feature generally is of average merit.

The City Sparrow

(Ethel Clayton—Paramount—5 reels)

M. P. W.—Miss Clayton's acting and that of an exceedingly strong supporting cast, and the direction by Sam Wood, make the picture one which should please wherever shown.

E. H.—Is presented with a pleasantness that will give it the average audience's approval.

T. R.—Affords pleasing entertainment. The theme, touching upon the inability of the heroine to become a mother, is unusual and decidedly frank, but so delicately handled that it can scarcely offend any save ultra-fastidious patrons.

Honeymoon Ranch

(Allene Ray—Bert Lubin—5 reels)

M. P. W.—A western melodrama, full of riding, shooting and fighting is "Honeymoon Ranch," a Bert Luban state rights production.

N.—Old-time western full of real cowboys and has action galore.

T. R.—A real western treat.

W.—Fairly good western subject for those who like riding and shooting.

American Pictures Against the Field; What We Must Do to Maintain Prestige

Our Productions Are Winning Out from Cape Horn to Gulf of Mexico, Appreciation Having Replaced False Prejudice and Local Ill-Will—Mexicans Swarm to See Old Films—Australians Now Showing Real Progress

This fifth article in Baron Dewitz's survey of motion picture activities throughout the world deals with South America, Mexico and Australia. The installment next week describes the serious Celestials, and if it doesn't tickle your sense of humor why, something's the matter—with you.

By BARON HROLF DEWITZ

ALL through Central and South America a vast territory huddling around a scant 1,200 movie theatres, the standing order of the day is for more of "el gran cinedrame exclusivamente Norteamericana." They strongly prefer the American style picture from Cape Horn to the Gulf of Mexico. The very cities below the equator that started the vogue of the French and Italian productions before the war, Buenos Aires in the Argentine, Rio de Janeiro in Brazil and Valparaiso in Chile, are now so familiar with the better kind of American pictures, and so partial to American stars, that there seems to be only a secondary chance for outside competition.

The Danes and the Swedes got a foothold here at about the same time, and the Patria Films of Spain are also patronized, while Italy is trying hard to re-establish the great brands of her former vogue with re-issues of specials from the Ambrosia, the Itala and the Cines studios. The female Italian stars, such as Bettini, Lyda Borelli, Thea and Leda Gys, are very popular. The over-running demand, however, is for "la obra maestra," the best works, of the American studios. They insist on "la ultima superproducciones," the very latest in super-pictures, with plenty of sensational pep, "gran exito," society stuff, hard and "meller" drama, including scenics, topicals, news, travelogues—everything, "estreno norteamericana."

Always "Protagonista"

Our serious friend "Carlitos" Chaplin or, as he is sometimes spelled, "Carlos" Chaplin, is just as mirth-provoking to the audiences in Cine Moderno of Buenos Aires under the title of "Armas al Hombro" as he was here in "Shoulder Arms." Anita Stewart, "la conocida actriz," is allowed to keep her name intact on posters blazing forth the merits of "Esposas Virtuosas," picture which the reader will have no difficult in remembering as "Virtuous Wives."

But in every case the featured name on the program is always the "protagonista," a title for "star" that mystifies most Americans. "El direcor Joan Ince," we read in Valparaiso's leading paper, is directing "Viola Diana," "la buena protagonista en la nueva obra 'Ca 'sese, used," which is the Spanish title-line for "Please Get Married." Valparaiso has more than fifty modern picture theatres today while Rio de Janeiro has 129, all doing a thriving business, and new theatres are going up all the time.

In Buenos Aires there are more than 141 theatres catering to the vogue of "las grandes peliculas Norteamericana," with "Luisa" Huff and "Eugenio" O'Brien in their very latest cinedrama from "los Estados Unidos" alongside of classics like "El Nacimiento de una Nacion" (the Birth of a Nation), and at long intervals, a lone Argentinian or Brazilian-made offering like the recent "Ubriajara," invariably poor and invariably popular. Which is clearly pointing to the not so very distant day when not only Brazil and the Argentine but also other states in South America will have motion picture studios of their own.

Different Preferences

War films ceased to be of interest in these countries almost a year ago. The best American war dramas failed of popularity, with the single exception of "The Heart of Humanity," which scored at the Cinema Iris in Rio de Janeiro. On the other hand, pictures considered exceptional here, such as Cecil De Mille's "We Can't Have Everything" and Mary Pickford in "Stella Maris," fail to interest the A. B. C. natives, who in turn warmed up to Maurice Tourneur's "Blue Bird," never quite popular here.

Paramount Working Busily

The screen is certainly bringing Chile, Peru and Bolivia closer to an understanding of things and ways American than anything else in history. This is largely due to the activity of the South Pacific Paramount Company, which has worked up this territory in two short years from practically nothing to a veritable "fan" paradise in which it is difficult to find a town that does not boast at least one or more picture theatres. Cities like Valparaiso and Santiago in Chile, Lima in Peru and La Paz in Bolivia, sport, in addition to a number of small places, veritable motion picture palaces equal to anything in this country.

Besides, in some places picture shows are given in popular cafes where the patrons sip their "Huerva Matte" and enjoy the pictures at the same time. As an educational vehicle the American-made motion picture has certainly done wonders for Latin-America, especially during the last three years. The false prejudice and local ill-will against Americans has been replaced by a very solid appreciation and intelligent understanding, which should be of vast benefit to the American business man reaching out for markets below the equator.

Old Films in Mexico

Curiously enough the most backward picture territory of Latin America is bordering directly on the United States in the shape of bandit-ridden Mexico. Not because the natives do not appreciate moving pictures; they are mad about them. All classes, all kinds and conditions of people, swarm into the cinemas. The trouble with the business is that the producers in this and other countries have been careless in checking up the pictures exported to Mexican exchanges, and crooked practice by many of the owners of these exchanges have developed a set of "film bandits" who have glutted the country with stolen and mutilated pictures.

American productions are not popular because only the old-style brands have been circulating, and what is advertised as a complete picture often proves to be merely a fragment and a worn out print at that. Lately, an effort is being put forth by certain American producers to round up the pirates, and to put the distribution on a legitimate basis with a view of exhibiting only the best of American pictures. That this is the proper solution is shown by the unusual success of Dorothy Dalton in "The Flame of the Yukon," playing on every screen of Mexico City.

French and Italians Compete

The only noteworthy competition the Americans face there is from the French and Italian producers, who still have the preference, while the Mexican-made picture is also beginning to show its head. One of Huerta's cabinet ministers, Frederico Gamboa, wrote a play, "Santa," that became very popular while the Mexican motion picture version of this play proved to be even more popular. Then came a sort of an educational spectacle showing the industrial, commercial and civil life of modern Mexico, which brought crowded houses to the Salon Rojo, the leading cinema of the capital.

Another Mexican production success revolved around the adventurous career of Zapata, the popular Mexican bandit who defied the government for nine years. The bandit is shown both alive and dead. Before very long we may see a Mexican-made picture on Broadway. Despite the local preference for the European-made production, the most popular screen actor today in Mexico City is an American, known to all the youngsters as "Gordito," under which title our distinguished friend "Fatty" Arbuckle may with difficulty recognize himself.

Kangaroo Rearing Up

The picture situation in the Antipodes is a bit puzzling to the American producer. Here is a huge continent, Australia, with not quite as many inhabitants as the city of New York. Sydney and Melbourne, the two largest cities and film centers, have a combined population of less than one million. Then comes Adelaide, Brisbane and Perth, and the smaller towns. There are less than 400 picture theatres in the country. Partly owing to the war drafts and partly to a virulent siege of influenza, Australia lagged pretty badly behind as a picture consumer until the Feature Films, Ltd., waded in and did the hard job of the pioneer.

This organization not only distributed the American releases but helped the exhibitors and the theatre men to put on their pictures effectively. It carries a full stock of the technical apparatus and accessories that no picture theatre can do without. It owns a complete electrical and

(*Continued on following page*)

Edward Jose Completes Production of New Film which Pathe Will Distribute

ACTUAL production work on the new Edward Jose feature for Associated Exhibitors, Inc., has been completed and Mr. Jose is now applying himself to assembling and editing his film, which will be distributed through Pathe.

The picture, which has not been titled, was in production more than ten weeks. It is reported to be the most pretentious picture this director, whose name has been associated with some of the leading artistic and popular successes of the screen, ever attempted.

The play, written by Charles Logue, is a modern melodrama, with New York as its locale, and is interpreted by a cast composed of prominent players. Anna Q. Nillson, the star of several features, will appear in the principal feminine role. The heroic part has been entrusted to Earle Metcalfe. The juvenile lead is played by Allan Forrest, who has appeared with Mary Miles Minter, Marguerita Fisher and other feminine stars, while a character sketch is furnished by Riley Hatch. George Majeroni takes a "heavy" role, and Jane Jennings also will be prominent members of the cast.

In this film Mr. Jose has completed his first feature since his return to the status of an independent producer. He was among the pioneer independent producers in this country, it is said.

In making his latest picture he has not employed the star system. When he accepted the script written by Mr. Logue, he proceeded to assemble a cast which in his judgment was best suited in each individual player to enact the characters of his play. His choice of players was a judicious one from all accounts, for the entire staff is fully convinced that the new picture is notable for no one feature more than the manner in which it is acted.

Occasion for the staging of an elaborate set representing one of the amusement palaces in the vicinity of Broadway was provided, and Mr. Jose has achieved another notable scene whose bizarre magnificence, it is stated, will cause remark by the spectator.

The company spent much time in filming a race, an incident in the play, run at the Jamaica Race Track. It is believed by the producers to be one of the most thrilling screen presentations of a horse race.

The play is said to have a ringing note of human interest. It is not a sex drama, but an action melodrama of mystery and romance.

Conway Tearle's "Road of Ambition," Just Completed, Has Elaborate Scenes

ONE of the biggest and most elaborate sets that has yet been filmed for the forthcoming National Picture Theatres production, "The Road of Ambition," starring Conway Tearle under the direction of Wiliam P. S. Earle, reveals a big ballroom in which hundreds of extras were used. At one end of the ballroom a full orchestra of twenty-four pieces was partly hidden by a huge bank of palms and ferns.

Some spectacular and interesting exterior shots were recently taken at one of the largest and best stocked game preserves on Long Island. This estate is full of grouse, quail and rabbits, and within a short distance from the house are two trout streams and a perch pond. Another big scene shows a score of beautiful models displaying the latest Parisian and London creations, which are unusually attractive.

Mr. Tearle plays the role of "Bill Matthews," a fine, stalwart, dominant man of high ideals who is the foreman of the Bethel Steel Works. He fights his way to success and fame after inventing a process whereby scales and scraps made from steel castings may be utilized in the manufacture of a better grade of steel. In his position as a man of means he does not forget the common herd with whom he formerly worked, but in attaining complete happiness he is beset at every turn with many trials and tribulations.

Supporting the star are Florence Dixon, who plays the leading feminine role; Gladden James, Tom Brooks, Tom McGuire and Adolph Milar. Elaine Sterne wrote the story and Lewis Allen Browne picturized it for the screen.

DANIEL CARSON GOODMAN
Whose story, "Thoughtless Women," has been released by Pioneer

George W. Trendle Heads Detroit Theatre Managers

At a meeting held recently by the Detroit Theatre Managers Association, an organization embracing the larger theatres of Detroit and including dramatic, vaudeville, burlesque and eighty per cent. of the motion picture houses of the city, the old officers of the association were re-elected in entirety. George W. Trendle, secretary of the Kunsky Theatrical Enterprises operating the Madison, the Adams and nine other theatres, was re-elected president; Richard Lawrence, manager of the Garrick (dramatic house), vice-president and secretary, and Charles Williams, manager of the Temple (the Keith big-time house), treasurer.

It is to be noted that the officers represent three distinct lines of theatrical amusement. The organization, one of the strongest of its kind in the United States, has grown to its present size from a nucleus of some four or five theatres. Mr. Trendle, at the time of his first election to his present office, succeeded the well-known Detroit and New York theatrical producer, B. C. Whitney.

S. S. CASSARD

"Dick" Cassard Promoted to Power Vice Presidency

Edward Earl, president of the Nicholas Power Company, announces the election of S. S. Cassard to the vice-presidency of that company. This will be good news to friends of Mr. Cassard in all parts of the country. Although he is still a young man he is one of the veterans of the film industry and has been with the Nicholas Power Company for many years. He has gone from department to department of the Nicholas Power Company and in each position has won the approval of Mr. Earl, with whom he had been associated prior to his connection with the company.

Vice-President Cassard is still "Dick" to his friends and business associates and the entire trade will be glad to learn that he has again won a well deserved promotion. He has been sales manager for some time.

Savini Buys Two

Savini Flms, Inc., has closed with the Buffalo Motion Picture Corporation for the two pictures, "Sport of Kings" and "Daughter of Devil Dan." These are heralded as two of the big pictures on the market today. The later is considered to have a special drawing value in Atlanta because it was made there. It is a five-reel production.

American Pictures

(*Continued from page* 177)

engineering establishment able to repair, manufacture and install anything technical in the branch. Other departments attend to lobby display, sign writing and photography, while still others specialize on slide-making, cabinet-making, carpentering and printing programs and trade organs.

This particular concern is gradually becoming an institution because not only does it actually train theatre managers by especially conducted courses but it runs evening classes for film salesmen and gives instruction in efficiency science. If ever a nation learned a business from another, the Antipodeans certainly learned motion picture showmanship from the Yanks. There are a couple of local picture producers, hitherto hampered by lack of equipment, who are now entering the business of making all-Australian feature pictures. The native-make picture seems to be popular in spite of its technical shortcomings.

$10,000 Prize Competition to Feature Pathe's "Pearson Month" in November

FORTIFIED with the highest class product in its entire annals, including features, short subjects and serials, Pathe Exchange, Inc., will on November 1 inaugurate its fall sales and collections competition, which has been designated "Pearson Month," as a tribute to Elmer R. Pearson, director of exchanges.

Ten thousand dollars in cash prizes will be awarded the winners in the four sections of the United States into which the competition, which will open November 1 and close November 30, has been divided—eastern, central, southern and western. The branch manager, assistant branch manager, feature sales manager, booker, cashier and all salesmen will figure in the winning awards. The branch which finishes second in its territory, and records the highest national average of all other non-winning exchanges, will be awarded a prize equivalent to that accorded to each of the winning teams. In all instances where ties may occur, the full award will be made to each branch thus tying.

Divisions Announced

The divisions have been determined as follows:

Eastern—New York, Newark, Boston, Philadelphia, Pittsburgh, Albany, Washington and Buffalo.

Central—Cleveland, Chicago, Minneapolis, Detroit, Milwaukee, Omaha, Des Moines and Indianapolis.

Southern—Charlotte, St. Louis, Cincinnati, Dallas, New Orleans, Kansas City, Atlanta, Oklahoma City and Little Rock.

Western—San Francisco, Los Angeles, Denver, Seattle, Spokane, Salt Lake City and Portland, Ore.

The contest will be based upon the greatest improvement in sales and collections recorded in November above the average for the three preceding months, August, September, and October. The entire sales force will have to travel at top speed throughout November to show an increase over the average for these three months, because at no time in Pathe's history have the sales and collection figures been as high as during this period.

Wonderful Records Expected

With the product it is now distributing being infinitely superior to the pictures released during "Brunet Month" drive last March, when all records were sent into the discard, "Pearson Month" should bring unprecedented business to Pathe Exchange, Inc. During March some wonderful records were established by the winning teams, which will have to cut a terrific pace in November to equal their performance of that month.

Oklahoma City, for instance, in capturing the southern division honors recorded an increase in collections and sales of 247 per cent. Albany, in the eastern territory, won with an aggregate increase of 123 per cent; Milwaukee took the central division prize with 109 per cent., while Denver triumphed in the western division with 101 per cent.

The ways have all been set for the high tide of Pathe business during November. When the contest opens the sales force will be equipped with the greatest selling argument—product that means money to the box office of any exhibitor. The features which the Pathe salesmen will have to offer their patrons apparently stand out as the finest ever issued by the Gold Rooster organization.

The Current Releases

Among the current releases, and those which will be issued before the conclusion of the drive, are found Geraldine Farrar in the Associated Exhibitors, Inc., production, "The Riddle: Woman," "Forbidden Valley," a J. Stuart Blackton attraction featuring Bruce Gordon and May McAvoy; Jesse D. Hampton's "Half a Chance," featuring Mahlon Hamilton and Lillian Rich; "The Money Changers," Benjamin B. Hampton's screen version of Upton Sinclair's novel; "The Beggar in Purple," another Edgar Lewis production.

"Her Unwilling Husband," Blanche Sweet farce comedy from Jesse D. Hampton; "The Devil to Pay," a Robert Brunton special with Fritzi Brunette and Roy Stewart; "Dice of Destiny," a "Jimmy Valentine" play with H. B. Warner; "The Empire of Diamonds," produced by Leonce Perret in many European cities and in the United States; "Rogues and Romance," which introduces George Seitz as a feature player, being co-starred with June Caprice, with Marguerite Courtot in the next leading female role; "That Girl Montana," in which Blanche Sweet scores another winning performance.

Powerful Array of Serials

In the field of serials Pathe never had such a powerful array of attractions. Ruth Roland is registering in "Ruth of the Rockies;" Juanita Hansen makes her first appearance on the Pathe schedule in "The Phantom Foe," a Seitz produced serial, and George Seitz makes another appearance with Marguerite Courtot in "Velvet Fingers."

The Pathe short subject department has never been in a more advantageous position to commandeer business as it will be beginning with November. With Harold Lloyd as the leader of the band, the short subjects include the Rolin one reel comedies, one series featuring "Snub" Pollard and the other the Vanity Fair Girls; the Pathe Review, the Pathe News, in the tenth year of its life, the celebration of which will be inaugurated on November 15; the "Topics of the Day," and established short features like the "Bringing Up Father" comedies, the Mrs. Sidney Drew two reelers and the Young Buffalo series of two reel westerns.

ELMER R. PEARSON

Harold Lloyd Anniversary

November will be a notable month for Harold Lloyd for it was just about this time a year ago that he made his public bow in multiple reel comedies. He has now completed the last of his two reelers, "Wrong Number," with the release of this subject, he will become allied with the Associated Exhibitors, Inc., at a salary that no other screen comedian commands, Pathe insists.

Elmer Pearson, who will be the recipient of a memorable tribute during November, became director of exchanges of Pathe last January. He joined the Pathe organization as feature sales manager. Always diligently administering the policies of Paul Brunet, Mr. Pearson has been instrumental in giving Pathe what should be by far its most successful year.

"The Stealers" Makes Its Debut at Keith's Theatre

"The Stealers," Robertson-Cole's William Christy Cabanne super-special which had its trade premier in the Hotel Astor in September, made its Broadway debut recently at B. F. Keith's Broadway Theatre. This is the beginning of an engagement of one hundred and one days in the New York territory and will be played in the various New York Keith-Moss-Proctor houses.

Aside from the power of its story, its specially selected cast, its many spectacular scenes, and its underlying heart theme, the picture appealed to this New York circuit because it is a one hundred per cent. attraction from the standpoint of drawing power, it is said.

It points a moral and teaches a lesson. The story possesses a strange, intriguing power, it is stated. Robert Martin, interpreted by William H. Tooker, is a young clergyman, devoted to his vocation as well as to his pretty, young and charming little daughter. During an enforced absence from home, a former rival succeeds in influencing the young minister's wife to desert her husband and baby and elope with him.

When Martin returns and learns of his wife's unfaithfulness he swear vengeance. He organizes a robber band which operates under the cloak of his false ministrations as a travelling evangelist. How he and the other members of his dissolute gang are regenerated through the force of divine love and faith is the climax of the story, made more vivid by the excellent portrayal of a storm scene remarkably realistic.

Promotions at Hodkinson's

News of two promotions recently made comes from the home offices of the W. W. Hodkinson Corporation. Robert Hodkinson., who was formerly manager of the traffic department, has been made laboratory supervisor and Donald M. Mersereau, formerly engaged in assisting H. S. Beardsley, eastern district supervisor, has been promoted to be manager of the traffic department. Mr. Mersereau will have complete charge of everything pertaining to prints and their distribution just as Robert Hodkinson will have complete charge of the making of prints.

The Wise Guy and the Farmer

(With Apologies to George Ade)

By HERMAN TOASPERN
Truart Pictures Corporation

ONCE upon a time there was a Wise Exhibitor. He knew that the Earth was Round, and had Inside Information that there was Nothing New under the Sun. He was well-informed about the Parasites that Toiled Not, nor Spun, but who nevertheless had King Solomon Faded to a Fare-thee-Well; known to the trade as Exchange Managers and Film Peddlers. Try and tell Him there was Anything under their Hats but Hair and Bone-Dust!

Just as well as He knew the Afore-mentioned King Solomon was not a Bachelor, he had the Exclusive Dope that Exploitation Men were nothing but a Bunch of Relatives of the Gang that turned out Moving Pictures, and that their Ideas came either from smoking Hasheesh or chewing Berri-Berri.

When a Film Peddler came to see Him, he figured it was done for the same Reason that the Lord made Gad-flies and put Shells on Peanuts. When the Film Peddler told Him what was grabbing the Jack in the Big Burgs and Mopping up in the Sticks, He gave the Leaping Tintype Monger a Raucous and Uncouth Horse-Laugh.

Features Perforated by Moths

The Literature of the Exchange Manager and Exploitation Man hit the Basket with a Dull Thud like the Famous Shot heard 'round the World, and went to the Junk-man at 7 cents a pound. He loved glazed Paper Press Books, they weighed Heavy!

And so the Town endured Features made before The Great Train Robbery had a Release Date, in Stoical Silence. The Merry Villagers went to the Show Shop for Various Reasons. The Men went because their Better Halves couldn't Talk, and the women went to keep the Wage Slave from visiting "Lightening" John's Bootleg Emporium. The Local Slickers at the Four Roses Billiard Parlor ran a Dollar Pool on the Number of Breaks on "To-day's Feature."

And then a Bearded Stranger Blew into the Town, Grabbed off a Piece of Terra Firma opposite the Wise One and Announced Plans for another Shrine of the Silent Art. When the Big News Broke, the Magnate waxed Mirthful and Loquacious. "Ha" said He, "A Sucker!" "This Burg don't know a Feature."

The Wise Bird Sprints

But when the Show Shop began to Tower over His 290-seater and the Eager Populace began to look forward to the Grand Opening, the Wise Bird started to Steal a Lap. Gathering His Carpet Bag, Tooth Brush and Check Book, he lapped toward the Big Town and the Film Swindlers Colony.

Strange as it may seem, the Managers had forgotten that the Satelite of Goodtown had Hit their Glorious City, and by Some Mistake, the Silver Cornet Band and Delegation of Prominent Managers had Missed Him. But with Glorious Fortitude and Manly Magnanimity He overlooked the Faux Pases.

The Flicker Film Company was the First to be Honored with His August Presence. Sans Ceremonie, or as the Profanum Vulgus would say, with Touching Simplicity, he was ushered into the Sanctum Sanctorium of the Big Noise, who Greeted him sitting down.

Coin-Grabbers Grabbed

He Heaved his Hunk of My Lady Nicotine into the Nearest Repository and gazed Reflectively at the Box on the Big Boy's Desk. But the Head Brigand overlooked it, opened a Baedecker and said: "Your Batting Average with our Salesman is about .372, there being a Few that You missed—or missed You. We will be Ready to let You have Some Re-issues next Year, but Everything in the Shape of a Coin-Grabber is Booked into the New Theatre. Take the Back-Stairs Out, and be careful of the Carpet! Pax Vobiscum!"

The Office Boy Led Him Gently to the Air. Aided by a Few Swigs of Aromatic Spirits He braced up and hit the next Den of Thieves. Yes, they Had some of the Scintillators he wanted, but Unfortunately the New Theatre had booked them.

Labor Omnia Vincit

Though not trained for the Ordeal, The Wise One remembered that Labor Omnia Vincit, and continued in Search of an Oasis. He lapped In-and-Out until, Exhausted, He Staggered into The Trimemrite Film Service. Yes, They would be Glad to Serve Him, with Conditions. He could become a Participating Franchise Holder at a Figure, have first Call on all Three and Four Reel Sloppy Features, like he had been running—but, Owing to Competition, prices were Doubled—by Order of the Home Office. And the Wise Bird Bought Himself a Cute Little Franchise and a large Hunk of Cavaet Emptor.

A Little Frightened by the Idea of Competition he hied Back to His Native Heath and Thought It Over.

Took in $1.40

The New Theatre had its Grand Opening. With the best Feature that had ever Hit His Unbleached Muslin Light Stopper, the Wise Bird took in $1.40, due to the Error of the Spokesman of a Delegation from the Home for Feeble and Infirm. At the End of the Month the Wise Guy paid Uncle Sam for the privilege of Selling Dockets exactly $3.87, most of which was paid Out of Pride.

Then the Big News Broke. "Closed for Alterations," The Big Boy was ordering Strong and Complex Machines and was Selling the Old One to the Department of Ancient Machinery of the Smithsonian Institute, to be placed next to Henry's First Flivver. A Beaverboardoid Platinum Light Stopper was being Installed. Two Hundred and Eighty-Nine Seats were being Renovated. The front received a Coat of Save-the Surface and a Three Piece Symphony Orchestra was installed and the Piano tuned.

Resuscitating the Dead

The Big Night came and all the Town Curiosity Seekers came to see what Union Labor could do to Resuscitate the Ark, but the Main Gang was too busy trying to get into the New Theatre to notice the Grand Opening across he way. He took in $6.85 on The Birth of a Nation, because Some of the Hypochondriacs thought it was a Medical Film. The Rest of the Town didn't believe he had it.

As Cicero so aptly puts it, in his Ringside Story of the Bout between Romulus and Remus: "Sic Gloria Transit Mundi," which is Latin Slang for putting away your old Army Clothes in a Bag full of Moths.

But should you desire to see the Wise One, you can Still Find him at Goodtown. If He isn't at the Railroad Station to meet the Rattler when you get off, you can find Him after 11 P. M. at the New Theatre, Manicuring the Floor. The Farmer had a Heart. And Lincoln was Right that the Dear Old Public won't always take the Last Straw on their Back.

And the Moral is: A Pulmotor won't help when the Grave is Dug.

OUTSIDE OF THE GATES THAT LEAD TO "THE PALACE OF DARKENED WINDOWS"
Then Claire Anderson proceeds to enter the palace and gets right in the spotlight. Scenes from this new National Picture Theatres, Inc., production, which Lewis J. Selznick controls

Review of Canadian Picture Activities Discloses Increasing Production Work

CONSIDERABLE activity has been noticed in the moving picture industry of Canada during the past few months. As a result of this movement it can truly be said that Canada does possess a moving picture manufacturing business, regardless of statements to the contrary and despite an alleged short "outdoor" season.

Raymond S. Peck, chief of the Exhibits and Publicity Bureau of the Canadian Department of Trade and Commerce, Ottawa, has had no less than ten cameramen and still photographers on the jump for many weeks, with the result that the Canadian government's model laboratory has a considerable stock of unfinished material on which to work during the coming winter.

Bert J. Bach and E. M. Finn have been busy taking pictures of the fishing industry and the shipbuilding and other plants in the maritime provinces. W. S. Carter has been shooting all kinds of scenes in the prairie provinces, while Charles Ross has been getting an eyeful in Ontario.

Trade Subjects

William Fox has also secured a great assortment of negative in British Columbia, taking pictures of Vancouver, Prince Rupert and along the line of the Grand Trunk Pacific to Jasper Park, where he obtained beautiful mountain views. Other field men who have been busy under the direction of Mr. Peck have included J. Ware, William Grayston, E. R. Brodie, E. Wilson and Mr. Yates.

The Canadian Department of Trade and Commerce entered upon a regular bi-monthly release schedule starting October 4 and the scenic-industrial reel to be released on that date was "Where Nature Smiles," a picture of the fruit industry in the Niagara peninsular of Ontario.

The department has released no less than forty-nine subjects for regular distribution and presentation, and in addition many special reels have been prepared for other departments of the Canadian government. The government is said to have been the first to establish its own moving picture laboratory. This has been the third year for the venture and at the present moment forty-nine releases have been screened in theatres and otherwise.

Other Active Companies

These pictures are issued as a "Seeing Canada" series through the Canadian Universal Film Company in the Dominion, by Jury's Imperial Pictures, Ltd., for Great Britain and Europe, through the Bureau of Commercial Economics and the Ford Company in the United States and through Canadian Trade Commissioners in Australia, New Zealand, South Africa and other countries. Upwards of twenty-five prints are made of each release, the number varying slightly according to the nature of the subject depicted.

Others in Canada who are regularly producing scenic, educational, industrial and news pictures include the Specialty Film Import, Ltd., of Montreal, Canadian Pathe distributor, this company releasing the Canadian Pathe News Weekly, Canadian Aero Film Company of Toronto, which has been releasing Nature Classics, stunt and news reels; the Ford Motor Company of Canada, Ltd., releasing Ford educationals; the Pathescope of Canada, Ltd., Toronto, which has issued scores of industrial, agricultural and news reels, including the Canadian Pictorial News, and the Associated Screen News, Ltd., of Montreal, which prepares Canadian Kinograms, Gaumont Weekly, Gaumont News and other current pictures.

Two Large Organizations

It is quite readily admitted on all sides that the Canadian film market is rather limited in comparison with the great field in the United States, although Canada has two organizations which claim to be among the largest of their kind in the whole world. One of these is the Allen Theatres, Ltd., of Toronto, which operates fifty-two picture theatres in Canada, the United States and England. Another "largest" in Canada is Regal Films, Ltd., Toronto, which is rated as one of the largest film distributing corporations on the globe.

At the same time, the manufacture of photoplays in the dominion has not been very extensive. One concern, the Canadian Photoplays, Ltd., of Calgary, made one real picture, "Back to God's Country," which was financed by Canadian capital and was backed by prominent westerners of the Dominion. Another similar organization is the Adanac Film Company of Montreal and Trenton, which has produced "The Great Shadow." Both of these features have had wide distribution.

Government Makes One-Reelers

Otherwise Canadian production of real Canadian pictures has been somewhat negligible. A company has been organized in Winnipeg under the guidance of Ernest Shipman to produce Ralph Connor stories, but the first of these has not yet made its appearance. Incidentally, the Fox Film Corporation in Canada regularly issues its Fox Canadian News which is made up largely of Canadian news happenings.

Various provincial governments of Canada have made considerable headway with moving pictures. This applies particularly to Ontario, where the government has made scores of one-reel releases. The Ontario government's film library is one of the most interesting to be found anywhere and the official films comprise a wide variety of subjects. The Pathescope of Canada, Ltd., has made many subjects for the Ontario government.

The authorities of Manitoba have also established a film library while the government of British Columbia has been releasing official scenics and educationals for presentation in British Columbia theatres where the exhibitors are compelled by law to include at least one Canadian scenic, industrial or educational reel on every program. According to a recent newspaper report, however, the film turned out by the British Columbia government lacks quality.

Film Library

In many cities of the Dominion there are enterprises which engage in the production of special local films on the order of clubs, commercial organizations or private citizens, but these film manufacturers hold no national reputation while their productions are seldom of national interest. Canada has also had its experiences with stock promoters who have scoured communities for money with which to build studios.

In the meantime, American-made pictures continue to flow into Canada in great quantity while a considerable number of English features are also being handled in the Dominion. The people accept the U. S. A. productions with kindness and appreciation because it is realized that Canada cannot hope to compete with the American producers. The English pictures have also made good headway.

HERE ARE THE PRINCIPALS SIGNING THE LEASE

The agreement states that Gore Brothers and Sol Lesser are to take over the lease for the unique Ambassador Hotel Theatre in Los Angeles. Shown here are, standing—left to right: Abe Gore and Sol Lesser. Seated: Michael Gore, Vernon Goodwin, vice-president of Ambassador Hotel Corporation, and Grover A. Sholem, secretary and treasurer of the same corporation

Keeping in Personal Touch

By SAM SPEDON

FRANK MARION, formerly president and principal owner of the old Kalem Company, has announced the coming marriage of his daughter, Beatrice, on December 21, at his home at Shippan Point, near Stamford, Conn. The bride and groom will make their home at East Orange, N. J. Mr. Marion has built a new residence in Miami, Fla., where he will make his home during the winters.

* * *

George Davis, producer of "Isobelle, or The Trail's End," has started a record-smashing campaign for the exploitation of this feature and is already receiving a big response.

* * *

A. E. Smith, president of the Vitagraph Company, left with his family for Hollywood, Cal., on Saturday, October 31, to remain all winter. The Coast studios of the Vitagraph are very busy at the present time and Mr. Smith's presence and supervisory direction in the many productions under way will be valuable in the efficiency and artistic results.

* * *

Sam Harris, general sales manager of the Selznick Enterprises, has been obliged to return to the hospital to receive further attention to the ailment for which he underwent an operation a few weeks ago.

* * *

Walter E. Sandell will attempt to run an airdome at Kingston, Cal., all winter.

* * *

Mrs. F. E. Smith, of Los Angeles, is personally managing the Lyric Theatre at Marysville, Cal.

* * *

Grover Campbell is building a new theatre, the Strand, at Denton, Texas, seating 400. Mr. Campbell is a prominent citizen of Denton, who has been very successful in the jewelry business for many years.

* * *

Miss Anna Eugenie Aiken, of Atlanta, formerly secretary to William Oldknow, general manager of the Consolidated Supply Company, of Atlanta, is one of the few women publishers of a newspaper in this country. She is publisher and proprietor of the Weekly Film Review.

* * *

Arthur Dana, well-known film representative in northern New York, recently resigned his position to accept a more remunerative position with another company.

* * *

A. Jules Benedict, one of the best known film men in the South, also a well-known newspaper man, is now editing Screencraft in New Orleans, covering the Gulf States. The first issue made its appearance October 23.

* * *

L. A. Meadows is now running the Lyric Theatre at Snyder, Tex. The Lyric was formerly operated by Dick Nolan.

* * *

J. C. Smith, formerly cameraman with Fox Film Corporation, has just returned from Africa, Monday, November 1, and is stopping at the Hotel Claridge for the next ten days before starting for Hopewell, Va., his home. Mr. Smith has with his 8,000 feet of film taken in Algeria, Morocco, Tunnecia, on the North Coast of Africa, and scenes among the Dida tribes of Cosamance, between British Gambia and Portuguese Guinea. Mrfl Smith has not yet had time to decide how he will release these pictures, possibly he will dispose of them outright or release through some news weekly.

* * *

Sheldon Lewis and Virginia Pearson are stopping at the Hotel Claridge in New York. They are preparing another vaudeville sketch and will probably return to producing the Virginia Pearson Productions this winter in California.

* * *

Miles Francis Gibbons, assistant sales manager of Pathe, was married on Saturday, October 30, to Miss Ruth Beatrice Seymour, daughter of Frank Ellison Seymour, of 619 West 137th street, New York, by the Rev. Father Dully in the Church of Corpus Cristi. The wedding breakfast was held at the Hotel Marseilles.

* * *

Kenneth L. Eagon, formerly of Famous Players-Lasky, and more recently sales representative for Independent Film Association, Chicago, is now in the capacity of Pacific Coast representative for the Independent, and is also scenario writer and assistant director for Pinnacle Comedies. His duties with the Pinnacle Productions, Inc., will also be that of exploitation. Mr. Eagon's offices are at 6040 Sunset Boulevard, Hollywood, and he would like to hear from his friends. At present he is writing the third Pinnacle Comedy, "Back to Earth."

* * *

Legend Film Corporation will begin producing two-reel refined comedies, featuring Edna Shipman and John Junior, years ago with Essanay. The scenarios were written by Treve Collins, a Brooklyn newspaper writer, and they will be directed by Tefft Johnson, formerly with Vitagraph and the World Film Corporation. Producing will begin on November 8. The Legend Corporation will make fifteen comedies a year, three here and the balance on the Coast. The releasing of these comedies has already been provided for.

* * *

Dr. Bryan Charles Magennis announces the marriage of his daughter, Marie Josephine, on Saturday evening, November 20, to Charles Edward Moyer, advertising director of United Artists.

* * *

Nellie Anderson, mother of Mary Anderson, greeted us at Forty-second street and Broadway this week. She is still living in Flatbush, although she visited Mary on the Coast for about two years, during which time she played several character bits in pictures, in which she has had a great deal of experience.

* * *

Benjamin Amsterdam, of the Masterpiece Productions of Philadelphia, visited the Arrow Film Corporation on Tuesday, November 2, and reported satisfactory results from the Arrow productions, particularly from the Tex Series.

* * *

F. Thompson, of Dallas, Tex., of film interest was in New York this week, looking over available material for Southern release.

* * *

Ernest W. Fredman, director of the Film Renter and Moving Picture News, is in New York, stopping at the Hotel Astor for about ten days. The Moving Picture News is going to issue an American edition on January 1, taking in a comprehensive survey of motion picture industry both here and abroad. Mr. Fredman is visiting the different sections of the United States to get a general idea of the field.

* * *

J. Soskin, of the Soskin Photoplay Enterprises of Toronto, has purchased the Canadian and New foundland rights for the Park-Whiteside productions, "Empty Arms," "Idle Hands" and "Good Women."

* * *

Harry Reischenbach moved from the offices of the Clara Kimball Young Productions at 4 East Forty-fourth street, to the Hotel Bellclaire, temporarily.

* * *

Jesse S. Bernstine, president and general manager of the Trans-Regional Trading Corporation, left for Europe, November 4 on the Aquitania, almost immediately after being married to Miss Minerva Barber, credit expert for the Trans-Regional and other large companies. Mr. Bernstine is to be gone for about six months on a combined business and honeymoon trip. He will make his headquarters in Great Britain at his recently established offices of the Automaticket Company, Ltd., of 75 Shaftesbury avenue, London, W. 1. The Trans-Regional is an adjunct of the Automaticket Company and Mr. Bernstine is prominently connected with both.

* * *

William Ingleman and A. L. Moore, from Chicago, are stopping at the Hotel Claridge, New York, and have several two-reel pictures with them.

* * *

The Film Managers' Association of the Southeast, the mayor and the city officials and the Chamber of Commerce of Atlanta, during the motion picture exposition at Atlanta, the first week of December, to be called the Frances Eldridge Day, in honor of Miss Frances Eldridge, the popular star of the World Motion Picture Corporation, who has consented to attend the convention and exposition, over which all Atlanta and adjacent cities are making a big event in recognition of moving pictures.

* * *

Burton Kline has been engaged by Universal as special exploitation representative for the latest Von Stroheim feature, "Foolish Wives."

* * *

Bessie Love will go to Europe on January 1 to take scenes in London for Dicken's "Old Curiosity Shop," which will be produced by Andrew J. Callaghan.

* * *

Al Sobler has joined the Famous Players-Lasky publicity department and begins his duties on Monday, November 1. Mr. Sobler was formerly assistant publicity director with Mayflower.

(Continued on page 234)

Keep in touch with your business friends by keeping in touch with the Personal Touch Man.

First Anniversary Finds Realart Studio on West Coast Making a Name for Itself

A LABORATORY second to none in the industry, a studio with complete and modern facilities, a trained and smoothly working organization—this is the present status of Realart's West Coast studio after a little more than a year of existence.

Writing to the home office, Frank E. Garbutt, studio manager, states: "I think we can well be proud of Realart's West Coast studio as it stands today, a little more than one year since the birth of the organization. We are prepared to make sixteen features annually. In addition, ten more are being made on rented stages. Recently we have increased the studio property by 38,400 square feet or 50 per cent. This will make possible stage and storage extensions increasing our facilities to a point where we will be able to anticipate the ever-growing demand for Realart pictures.

"Our laboratory is efficient. It turns out 50,000 feet a day of Realart film, also handling an added 10,000 feet of negative from outside firms who feel that we are able to give them a quality of work second to none. All in all, the 'Realart Infant,' as it passes its first birthday, is making a mark for itself here on the West Coast."

It is interesting to note the present size and make-up of the Realart plant of which the organization officials are so enthusiastic. A completely equipped laboratory, a glass stage, an open stage, store-rooms, a dressing room bungalow for the stars, offices and storage room take up 76,800 square feet, fronting on three streets. As above indicated 38,400 more square feet are immediately to be added to give additional stage room and space for outdoor scenes.

Fine Machine Shop

And all of this is exclusively devoted to the production of Realart features. The changes and improvements being made are with a view to raising the production capacity and improving the quality of the finished photoplays.

And all of this is exclusively devoted to the production of Realart features. The changes and improvements being made are with a view to raising the production capacity and improving the quality of the finished photoplays.

One innovation that sets the organization on a level above the ordinary studio is a completely equipped machine shop for fine work in the building and the repair of cameras and printing machines. This shop will have the most modern of equipment and in case of breakdown will render Realart absolutely independent of the eastern factories. A milling machine and a lathe capable of cutting to 1-10,000 of an inch, represent absolutely the latest word in accuracy.

Now being constructed at the garage are two power wagons to furnish light on night locations. When completed they will be among the largest and most powerful apparatus of the kind in existence. They will each carry forty-six Klieg lamps, completely illuminating an area 90 by 150 feet.

Special Air Filter

Modern improvements place the laboratory upon an exceptionally efficient basis. At the top of the two-story building is a specially built air filter. All outside air entering the developing and printing rooms passes into them through a spray of water which removes the dust. Then the air is warmed in winter or cooled in summer to a temperature of 70 degrees and so maintained from one year's end to another. Atmospheric or weather changes cannot effect the product of Realart's studio.

"Muddy water," the bane of many laboratories, is done away with by Realart through a special water filter handling every drop used. The water as it comes to the operators is as pure as science can make it. Frank V. Biggy, laboratory superintendent, is a man of long experience and ability. He has been given carte blanche to create a perfect organization. Realart feels that the proof of this accomplishment lies in the quality of their finished films.

Other Departments

The other departments of the studio have been carried within the year to an equally high degree of efficiency. Will M. Ritchey, supervising director, has under him a corps of scenario writers including Douglas Bronston, Alice Eyton and Edith Kennedy; a "cutting" crew and a staff of clever artists for title work. In addition, William D. Taylor's stories are written by Julia Crawford Ivers, cut and titled under Mr. Taylor's personal direction. Mary Miles Minter productions are handled by a special staff.

The studio casting director, Miss Jessie Hallett, has a file comprising over 2,000 names from which players for Realart films can be chosen at a moment's notice. Mrs. Una Nixson Hopkins, long known as a national authority on home-building and decoration, is the art director. She superintends an efficient staff of architects and set dressers.

The other departments, electrical, purchasing, transportation, etc., are working with machine-like smoothness.

Those who have watched the growth of the industry feel that Realart has done an exceptionally commendable bit of work in bringing its Los Angeles studio to such a high degree of efficiency in a comparatively few months. Realart in Los Angeles is turning out all productions of Mary Miles Minter, Bebe Daniels, Wanda Hawley and William D. Taylor.

Pilgrim Pictures Making New Industrial Films

Through an error in the announcement of Educational Film Exchanges, Inc., last week, its new series of two reel pictures written and produced by Rufus Steele, Saturday Evening Post writer, was given as the output of Plymouth Pictures Corporation when it should have been the Pilgrim Pictures Corporation.

"The Kick Back" and "The Big Idea," the first of the two Pilgrim Pictures have been completed and are scheduled for release by Educational early in December. The third has also been finished and is now being cut and titled under the supervision of Mr. Steele.

While these new two-reelers have as their background the industrial life of the country they are in no sense commercial pictures. Not even the name of the big plants that form the background for the stories appear in the films and they have been produced with entertainment value always in view and industrial conditions secondary.

The first two pictures have already received the hearty indorsement of the Americanized Committee of the Motion Picture industry.

Flannagan and Edwards Star in Goldwyn Comedies

Flannagan and Edwards, vaudeville team, who have won a new reputation for themselves in films by means of the Capitol Comedies produced by the National Film Corporation of America and released through the Goldwyn Distributing Corporation, are starred in the half dozen latest releases.

Nearly all of these comedies have been written by Harry Wulze and directed by Mark Goldaine. The six releases are: B 59, "In and Out"; B 60, "Knocking 'Em Cold"; B 61, "Hearts and Hammers"; B 62, "Artistic Eenemies"; B 63, "Fingers and Pockets"; B 64, "Love on Rollers."

The comedies are all two-reelers.

Will Rogers, his director, Clarence Badger, and the members of the company filming Irvin Cobb's "Boys Will Be Boys," are expected to return this week from Jackson, Cal., where they have been for several weeks on location.

ALL AROUND THE REALART STUDIOS ON THE WEST COAST
1—The drying room; 2—Mary Pickford and mother visiting studio; 3—Building an outside set; 4—Printing room

Great Cast of Well-Known Players Will Portray "The Four Horsemen" for Metro

Includes Rudolph Valentino, Alice Terry, Joseph Swickard, Erward Connelly, Mabel Van Buren, Nigel de Bruiler, Stuart Holmes Wallace Beery, Alan Hale, John Sainpolis and Harry Northrup

WHAT is claimed to be the strongest and most distinguished cast assembled for a picture will be seen in Metro's special production of "The Four Horsemen of the Apocalypse," from the novel by Vicente Blasco Ibanez.

Each of the twenty-five principal players was selected because of special ability and nearly all are prominently known to picture followers. The cast, including players from practically every country, is announced by Director Rex Ingram and June Mathis, who prepared the screen version.

Rudolph Valentino has the role of Julio, the romantic South American hero. Mr. Valentino has been in pictures for several years, having played in "The Big Little Princess" and "The Delicious Little Devil"; "Eyes of Youth," and "Man, Woman and Marriage" with Dorothy Phillips. Previous to going into pictures, he was a professional dancer.

Alice Terry enacts the leading feminine role, that of Marguerite, the little French girl. Miss Terry played in the Metro production of "Shore Acres," and later had the leading role in "Hearts Are Trumps."

Other Prominent Players

Joseph Swickard, a veteran of twenty-five years on the American speaking stage and ten years in motion pictures, will be seen in the part of Marcelo Desnoyers. Mr. Swickard is best known for his work in "The Tale of Two Cities," "The Third Generation," "Last of His People" and "Trick of Fate."

Edward Connelly, best known of veteran Metro character actors, has the role of the old lodgekeeper. After a successful stage career of thirty years, he has appeared in many character roles in several Metro successes, including "Shore Acres."

Mable Van Buren was selected for the part of Elena, a German character role. She is a veteran stock actress and has been in pictures since the early days of Biograph and Vitagraph.

Nigel de Bruiler has difficult character role as Tchernoff, the old Russian who relates the legend of "The Four Horsemen of the Apocalypse."

Virginia Warwick, a former Mac Sennett bathing beauty, has the role of Chici, the sister of Julio. This is Miss Warwick's first dramatic role.

Two Screen Villains

Stuart Holmes and Wallace Beery, known as convincing screen villains, are cast as bad men in this production. Mr. Holmes has the role of a German infantry captain while Mr. Beery will be seen as the German commander.

Jean Hersholt also has an important character role as Professor Von Hartrott. Mr. Hersholt has had important parts in "Whom the Gods Would Destroy," "The Golden Trail," and "Men of Today and Tomorrow."

Brodwitch Turner, better known as "Smoke," has signed to play the part of Argensola, the companion of Julio, in this picture. Mr. Turner has been in picture for many years.

Bridgetta Clark will be seen as Dona Luisa, the mother of Julio. Miss Clark is a well known actress, both on the stage and in the picture field.

Alan Hale is another prominent actor who is appearing in this production. Mr. Hale has the part of Karl von Hartrott, a very radical German characterization.

Other Players of Note

Pomeroy Cannon, as Madariaga, "The Centaur," the father of Julio and the owner of the South American plantations, plays an important role in the early part of the story. Mr. Cannon is well known for his characterization of big men roles.

John Sainpolis also has an important role as have Harry S. Northrup, Derrick Ghent, Henry Klas, Jacques d'Auray, Curt Rehfeld, Madlle Dolorez, Isabel Keith, Jacques Lanoe, Mary Fenton and Minnehaha.

The entire cast is said to run into the thousands, as one of the most impressive scenes in "The Four Horseman of the Apocalypse" is a reproduction of the seccond battle of the Marne.

WONDERING HOW HE CAN MEND "THE BROKEN GATE"
This is the name of the latest Bessie Barriscale production that will be released by Hodkinson

Goldwyn Has All Stars in Gertrude Atherton Film

An all-star cast has been selected by Goldwyn for Gertrude Atherton's first screen story now entering the production stage at Culver City, Calif., under the working title of "Noblesse Oblige." Mabel Julienne Scott, who has just finished acting in "The Concert," in which she has one of the principal roles, will have the leading feminine part. Lewis S. Stone, recently seen in Goldwyn's production of "Milestones," will play opposite her. R. D. McLean, Arthur Hoyt, Charles Clary, Josephine Crowell and Kate Lester are other members of the cast.

Jane Atherton, aged seventeen, a niece of Gertrude Atherton, will make her film debut in the picture. Wallace Worsley, who directed "The Penalty," will wield the megaphone. Mrs. Atherton collaborated with Louis Sherwin on the continuity.

Rogers Company Returns

Director Clarence Badger and the Will Rogers company are back from Jackson, Calif., where they have been several weeks on location for Rogers' new picture, "Boys Will Be Boys," from the stage adaptation of Irvin S. Cobb's popular story.

E. Mason Hopper and the company which he is directing in Ruper Hughes' first screen story bearing the working title of "Mr. and Miserable Jones," are on Catalina Island taking exteriors.

Frank Lloyd, who is to direct "The Water Lily," Gouverneur Morris' first story written directly for the screen, is ready to start the photography on that production. Wallace Beery has been engaged to play one of the important Chinese roles. "The Water Lily" will be released as an Eminent Authors' Production.

Reginald Barker is getting his next production ready for photographing. It is "The Bridal Path" from the play by Thompson Buchanan, author of "Civilian Clothes." Mason N. Litson is in the midst of the tenth Booth Tarkington, Edgar Comedy which bears the tentative title of "The Country Cousin." Johnny Jones is the feature player in the cast.

All Star Cast to Portray Metro's "Uncharted Sea"

Metro announces "The Unchartered Sea," picturized as a special production, with an all-star cast. John Fleming Wilson, author of "The Man Who Came Back," is said to have outdone his previous literary efforts. "The Uncharted Sea" was published in Munsey's Magazine.

"I think this is the greatest story Mr. Wilson has ever written," said Bayard Veiller, chief of production, himself a playwright of international reputation. "I have never seen a plot better suited to motion picture purposes."

Work will be started at once at the Hollywood studios. The members of the cast are being selected. As yet, however, a director for the production has not been chosen.

Dead Men Tell No Tales

Winifred Westover Went Over the Water to Join the Skandinavisk Filmcentrals

By EDWARD WEITZEL

ONCE more has the screen demonstrated the advantage of speaking a universal language. When Edwin Booth went to Germany and acted "Hamlet" and others of his famous Shakespearian roles, he was supported by a German speaking company. Polygot performances of this nature were given here when the elder Salvini appeared in the United States and spoke his native Italian, while the American actors who had the other parts employed the speech of their own land. Wonderfully impressive performances they were, in spite of this mixing of tongues! But the method of the movies makes the "speech" of the screen actor as readily understood in Sweden and China as in the United States and the United Kingdom.

Her Arrival in Stockholm

That is why Winifred Westover, American film actress, returned to the home town of the Statue of Liberty one day last week and waved her hand joyously to that majestice young woman, as the "United States" came up the bay. She had just completed a four months' engagement with a foreign film company—Miss Westover, not the statue.

When the Skandinavisk Filmcentrals of Stockholm, Sweden, came to the conclusion that it might be a bright idea to learn something of the American school of screen acting, the company went about it in a thoroughly practical way and imported a leading woman from the land of the free and the home of the modest and sadly shrunken dollar. Miss Westover, blond, pretty and able to look like the heroine of an Ibsen drama and further fortified by an excellent list of film impersonations on this side of the Atlantic to her credit, was offered the engagement. Being ambitious, and eager to enlarge her bank account, vocabulary and knowledge of the foreign market for American screen actors, she at once put her name to the contract, and arrived in Stockholm in time for the opening of the film making season.

And now that Miss Westover has completed her contract abroad and is back in New York, we'll walk around to the Algonquin Hotel and see what she has to say about her trip.

A Film Season Abroad

"Well, are you glad you went, Miss Westover?"

"Yes, indeed! The Central Film Company treated me splendidly and I am anxious to go back next season."

"Why do you speak about a season?"

"Because all of the film actors in Sweden are employed during the regular theatrical season in the theatres of the spoken drama, and pictures are made only in summer. The directors are all from the stage, and their method of acting follows stage tradition more closely than the one adapted to the screen in this country. They are very thorough in everything they do, and of course the scenery they can make use of, especially along the shore line, is marvelous."

"Did you find it difficult to work with a company of foreign actors?"

"At first I did, and I'm afraid I wouldn't have made any headway at all if my mother hadn't been with me. She understands the Swedish language and translated the director's instructions when I failed to grasp what he meant by his very clever pantomime."

"What was the name of the first picture you acted in?"

"The nearest it can be translated is 'The Smile That Was Found Again.' I took part in three pictures in Stockholm and then went to Copenhagen, Denmark, and helped to complete one there."

"Do you think that your going to Sweden will influence them in favor of our method of acting?"

"I hope so. I learned a great deal from them and feel that they can learn a great deal from us—and then modify it to their own needs. They have fine actors in Sweden. Egilby Eide, the leading Scandinavian actor, who played in the pictures with me, is splendid in everything he does."

American Favorites in Sweden

"How do American pictures go over there?"

"They are very fond of the serious ones? Guess who is their favorite American actor?"

"I would rather you told me."

WINIFRED WESTOVER

"William S. Hart."

"How do you account for that?"

"They like his deliberate method. Some of the American actors work too fast for them. Here is a remarkably lifelike little wooden statue of Mr. Hart I brought back with me. The same wood-carver made those clever little figures on the mantel. I asked him to make this one of our celebrated good-bad man, and he brought it to me the next day. I think the likeness is wonderful."

"Who are the other American favorites?"

"Eddie Polo and Norma Talmadge. They think the Polo stunts are great, and Norma Talmadge reminds them of one of their own screen favorites, a very clever actress with the musical name of Tora Teye."

The Palatial Palladium

"I understand that Stockholm boasts of a moving picture theatre that is said to rival the best of our 'piccy pals,' as the Londoners call them."

"You mean the Palladium! It's a gorgeous place, with great marble stairways, immense lobbies and everything up to date. It's a new theatre and opened with 'Twenty-Three and a Half Hours' Leave.' 'Broken Blossoms' is running there now. The Griffith picture started the twelfth of August and is a great hit. They like tragic pictures over in Europe. 'True Heart Susie' was a success in Stockholm. The Palladium is booked by an American named La Motte. He was the first to use scenic prologues in Sweden. He has introduced Louise Glaum over there, and they like her very much."

"They are very fond of their own brand of pictures, I suppose?"

"Oh, yes! and they are improving them all the time, only they do not have any really young girls to play the youthful heroines. The Scandinavian actresses know their business—but usually the important parts are played by—well, thoroughly experienced artists."

"That is probably one of the reasons why they sent to the United States for a leading lady with plenty of pep and pulchritude and a beggarly array of birthdays."

"Thank you! They were all very nice to me and I enjoyed every minute I was there. Look at this book of photographs of the quaint houses in their small towns and villages. What curious old carved doorways they have! If I do go back to make more pictures, I know of some great locations that I'm going to ask the director to shoot."

"Are the picture theatres well patronized in Sweden and Norway?"

"Yes—only they do not open at noon, as they do here. From six to eleven are the hours. When I told of our afternoon performances and of the long line of men and women that form at the box office in the day time when a big feature is being shown, my brother and sister artists of the Skandinavisk Filmcentral tried to be polite about it, but they weren't good enough actors to disguise their surprise at my statement. You remember that song which commences 'You Wouldn't Believe Me'—well, they didn't believe me when I got through boosting film business in the U. S. A. Must you really go? Try a piece of this candy we brought back with us; I'm sure you'll like the flavor. Open the box and help yourself."

A Crafty Candy Box

"Thank you, I will! I'm very fond of—it's a good thing I didn't let the box fall. That's a clever scheme, though, to have it play a tune every time the cover is opened."

"No one can take a piece of candy on the sly. It keeps on playing until you close the lid."

"It wouldn't do to have a decanter that would play every time it was tipped, would it?"

"Why not?"

"The neighbors would get tired of hearing the same tune so often."

"Do you know what the name of that tune would be in this country?"

"'Come, Landlord, Fill the Flowing Bowl?'"

"No—'Here Comes the Boogy Man.'"

Alice Terry, who is playing the leading feminine role in Metro's colossal production of "The Four Horsemen of the Apocalypse," by Vincente Blasco Ibanez, has returned from a five day vacation at Big Bear, where she says her time was spent in sleep and absolute rest—far from the roar of film battles and picture strife.

The Educational and Non-theatrical Field

Conducted by JESSIE ROBB

Work of Organization to Further Visual Instruction in New York City Advancing

THE second meeting of those interested in the formation of an organization for the advancement of the work of visual instruction, and the first regular meeting of the organization formed on Saturday, October 2, was held in the Academy Room of the American Museum of Natural History, at 77th street and Central Park West, October 30, 1920, at 10.30 in the morning. The secretary, Miss Hochheimer took the chair, as the president was delayed in reaching the meeting.

Reports of Committees

The report of the Committee on Representation before the Board of Estimates and similar bodies was asked for. Mr. Cocks, of the National Board of Review, reported that he had been present the first day of the public hearing and had spoken in favor of the item for visual instruction. Mrs. Woodallen Chapman was then called on and told of appearing the first day, without the information which the board evidently desired, and then appearing the second day prepared to answer their various questions. While the result was not yet known, she felt that at least the fact of several friends to visual instruction on the Board of Estimates had been made evident by the discussion which took place.

Miss Hochheimer, as chairman of Committee on Name, reported that committee's suggestion as New York Visual Instruction Association.

The list of committees, with the names of those suggested for membership, was then read.

Affiliation Discussed

The matter of affiliation with the Academy of Visual Instruction, formed in Wisconsin, then came up for discussion. Reference was also made to the Chicago Society for Visual Education, but this was discovered to be not an association or organization, but a purely commercial body. The president's viewpoint was then given, namely, that we should move very slowly in the matter of affiliation in order to know first, whether our aims were identical, and second, whether there would be mutual benefit in such union. The president also suggested that this little body might prove to be the nucleus for an association which would reach beyond the bounds of this city—might itself become a national association. There should be a Federation of Visual Instruction Associations, each local body preserving distinct autonomy but all bound together in one great aim. It was moved by Mr. Pierce that the matter of affiliating with the Academy of Visual Instruction of Wisconsin be referred to a committee to be appointed by the chair. Seconded and carried.

Report of Committee on Constitution was called for, but report was not ready. The Committee for Representation before Boards of Estimate and similar bodies was made permanent.

Mr. Pierce, chairman of Committee on Appearance before Fire Underwriters' Association, gave his report. The chairman, with the president, Mr. Crandall, had appeared before the Executive Committee of the National Board of Fire Underwriters to ask that their regulations be so changed that portable machines with films on slow burning stock, standard size, might be used without booth. Felt that some impression was made, but nothing definite as yet.

Further Needs

The chair spoke of the need of a committee to look after the interests of the cause of visual instruction in connection with the legislature. Dr. Fisher moved that the chair be empowered to appoint a Legislative Committee. Seconded and carried. The chair asked to be allowed to send the announcement of these appointments by mail.

Mr. Cocks spoke of the need of having a committee to study the question of the need of motion pictures in connection with the school curricula, and the suitability of material for motion picture presentation. The chair said that he had considered that the chief work of this organization was having access to the actual opinion and needs of school people. Mr. Cocks then moved that an appropriate committee, composed primarily of school men, should be organized within the association for the purpose of selecting material and arranging programs of study for which films should be made. Seconded and carried (with the understanding that this would be a composite committee of film people with their practical knowledge and school people).

Some of Those Who Were There

Among those present were Miss Florence Slater, W. I. H. S.; Forrest Halsey; Ottilie I. Alfrith, P. S. 42, Bronx; Jessie Robb, Moving Picture World; Mrs. Amy J. Archer, P. S. 64, Manhattan; O. G. Cocks, National Board of Review; G. F. Foute, United Projector Film Company; E. R. Ross, Underwood & Underwood; Elizabeth S. Irvine, P. S. 27, Manhattan; Elizabeth Wallace, P. S. 62, Manhattan (for Miss N. Spalding); Michael Levine, High School Commerce; Emma E. Platt, P. S. 45, Bronx; Bessie D. Davis, Metropolitan Museum of Art; Alma T. Weiss, R. I. H. S.; Helen Devanvey, P. S. 30, Bronx; A. R. Nischlich, P. S. 97, J. N. S.; C. H. Boden, P. S. 20, Queens; Carl Horton Pierce, Argonaut Distributing Corporation; A. E. Miller, Radiosoul Films, Inc.; W. B. Russell, Argonaut Distributing Corporation; Edwin E. Reeder, Community Motion Picture Bureau; S. A. Bloch, Fox Film Corporation; Ethel S. Schwartz, Speyer School, 94 Lawrence street; Mabel J. Lanery, P. S. 43, Manhattan; Israel Weinstein, Morris High School; Victor W. Sebastian, Moving Picture Age; Harry Linene, DeWitt Clinton High School; Woodallen Chapman, General Federation of Women's Clubs; K. F. Carter, Carter Cinema Company; Hester B. Slade, Y. W. C. A.; Mary G. Summer, Y. W. C. A.; Margaret I. Macdonald, Educational Film Magazine; Muriel W. Bruce, Toronto, Canada; Fream Scheider, P. S. 74, Manhattan; Charles F. Hern, Scientific Film Company; G. Clyde Fisher, American Museum of Natural History; B. S. Quisby; Adele F. Woodward, National Motion Picture League; L. W. Elliot; Mrs. Arthur Tour, Red Cross Health Service; Beatrice S. I. King, 5 Rockledge place, Yonkers; S. Estelle Montfort, 5 Rockledge place, Yonkers.

Theatres for School Use Offered by Exhibitors

Six moving picture theatres have been offered to the School Board of Washington, D. C., for use as supplementary class rooms in line with the plans now under consideration by the school authorities for the utilization of theatres to relieve the serious shortage of school facilities.

Five theatres operated by Harry M. Crandall, and the Regent, operated by Sidney B. Lust, have been offered for this purpose. Mr. Lust's theatre and one of the Crandall houses are located in that section of the city where the schools are most overcrowded and their use would do much toward relieving the serious situation. While the present Washington schools are sufficient for about 40,000 pupils, more than 68,000 have enrolled and children are coming in daily.

The action of these public spirited exhibitors could well be followed throughout the country where overcrowded conditions prevail.

Commercial Use of the Shark Shown by Goldwyn

The popular idea of the shark is a man-eating fish which infests the tropic seas. Ford Educational Weekly No. 225, "What the Ocean Hides," Goldwyn Release, gives a new viewpoint and presents the shark as contributing to the world's supply of food and clothing. The pictures were taken at the shar ing station at Sanibal Islands, Florida, where the waters are teeming with these creatures and show how the sharks are caught in nets fifteen feet wide by one thousand feet long.

The meat is not only edible, but very delicate in flavor and is a favorite among fish lovers. The hides are tougher than any leather and are used in the making of shoes, pocket-books and traveling bags. From the head and liver are derived great quantities of oil and from the fins, a nutritious jelly, much liked by the Chinese. The complete process of tanning the hides is shown from the time they are cut from the fish, stretched, softened, colored, glazed and made into articles of use.

Other tropic fish such as hammer-heads, whip ray and sea turtle are shown, making an absorbing study of deep sea life.

"The Kentuckians" Completed

Monte Blue, having finished his work in the Charles Maigne production of "The Kentuckians," for Paramount has returned to the West Coast where he will complete "The Jucklins," another Paramount picture, under the direction of George Melford. Monte breezed out of New York in the same fashion he entered. He said he was happy to be going back to the land of sunshine and that his stay in New York was just one thrill after another—and Monte started his motion picture career as a "stunt" man too.

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Election Features Did Not Offset the Weather

New York photo play theatres offered a bulletin service to patrons on election night, though most of them felt that this would have the effect of holding people in the house past the first night show, cutting down the possible revenue, but the election was so one-sided that the houses emptied about on the usual schedule.

A rain about 7 o'clock, when many were preparing to set out for the evening, cut down the downtown crowd. Those who were on the street were driven to shelter and the standouts at the theatres were limited to capacity for covering the waiting line.

Eddie Hyman, of the Brooklyn Mark Strand, had the best of it here, for his inner lobby has a large capacity, and he could hold the line after they had given up their tickets, but the barrier was down about 10 o'clock and from that time on the stragglers passed directly into the house. In the early hours the waiters were read the election returns, which later were flashed upon the stage, and about 11 a film announced that the probable victor was—followed by intimate views of Harding.

Election returns are a necessary evil, but they do not make money for houses giving two or more shows in the evening.

Balloon Stunt Hit Traffic; Police Shut Down on Idea

Balloons carrying passes to the Park Theatre, Boston, stopped traffic in the narrow streets, and the police caused the stunt to be abandoned.

The idea was worked by the Boston Record in connection with its "Riddle: Woman" search, along the lines of the "Raffles" stunt. Geraldine Farrar, in the play, was at the Park, and it was planned to release one thousand balloons from the tops of tall buildings, each carrying a pass

Boston streets are narrow and the enormous crowds which gathered tangled the traffic so badly that the police requested the newspaper to call the stunt off. It is hard at best to keep the traffic going and with the roadways jammed with people it was impossible to handle the vehicles. The idea was abandoned when only a few balloons had been sent off on their journeys, but the paper and the attraction got the full value of the exploitation.

AN army of exhibitors who used to buy Moving Picture World from the newsstands have sent in their subscriptions to receive it direct. As the price is now 25 cents a single copy and the subscription price is $3.00 a year, it's a wise thing to do.

Hathaway Gets a New Treasure Hunt As Promotion Idea for "Go and Get It"

FRED HATHAWAY, assistant manager and publicity man of the Alhambra Amusement Company's De Luxe theatre, Utica, has invented a new form of treasure hunt to exploit "Go and Get It."

He got the Observer interested in a hunt for the newsboys, calling it the Observer-De Luxe treasure hunt. The kids were provided with placards advertising the stunt and the show and were lined up at the Observer office.

Simple But Jazzy

Each kid was given a letter G and then someone megaphoned that the letter o, to complete the "go" would be found at a signboard within two blocks of the office. No other hint was given and the kids started off four ways in search of the stand. There a man handed out the letter and told the boys to go to "stars on a pole on Genesee street, north of the Busy Corner." There they got the "and" and directions to the "Get" where they were told where "It" might be found. Then they hustled back to the Observer office with the completed title and the first boy in got $5 and there were other cash prizes with tickets for all who finished.

Cash and Carry

Another good stunt was a hook-up with the cash and carry stores with the advice to "Go and Get It" and save the money, the delivery charges cost other stores.

These stores are growing increasingly numerous and there were many to work with. Hathaway took them all into the game and got a bunch of windows.

He also used "flippers" which were no more than squares of cardboard "scaled" from the roofs of tall buildings and from automobiles. Ten thousand of these were used and the sight of the cards fluttering through the air like miniature aeroplanes helped to connect with the airplane stunt in the play.

All of this was preceded with a teaser campaign which put the title over with no connection with other advertising. Two inch spaces scattered through the pages of the four local papers, got the town using the phrase inside of two days, and then the hook-ups broke, to be followed by the larger stunts.

Hathaway was quick to see the value of the title, and he worked on this at the start, then he hooked the phrase to the sensations and found that they stuck better with the title planted.

Used the Bull

A more local angle was using Bull Montana, who plays the gorilla, for press work. Montana had several times met the local mat actor in spirited contests, so Hathaway made a special drive on the sporting editors from this angle and landed all four of them, one of them using a large cut of the actor in his make up as the ape.

Wesley Barry was sold to the fans on his past performances, but for once he had to share the honors with a lesser member of the cast.

Who Wins the Prize?

The porcelain condenser lens goes to the first exhibitor who first exploits "Conrad in Search of His Youth" with Vernoff's monkey glands experiments.

The postmark on the letter will be the basis of judging.

HATHAWAY'S TREASURE HUNT INVOLVES NO DIGGING

Instead of letting the kids muss up the scenery for miles around, Fred Hathaway, of the De Luxe, Utica, gave the boys clues and they all looked for tickets to "Go and Get It," as well as cash prizes

Selling the Picture to the Public

Using Every Publicity Angle Sold 1,805 Tickets in House Seating 326

LATELY Lem. L. Stewart has been acting as house manager of the Strand theatre, Asheville, N. C., while the vacation schedule was played off. He is a general manager of publicity for a section of the Southern Enterprises covering the Carolinas, but he took the local job to spell the others.

He is back on the general work now, but he went out of the Strand with a record hung up that will stand a lot of beating. The house seats 326. In one day he sold 1805 tickets and he did it with stunts which any house can follow, excepting, perhaps, the ornate lobby.

Got Good Pointers

Mr. Stewart, like most up-to-date managers, studies the department and remembers what he reads. From Printer's Ink he got the idea of an open letter to some public official, but he could not quite get the lead. He puzzled a couple of days and along came Moving Picture World with Walter Lindlar's Pittsburgh campaign.

The letter to the Mayor was not reproduced for text, but merely to give the reader a general idea of the layout of the ad. That did not bother 'em. He had no reading glass handy, but he unscrewed the lens of his pocket kodak and was able to get the text. It was then a simple matter to revamp it to suit local conditions.

He ran it as a three tens. It happened that there was a big political meeting on and any open letter to the Mayor got even more attention than it usually would command—it is never obscure publicity.

The meeting was held Wednesday night and the letter came out Thursday. It made such an impression that he decided to follow up.

Here's Good Copy

He had read something in Printer's Ink to the effect that a monument to mothers and sweethearts had never been erected. The copy reproduced on this page came out Friday morning, following a meeting of the other party. It made more talk.

Meanwhile the daily paper was giving him a quarter column of press work each day, including a cut. He handed out 3,000 paper napkins to the cafes with "Humoresque," in blue across the face and then he turned his attention to the lobby.

With the assistance of Mr. Tipton, stage manager of the Auditorium, a sister house, he planned to reproduce the final scenes of the play. Real sod and gravel covered the floor (on boards laid down) a connection was made for the fountain and vines concealed the stairway to the offices. Artificial vines covered the walls and furniture was borrowed for the setting.

Cost But $15

It looked like a million dollars, but the cash outlay was $999,985 short of this figure, for it cost but $15. The house is not open Sundays, but the lights were left full on all the evening, and no stand of paper ever did such work.

Monday told the story. They broke the records for attendance and they broke the record for receipts, and the only think that kept Lem from getting pinched for obstructing the sidewalks with his standout was the fact tha he was down at the newspaper office while the cop was at fever heat.

And here is one of the points which will solve a problem for many managers and cause them to call down blessings on Lem's wise head.

Asheville is one of those towns where the populace goes to the first show. They want to be early and get a good seat.

The result is that they pile up in front of the house, see the standout and decide to come back later. Sometimes they do and sometimes they don't. They meet someone and go somewhere, or they get tired and go home, and the house never gets the money they intended to spend.

To beat this, Lem makes a drive on the late shows. For "Humoresque" he ran a time table and played up the fact that you could come as late as 10 o'clock and see a complete show. He ran a slide in his own and the sister houses reading:

Try This Slide

The early evening hours at the Strand are the crowded hours. Yet you can come as late as 9:45 and be in time. Why not visit us when you can be comfortably seated without standing in line?

This is followed by slides for the next three attractions.

Most managers try to get them out early because the pressure is on the late show, but in an "early" town this slide will work wonders.

The result of all the work is that the house records are hopelessly smashed and it was done in the off season when there was no tourist public to swell the receipts and it ran four days instead of three—all they could get.

It is all straight stuff and good stuff, and except for the "monument" advertisement, you had the same chance as Lem, for it is all stuff printed in this department, though not all of it for this particular play. No copy ever is tied to any one play. It can all be adapted. Make that "Something to Think About."

A MONUMENT TO MOTHERS

It is but natural, in the heat of National Political campaigns, that many people should under-estimate the great services of great leaders.

Personality conflicts with our judgment of a leader's good policies, we are unconsciously prejudiced and apt to depreciate the great good which he has accomplished.

But finally history gives him his rightful place.

A later generation will erect a monument to WOODROW WILSON.

Americans are now erecting a monument to THEODORE ROOSEVELT.

History lauds and repeats in emphasis the great deeds accomplished by ABRAHAM LINCOLN, ROBERT E. LEE, ANDREW JACKSON and many other great leaders, to whom monuments have been erected.

Biographical articles are starred with the names of men who achieve.

But—is a monument ever erected, is space ever given, does history do justice to the MOTHERS—the Mothers who stood by, encouraged and believed, who inspired to great deeds these youths of our Nation?

Yes!

Such a monument has been erected. But not a chiseled stone of lifeless beauty.

The Monument to Mothers is a living, breathing monument that time cannot efface. It is a monument to all, comprehensible by all, a monument built of the world's greatest medium of expression—Motion Pictures.

This Monument to Mothers touches the heartstrings.

It is—

"HUMORESQUE"

This photoplay, a Paramount production of Fannie Hurst's great epic of modern literature, will inspire you. It will be shown at the Strand theatre starting Monday. See it as a son or a daughter. And you'll experience a new happiness from this modern monument, a monument to Mothers.

STEWART'S "HUMORESQUE" COPY

SEE WHAT YOU CAN GET FOR FIFFTEEN DOLLARS

That's all this lobby cost Lem Stewart and the Strand Theatre, Asheville, N. C., one of the Southern Enterprise's string. And the campaign broke every record and did it in the non-tourist season. Going some!

Selling the Picture to the Public

Hyman's Musical Features

For the week of November 8 Edward L. Hyman, of the Mark Strand, Brooklyn, will use Von Suppe's "Light Cavalry" for his overture. This composition, it will be recalled, deals with a military picture. The stage, at the opening will show a landscape in golden glow. The march which opens the composition will be played through and then the lights will gradually dim as the music works into the charge. At first there will be the suggestion of a battle in the distance with the rattle of musketry punctuated by the discharge of the big guns. As the composition draws to a close the scene will go dark and be lighted only by miniature rockets, vari-colored flares and flashes of red and white to suggest the discharge of cannon, working up to a climax. The noise is kept down at first to permit the final to be worked up, but grows in intensity as the climax is approached.

The first vocal number will be Nevin's "The Rosary" sung by members of the Russian Royalty Chorus; a group of Russian exile singers Hyman has discovered. The curtains part as the opening strains are sung, disclosing a church setting with one open window through which the moonlight streams during the verse, gradually growing in brilliancy. As the chorus is begun the dimmer is worked down again until the curtain falls at the end upon an almost dark stage the figure of the singer being barely discernible. The chorus is off stage.

The musical novelty, before the feature, is "Home Sweet Home the World Over," which offers the familiar refrain as it is best known, jazzed as Irving Berlin might play it and then twisted to suggest the characteristic treatment of the schools of Italy, Spain, France, China, Japan, Russia and Turkey. This is handled by the orchestra without light effects. If desired, the flags of the different nationalities may be dropped, but this was not done at the Strand.

Following the feature the Russian Royalty Chorus is again heard, this time in "The Boatman of the Volga," a Russian air. The stage set shows the interior of a Russian home of the peasant class with four members of the household seated, the effect being one of ease. Church bells are heard in the distance for a moment, while the picture is taken in and then the quartet takes up the strain, the remainder of the singers coming in (off stage) for the refrain. The lights suggest a twilight glow dimming to get a fading effect down to dusk at the finale.

The operatic number is an air from "Traviata" sung by a colorature soprano before the curtain. The house and stage lights are all down except for a white spot on the singer.

Make a scrap-book of these hints. You may not need them now. You probably will want them in time. Start with last week's.

PASTE THEM UP NOW

Denver Has a Motion Picture Ball Without Having any of the Players

USUALLY a "motion picture ball" is a dance where about a hundred motion picture stars promise to be present and send regrets at the last moment. The public had grown tired of that sort of a ball, and something new had to be found.

Denver found it and now even the small towns can have such balls without the stars and without a comeback.

The idea originated in the Denver office of the Famous-Players-Lasky exchange and was swung to the Princess and Rialto theatres, which play the first runs.

Got the Paper

First off the exploitation man hooked the Denver Post up to the idea. The Post will take anything up which has a good circulation angle, and the Tammen staff know that anything with motion pictures in it will make an appeal to the public.

The idea made its debut as the "Post-Paramount" ball, and the Post got the credit for originating the scheme. Probably the Post could have coaxed some few players on from Los Angeles, but the angle they used was better still.

It was announced that this was to be a costume affair and that some $200 would be awarded in prizes for the best impersonations of stars on the Paramount list. Specifying that the contest was limited to impersonators of the Paramount stars brought woe to several thousand more or less young men who think they are better than Charlie Chaplin, but it gave a greater variety to the costumes and there were Gloria Swansons and Billie Burkes and Dorothy Daltons all over the floor.

The affair drew upwards of two thousand people, and there were some really striking costumes shown. Those who were not in the contest went to see the others, and everyone was satisfied, for all that was promised was shown and there were no disappointments because this or that announced player had failed to show up.

Any management can use this scheme, working it as a straight advertising scheme or working in with some local society and letting them give the stamp of approval in return for the publicity gained.

In either case an extra number of stills of coming attractions should be shown that the contestants may have an ample choice of subjects, and the prizes may be awarded for specified characters or for the star in any well known part.

Make It Work in the House

The former, if confined to pictures scheduled for early showing, should be the better angle and if possible arrangements should be made to have the winners appear at the theatre for their prizes on some special night.

The scheme has a number of very interesting angles and the shrewd amusement promoter can use it to good advantage, particularly in the smaller towns, where a good excuse for a dance is always welcome. By arranging the hour so as not to conflict with at least the early showing, the current film will not be neglected.

WHO ARE THESE FILM STARS? GIVE A GUESS

They are the winners at the Post-Paramount movie ball in Denver, and, reading from the left, they represent Gwynn Chambers as Wanda Hawley; Ruth Jane Bradshaw as Dorothy Gish; Geraldine Gerald as Gloria Swanson; Bob Castleton as Bill Hart, and Edward Gold as Al Jt. John

Selling the Picture to the Public

Jazzing Chicago Traffic Once More; This Time for "Keep to the Right"

WHEN the Equity production of "Keep to the Right," with Edith Taliaferro, was announced, the plan book suggested a traffic campaign. This week Chicago is getting a taste of it.

Aaron M. and Abraham Gollos, who have the state rights for Illinois, decided to use that angle and to push it to the limit. Chicago had lately been jazzed on a campaign for less automobile speeding, but this was something new, and they wanted to put it over.

Chicago is already using signs which read "Keep to the Right," and it was only necessary to augment these with extra signs.

Sold the Authorities

The first step was to sell the idea to the authorities and the police department very readily consented to work in with the Gallos campaign. The Board of Health was also interested since a lot of people get terribly mussed up when machines do not keep to the right.

But this was not enough for the energetic Gallos Brothers. They made it a 100 per cent. campaign by getting the interest of the social and welfare organizations and Edythe O. Gollos helped along by swinging the women into line.

Used Everything

Nothing was overlooked that would contribute to the success of the drive. Several thousand stock stickers were ordered, together with buttons, window cards, sign posts, snipes, tags, banners and electric signs.

The first two days the campaign ran purely as a drive, and then the third day the matter was stripped with announcements of the Taliaferro picture.

There is nothing in the picture having any connection with the rules of the road, but the title works in well and the size of the campaign had everyone in tiptoe.

The Teasing Helped

Starting the drive purely to advertise the picture might not have worked so well, but the interest was aroused in the displays and the hook-up came at a time when the ticket buyers had been sold on the idea.

The volume of traffic in Chicago, particularly within the Loop, is so large that the observance of the rules is a subject which always interests the citizen, and when his approval of the campaign was transferred to the picture, he very naturaliy was strong for the picture.

And it only goes to prove that the cities can be worked as well as the smal towns. In the case of the Gallos Brothers, they are working for the entire territory and not for a single house, and the effort they put into the scheme will have a more lasting effect than where it is worked for an engagement of a week or two, but the main point is that even Chicago is not too large to respond to good exploitation.

HE "A TWILIGHT BABY?" NOT SO'S YOU COULD NOTICE IT

E. Metzger, of Creston, Ia., has to play safe and plan stunts which cost less than the increased admissions will bring. Here is one of the staunts he used to get the people laughing and buying tickets

Good Use for Cutouts in Narrow and Deep Entrance

Theatres having narrow entrances sometimes lack displays because they cannot use any of the floor space for exploitation matter. In such a case it is simple to hang the exploitation if only a scheme be thought out.

THE OLYMPIA FRONT

The Scollay Square Olympia, Boston, solved the problem very nicely by using a banner-cutout for Goldwyn's "His Own Law" with Hobart Bosworth. A banner was painted and above this was displayed a cut-out from the 24-sheet backed up with an ornamental design to make it fit.

The Olympia is not a house which can afford to use banners and cheap displays. They cater to too good a class of trade, but by combining the banner with a decorative cutout they get an ample display without spoiling the books of the front.

This Midnight Son Made Light of Twilight Babe

E. Metzger, of the Strand, Creston, Ia., as has been explained before, has to make up in idea what he lacks in advertising appropriation. He has a small house and he cannot spend a lot of money for stunts.

Creston has only one Main street and that is so short that a good acrobat could walk it on his hands. This makes sandwich stuff easy and lately Metzger broke a record with a pair of tiny kiddies exploiting "The Greatest Question."

More recently he had "A Twilight Baby" and he shot out a small black boy with a dark complexion and the whitest cardboard he could find. The pick paraded the street until the whole town knew about the coming of the Lehrman infant. To help explain the plot the boy carried an alarm clock, set at one, to prove that what he said was true.

Metzger didn't say much about the attraction because he contends that "A First National Attraction" is the best sales talk he can use.

Selling the Picture to the Public

So You May Know 'Em

NOTE—These occasional pictures of the men who handle exploitation for the distributing companies are designed to give the reader an idea of the men behind the exploitation guns.

Oscar A. Doob, at present one of the exploitation men in the Famous Players-Lasky

Oscar A. Doob

exchange in Chicago, started in as an assistant in the business and advertising departments of the Lasalle (Ill.) Daily Post. He went to Cincinnati to sell advertising for a religious weekly and transferred to the Enquirer, where for three years he was a reporter and later assistant city editor.

He changed over to the Times-Star as dramatic and feature editor, which position he held for seven years. He was five years publicity and advertising man for the Libson chain of six theatres in Cincinnati, has done road publicity for pretty nearly everything from circus to grand opera (that line seems to read like an old friend!) and joined the Famous Players-Lasky as exploitation man in Cincinnati, where he pulled some unusually good stunts. Some months ago he was moved to the Chicago office where he is at present located.

Musical Hook-up Brought Advancement of Booking

Selling the picture by means of plugger songs is old stuff, but M. P. Friedlander, of the Garden, Brooklyn, plugged so successfully that he was compelled to advance his booking for Charles Ray in "Forty-five Minutes from Broadway."

As soon as he had the picture booked, Mr. Friedlander arranged with a nearby dealer to handle the special editions of "So Long Mary" and "Mary Is a Grand Old Name," which were prepared for film exploitation.

A card told that the picture would presently come to the Garden and advised the reader to get the songs and become familiar with the music.

The advice worked so well that there were many requests for the film at the box office, and in answer to "When is it coming?" Mr. Friedlander advanced the date, to strike while the iron was hot.

Mr. Friedlander is strong for the hook-up window, but this is the first time it ever worked to hustle his bookings ahead.

Uses Distributed Matter to Put Over His Features

Harry Bernstein, of Jake Wells Colonial Theatre, Richmond, reports good success with distributed matter for special features.

He used the fake telegram, addressed to "Mr. and Mrs. Richmond" to tell about "Civilian Clothes." Up in the corner where the "received" line appears on real telegrams he ran "Here's a message for you. Pass the good news along to your friends. They will be delighted." In the boxes which are supposed to indicate the classification of the message he used the scale of prices, with "Charges" in bold type above.

Even better is a confectioner's envelope, 2½ by 4½ inches, printed on the face

Here is—
"Something to
Think About."

Inside was a red card, just fitting the envelope, which announced the coming of that play and hooking it up to "Male and Female" and "Why Change Your Wife?"

There were given wide distribution and showed their good effects in the box office sale

Making Stills Advertise

Buy your lobby stills instead of renting them and give them to the school teachers to be used as prizes for industrious pupils. A set of stills do not cost much and by giving them away you send your advertisement into the homes and get solid with the teachers to boot. It has been tried and it works.

One New York school has a set of carefully selected stills which are used as compositions subjects. They are mounted on cardboard and marked "Presented by the Blank Theatre" and are used over and over again.

"Riddle Woman" Raffles Has Boston Public Stirred Up

Hooking up with the Boston Record, the Pathe Exchange has had Boston all stirred up in the past couple of weeks and will run the stunt some three weeks longer, or until the attraction has played all of the larger houses.

A new angle to the idea is the personal appearance of the mysterious woman at the afternoon and evening performances of the Geraldine Farrar production. This will give the searchers a chance to get a line on her and very materially increases the interest in the contest.

Just to start things off she made three five-minute personal appearances in front of the Record bulletin board the day before the stunt started.

The rules are much the same as in other Raffles stunts. The woman must be accosted in a set speech by a person who holds a copy of the current issue of the newspaper, prominently displayed. If she is approached with the set formula, she will admit her identity and accompany the identifier to the office of the paper, where $100 will be paid over.

Rough or boisterous treatment will be penalized by her refusal to admit her identity.

The search stops at 4 o'clock each afternoon to permit her to get to the theatre in time for the afternoon showing, and it is not resumed until 8 o'clock the following morning.

She is allowed any disguise which she desires and so far she has successfully eluded capture, though the usual stunt of appearing at an announced place at a certain time is resorted to.

The novelty of the personal appearance is decidedly good.

HERE SHE IS. GO AND GET HER. IT'S WORTH $100

Just tell her that you saw her, but be careful to have a copy of the Boston Record in your hand; don't grab her by the arm and use the set form of salutation and the money is yours

Selling the Picture to the Public

Drive for Matinee Business Is Only Half the Big Idea

The Alhambra Theatre, Utica, N. Y., started a drive for the matinee business when Constance Talmadge was shown there in "The Virtuous Vamp," which, it was felt, would appeal particularly to stenographers.

The business offices were circularized with the suggestion that the employes eat their lunch in the theatre while watching a show and get recreation as well as refreshment.

The idea is excellent as far as it goes, but when you take five or ten minutes off each end of the lunch hour to get to and from the office, there is not time to see the feature through without racing at murderous speed.

The Big Idea

The better plan is that originally sprung by Ezra Rhodes, of South Bend, Ind., some years ago. He sold the lunch hour tickets with a coupon that was good for the night show.

His idea was that the girls and young men who dropped in for the lunch period would not see the entire performance, but if they were pleased they would come back in the evening with a friend or two, and with the assurance of the night show, they did not feel they were wasting their money on a matinee.

It's a great scheme for a downtown house with good programs, for it will fill the theatre at a slack hour and bring the people back downtown in the evening.

Designs a Unique Lobby for Norma Talmadge

One of the prettiest lobby displays we have seen of late, comes from the Hamilton Theatre, Lancaster, Pa., for Norma Talmadge in "Yes or No?".

The entrance to the auditorium is through two doors one each side of the foyer. The back of the lobby was draped and a false door made to match the entrances. In this a cutout was displayed with concealed illumination. A low dias added much to the effect.

On the fans above the doors were lettered the three words of the title so that the patron had his choice of the "Yes" or "No" door by which to enter.

The general effect is unusually rich and offers suggestion to others who want to put over some particular play in an unusually dignified and unusually effective fashion.

HERE'S OUR WEEKLY PICTURE OF "WHAT'S YOUR HURRY?" TRUCKS
This time it comes from Albany, where Harry Swift teased for two months with the speed slogan before he told it was a play, and he had a sign all that time on the State Capitol lawn. They'll be using the White House soon.

Teased Two Whole Months for "What's Your Hurry?"

Almost two months before "What's Your Hurry?" played in Albany, the grounds of the State Capitol were fringed with signs asking this pertinent question.

The signs were put up by the local automobile club as part of a speed-sanity campaign and no one suspected that it was any part of a picture stunt until Harry Swift, Paramount exploitation man at the Albany exchange, got busy with the local showing the film.

Parade of Trucks

Signs, painted in the same general style, to connect them with those on the Capitol grounds, were mounted on six of the trucks similar to those used in the play and sent all over town in parade formation, telling the public just where the picture could be seen.

Then the public got the big idea, and they went down and bought tickets for the show with a two-months' advertising campaign behind it. Evidently Swift is well named.

THIS IS NOT A PRIVATE MAUSOLEUM, BUT A LOBBY
It looks a bit sombre in the cut, but in the Hamilton, Lancaster, Pa., it looked like something very special. It was for Norma Talmadge in "Yes or No?" and you could vote either way by selecting your own door.

Chambers Puts the Style Into His Style Display

Stanley Chambers got out a special sixteen page program for the fashion revue at the Palace, Wichita, sharing the honors with the store which provided the costumes and announcing it as the Palace-Danforth production of "Milady's Vogues and Vagaries."

It was a neat little program and added more class to a classy presentation for a professional producer staged the effort and special scenery, with an electric runway, used with a cast of fifteen.

Chambers just kicked the bottom out of the old bucket to make it hold more and he put over something that gave a close run to the fashion show in Bebe Daniels' "You Never Can Tell" which was the ostensible excuse for the show. A fashion show really does not need an excuse, but it helps to blow it up.

Selling the Picture to the Public

This Scheme Not Only Gives an Alibi to the Advertising Campaign, but Sells

ADVERTISING curtains are an invention of the devil, aided and abetted by the Lee Lash Studio, but they mean money for a house and they are at least better than a tiresome succession of trade slides. R. H. Russell and J. Albert Prigge, of the De Luxe theatre, Compton, Calif., have invented something to help lift the curse.

They formerly owned three theatres in Los Angeles and they knew that of two evils the curtain was the lesser. They also knew that it was not always easy to get contracts for the curtain spaces and they wanted a flying start.

They got up an idea which appealed to the merchants, the patrons and themselves. That's doing something.

It Helped to Sell

First of all they sprung the scheme on the merchants, and sold the spaces without the least difficulty. These spaces were not overloaded with announcement, one of them, for instance, reading

If You Want a New Suit
Go and Get It!

By writing an essay for the de Luxe.

The advertiser's name followed. Most of the spaces were similarly brief and contained no unnecessary words.

Then the merchants themselves paid the cost of a throwaway which duplicated the text of all of the displays on the curtain, announcing the opening of the de Luxe and a prize contest.

Merchants Gave Prizes

The tailor offered a new suit, another man offered $10 in trade while the house added some ticket prizes for the small end of the list of winners.

The contest called for four hundred word essays on any subject which should use all of the words contained on the curtain outside of the advertiser's names. All of the words had to be used and cleverness of composition was to be the deciding factor.

The editor of the local paper, the high school principal and another were the judges and one of the by-products of the contest was a good mailing list for the theatre.

Advertisers Were Pleased

The great point in selling advertising is to assure the prospect that his announcement would be read. Here the managers were able to assure the advertisers that the announcements would not only be read, but studied, getting the same results as the more familiar misspelled words contest.

The town was all stirred up and everyone was talking of the opening and the contest. The editor, proud of his selection, gave a lot of publicity and the 500-seat house played to $1,898 on the opening day.

Can Be Varied

The same stunt can be used to get a house program over by specifying that a given number of words from each announcement be used, holding down the number to make it reasonably easy. It can be made to apply to the house advertising, by requiring all the words used to be employed in an essay, or a list of coming attractions can be given and these words made the basis of the contest. It is a flexible scheme and a decidedly good one.

"Go and Get It" Used as Slogan for a Barge Canal

Using a film title as a general slogan is not new, but they are using "Go and Get It" for a slogan around Cincinnati in a way that will make other press agents turn green with envy.

Cincinnati wants a government barge canal and it wants it hard. They are plugging for the old Miami and Erie Canal, and the eastern portion of the state is working for one over their way, so local competition runs high.

W. A. Clark, of the Cincinnati First National exchange, suggested to the committee of the Central Association that "Go and Get It" was just about the last word in slogans and he said it so persuasively that they agreed with him and now every piece of printing which goes out bears that slogan and more than half a million pieces of mail were sent out in one batch recently with the Neilan title smeared all over the face of the envelope.

If they land the canal, the same slogan will be used for the bond sale, so it will enjoy a long run through the Ohio district.

Albert Krell, of the committee, gives no little credit to the slogan for the results already obtained, and is enthusiastic over the idea. Try it on a local campaign some time.

This Week

This week it was the manager of the Fox theatre in Springfield, Mass., who "secured the first copies oof the issue off the press and rushed them to his printer who in bold red ink across the front page &c."

He did it to boom "The Face at Your Window," which has a pre-release showing there to smashing business and notices.

We'll give a two-line head to the first man who prints in blue ink just for a change.

Now that election is over, turn your thoughts to Thanksgiving business.

Got Two Dozen Windows for Elmira "Humoresque"

Getting twenty-four windows in a town the size of Elmira, N. Y., was easy for A. S. Nathan, of the Buffalo Paramount exchange.

The Amusu has made frequent window hook-ups in the past year, having found that it paid to work hard for the bigger than usual shows, but they spread themselves on "Humoresque" and Nathan went down to help.

The window shown was contributed by Tepper Brothers dry goods store and combines a cutout with stills and a card while for their own side they use toys and children's clothing, putting over two of their specialties.

It is a good example of the hook-up idea for the store gets as much as the house, and this in the only satisfactory basis on which to work for continuous combination.

HOW ELMIRA TIED UP THE STORES ON "HUMORESQUE"
This is one of twenty-four windows arranged for the Amusu, Elmira, N. Y., by A. S. Nathan, the Paramount exploitation man for Buffalo. Note how the store runs in toys as well as children's clothing as its own advertisement

Selling the Picture to the Public

"Once to Every Town" Says Rockville Centre Theatre

Recently the R. V. C. Theatre, Rockville Centre, N. Y., was awarded the First National franchise for that locality and it took a full page in the Long Island News and Owl to tell all about it, with cuts of the chief stars and directors and a lot of well-set text winding up with the First National slogan:

"There'll Be a Franchise Everywhere"

and is added in type of equal size:

"But Only One in Rockville Centre"

which is the best angle to take in putting over this announcement. It is the assurance of exclusiveness which makes a franchise worth while.

Jack Knives Cut Deep in a Whittling Contest

Six jack knives and ten free tickets were the exploitation stunt John E. Niebes, of the Dawn, Detroit, used for "The Jack Knife Man." He might have spent hundreds of dollars without getting as good results.

He bought the knives at a nearby hardware store and they gave him a window for a week, showing the knives and samples of whittled toys and announcing the prizes. The theatre got two large cards and the store lettered two more to plug the sale of knives.

The only other display was a case display beside the entrance in the lobby. This case showed a number of specimens, presumably to be followed as models, and a card announced a special matinee for the kiddies.

At first it was planned to give out the knives at a night show, but it was decided that a half-price matinee after school would work better and keep the evening seats for the adult patrons—and there was need for the seats, for the grown-ups quickly responded to the strong appeal of this human little play and all the shows were crowded. To avoid lottery trouble the prize winners were sent passes for the special matinee and received the awards before an almost exclusively juvenile audience.

The big exploitation angle was not the prizes, but the fact that every kid able to swing a mean knife was getting his back yard all cluttered up with chips and was talking about nothing else. It's a stunt hard to beat for this King Vidor production.

SUPPOSE THAT MODEL IN THE STUDIO WAS REAL——
Those men would not be standing on the pavement, they would be hunting step ladders. F. Stefey, of the Coliseum, Seattle, had his artist work up this scene, and it worked better than the best twenty-four sheets

Made Scenic Setting for "The Penalty" in Seattle

Having an arch above his lobby marquise, F. Steffey, of Jensen and Von Herberg's Coliseum, Seattle, used it as the proscenium for a scene from "The Penalty" when he played that attraction.

The staff artist made cutout figures of the physician's daughter, her model, the statue and her lover, set it in a grand drapery, with proper light effects and had a showing which discounted stills by the pound.

Every one had to see it for it was so high up that no house crowd could block it out and the marquise was not so deep that it overshadowed the entire sidewalk. It is not a stunt for general adoption in this precise form, but it can stop traffic as a window display any time and in any town. Look at it from that angle.

JACK KNIFE PRIZES FOR JACK KNIFE STUNTS FOR "JACK KNIFE MAN"
That's the way the Dawn, Detroit, put over the King Vidor release, and all the kids in the neighborhood went out after the prizes and mother knew from the chips that something was coming off

Hooked Up Local Angle

Robert Harris runs two theatres in Bloomington, Ind., which was the centre of population in 1910.

While the town was still in a foment about the 1920 census report he was advised that he had been awarded the First National franchise for the town.

He at once announced that he had taken this franchise to help hold the centre of population, arguing that the First National subjects would draw a crowd to hold the honor.

The display made quite a little talk and when Harris advertised the first National release the same day that the Census Bureau announced that the honor remained with the town, he was able to clinch things with an "I told you so."

It was not sound argument, but it put the announcement over as nothing else could have done in that particular town. It pays to search carefully for the local angle.

Selling the Picture to the Public

Another Automobile Tag Comes Into the Limelight

Using the same style of summons as that employed by the police, a small square of pink paper, Samuel Friedman, of the Strand, Scranton, has been getting a lot of notice.

The sheet is provided with a number of offenses and the officer checks the violation which forms the basis of the summons. The general form is followed, with "Strand Theatre, October 22-23, between the hours of 11 a. m. to 11 p. m." and the address and manager's name set in typewriter type.

An additional violation clause has been provided which reads "To testify to the value of Rex Beach's famous story of the great Northwest, 'The Silver Horde.' For failure to appear you will be doomed to the class of lost opportunities."

A bottom line advises the recipient to "Bring your friends as witnesses," the whole forming an excellent text for any form of notice in which the offenses are indicated by a check mark.

Howard Gave San Francisco "Something to Think About"

John D. Howard went out to get San Francisco stirred up about "Something to Think About" and he did that little thing.

Out in San Francisco if you want to have a real exploitation, you simply must get the Gillette window. If you don't get that people think there must be something wrong with the picture. If we had that Gillette agency we think we would offer the window at auction each week, but they appear to be content with a good display.

Howard got something new in Rodin's "The Thinker" which is as well known as the Venus de Milo. He could not get the original, so he procured a fine engraving and made that his centerpiece. As "The Thinker" is one of the few statues the average man can recognize without a label, the hook up with "Something to Think About" was obvious to all.

Here is an idea everyone can use either with print or plaster. Howard started something that should be universal.

Another hook up with the Navy was planned, the "Something to Think About" working in well with the Navy's urge. This was put across the top of every one of the numerous recruiting signs throughout the city, and here, again, the appropriateness of the legend got interest which translated itself into ticket purchases.

And these just hint at the hook-up possibilities of the title. "Something to Think About" can be everything from the newest book to the local drug store's sarsaparilla or a cut in the price of foods. Use it to the limit if you play the attraction.

Spent Sixteen Dollars to Put Over Silver Horde

Putting over a play at a cost of $16 was the stunt recently performed by Langdon R. Rarhydt, of the Goldwyn exploitation staff, and Manager O'Keefe, of the Music Hall, Leominster, Mass.

The campaign started with a generous display of posters and was followed by the display of the electric nets first used in New York, in the fish store and a hardware shop.

In the former the window also carried a nice display of salmon with a sign suggesting that if the reader wanted to know how they were caught he had only to see "The Silver Horde." The hardware store was hooked up with tackle and other sporting goods. The fact that it was just across the street from the opposition house did not hurt Mr. O'Keefe's feelings in the least.

Snowshoes were borrowed, to be crossed above the three sheets in the lobby, and oil paintings were also used there. For a final smash the newsboys sold their stocks of the local paper to the house and then distributed them after they had been redlined.

The total expense was but $16, only a small portion of the additional receipts.

Striking Title Page for "Girls, Don't Gamble" Book

Reproducing the heading of the Saturday Evening Post on the front page of its plan book for "Girls Don't Gamble" is the D. N. Schwab Productions' scheme for emphasizing the origin of the story.

The two color front is in striking resemblance to the original, with a "from" above the title.

Inside the text offers a useful variety of material and presents well planned ads, but the cuts offered are all of too fine a screen to be employed for newspaper work.

Apart from the matter of cuts, the plan book is a decided aid in putting over this lovely story from the Post.

Went Up in the Sky to Exploit for "Earthbound"

Exploiting "Earthbound" from the air was a topside way of putting over the play in Rockford, Ill., where Charles F. House, of Ascher's Midway, hired an airplane to tell them about it.

Ten thousand announcements were distributed from the sky and there was a lively scramble to get the tickets.

Air work for "Earthbound" held a peculiar significance and the stunt went over so strongly that Mr. House ran the picture four days to increasing business, instead of starting big and finishing small. As his is a 2,000-seat house, good business naturally meant large takings and he figures that it pays to go up in the air once in a while, so long as he keeps his head.

HERE ARE THREE THINKERS—RODIN'S AND THE NAVY HUSTLERS

The famous statue forms the basis of the Gillette window in San Francisco for "Something to Think About," and it offers a good suggestion to others, for it is almost always possible to get prints of this well-known work. And all of the recruiting posters throughout the city were stripped with the title of the new De Mille production

Selling the Picture to the Public

Weinberg Says His Ads Vary and Are Not Copies of Shea

E. O. Weinberg, of the Strand, Buffalo, seems to be a bit peeved that we suggested in a recent issue that he was copying the style of Harold Franklin in the Shea advertisements, and he sends in a batch of stuff to show what he has done. About the prettiest display is one for Constance Talmadge, a double threes with a black strip for star and title, the snappy Sapho costume pose and the signature and underline. It is all hand work, but it is well done, and makes a striking display. The cut is

STRAND
SUNDAY JUNE 6 - ALL WEEK
CONSTANCE TALMADGE
IN SEARCH OF A SINNER
ADDED ATTRACTION - THUR FRI SAT ONLY
Episode 6 - The LOST CITY

A WEINBERG TWO THREES

made from an artist's proof, and reverse does not always work well in the Buffalo papers. Sometimes it comes out and sometimes it doesn't and you never know which is which, but as a sample of snappy work this is unusually good.

A second style is about the same size, but gives a more open effect for a display for "The Beauty Market." The head is well drawn and the lettering is almost as good as that of the Brooklyn Strand. Apparently

THE MACDONALD DISPLAY

good pen work runs in the Strand family. The third display is for "The Idol Dancer" using the characteristic cut and the border silhouettes. Here the lettering is not quite as plain, but the title gets over well and it

THIS LETTERING IS NOT SO GOOD

spaces better than the Strand display in the recent reproduction. They are characteristic and forceful and decidedly good.

—*P. T. A.*—

Combination Advertisement to Sell Stock and Tickets

This Loew advertisement from the Boston Sunday papers is something new in theatrical advertising. It is a two-column by seventy lines on the amusement page, mostly offering the stock issues in a convincing argument. The ticket selling is done at the bottom of the space commencing "The Orpheum show this week will be—" and listing the two changes that are on the bill.

Over $4,000,000 of Solid Value

including half an acre (22,671 sq. ft.) of Boston's choicest real estate and fireproof buildings of concrete and steel that would cost today $1,750,000 to build. And unless by ACT OF GOD these buildings will be just as solid 100 years from now.

THAT'S Your Security When You Own Stock in Loew's Theatres Co.

And as to earnings—The Orpheum opened Jan. 19th, 1916. The operating profits in 1916 were **$219,446;** in 1917, **$235,342;** in 1918, **$276,158;** in 1919, **$346,213,** and 1920 is going to be at least **$100,000** ahead of last year

A Perfect Investment—
Security, Stability, Increasing Earnings

And cheques went out on October 1st to over 1600 stockholders for their quarterly dividends at the rate of 3 1-2 per cent!!

The State Theatre is now nearing completion. Twenty per cent larger than the Orpheum. The same policy—the same shows. Always variety—the best pictures—the best acts.

STOCK IN BOTH COMPANIES FOR SALE

For full particulars apply to the undersigned.

THE ORPHEUM SHOW THIS WEEK WILL BE:
FROM MONDAY TO WEDNESDAY

DOUGLAS McLEAN in "The Jailbird," also comedy, Pathe News and six acts, including Clifton & Sparton, Foster & Dean, Calvin & Thurston, Harry Thorne & Co., Conroy & O'Donnell and Kennedy & Co.

THURSDAY TO SATURDAY

ETHEL CLAYTON in "The City Sparrow," also comedy, Pathe News and six acts, including Weston, Marion Haggerty, Gordon, Nilsson & Berger, Martha Russell & Co., Henry Frey, Molera Revue

If you have never visited the Orpheum, you have a pleasant surprise in store for you. Every Sunday Vaudeville and Pictures.

DOORS OPEN AT 1:30 P. M.
M. DOUGLAS FLATTERY, Managing Director

THE LOEW BOSTON DISPLAY

Set in roman faces, this announcement gets the eye as soon as the page is seen, even though the Boston displays have been markedly improved in the last few months. The advertisement is merely a curiosity, but as such it is interesting.

—*P. T. A.*—

Eddie Hyman Uses a Scene Cut in His Single Column Space

Eddie Hyman seems to have started out to find just what he could do in a single two and a half inch space, and he actually gets a scene cut into the small compass. We would not have thought it possible to get away with this, but Hyman has done it, therefore it seems to be possible. This reproduction of his Sunday and daily space is almost full size, and you can see what he had to work with. It was taking an awful chance, but he not only got away with it, but improved the appearance of the space. The double space drops almost 50 lines with 35 for the single, and we think that this represents about the best he has done to date. We'll be willing to admit that he is doing something, but he has been doing things for four or five years now and he is used to it.

The "Request Music Week" advertised in these displays was for the purpose of getting a line on the class of music his patrons wanted. They were invited to send in their suggestions and by tabulating these, he got a reasonably good line on what was wanted. The only trouble with the request idea is that it represents only the music lovers, and unless their tastes are discounted by the larger crowd which likes more popular selections but is not sufficiently interested to write in, there is danger that the programs will be formed for the few rather than the crowd, though Hyman seems to be doing much to increase the popular appreciation of the more tuneful classics in Brooklyn.

—*P. T. A.*—

Elaborate Color Pages Used For "Humoresque" in Tacoma

The Rialto Theatre, Tacoma, one of the Jensen & Von Herberg houses, used an entire page for the opening of "Humoresque," printing in black, yellow and red. It was nicely laid out with scene cuts, well captioned in the four corners with red arrows leading to the center, a large announcement cut. The page was kept clear and open, in spite of the temptation to crowd in everything at hand, and it sold far better than would a page stuffed with type.

The same issue carried nearly a page and a half for the other three houses of the Jensen & Von Herberg string in Tacoma, including a front page reference to the back page display to make certain that it would not be overlooked.

All this advertising means a lot of money, but it is the reason why they can get so much publicity space, and one of the reasons why Jensen & Von Herberg are the overlords of the Northwest.

—*P. T. A.*—

HYMAN'S SINGLE-COLUMN SPACE WITH A SCENE CUT

Selling the Picture to the Public

Here Is a Nice Study In the Value of White Space

Here are two displays from Lubliner & Trinz's Pantheon Theatre, Chicago, showing the value of an open display. They are both for Tom Ince's "Homespun Folks," for which the Pantheon took extra newspaper

LUBLINER & TRINZ
Pantheon
SHERIDAN AT WILSON
TO-DAY
To-morrow and Saturday
EXCLUSIVE CHICAGO SHOWING
By JULIEN JOSEPHSON,
the author of the many genuine dramas that increased the fame of Charles Ray. It has romance and tenderness, pathos and robust comedy.
A beautiful mother story that hits the human heart
Featuring LLOYD HUGHES
HOMESPUN FOLKS
A THOS. H. INCE SPECIAL
THE FIRST ASSOCIATED PRODUCERS PHOTOPLAY

TOO HEAVY TO SUGGEST AMUSEMENT

space. The first is a 150 drop across four columns. It is rather dark and forbidding with a muddy cut attractor. The border is also too dark to get much appreciation. Evidently the idea was to cut this off from the other displays and so gain individuality. In a sense this effect was gained, but the general result is too forbidding to suggest amusement and pleasure. Masking in the title with the border further cuts down the selling value. The idea seems to be to suggest the coarse weave of homespun material, but few will probably get this. The entire value of this display lies in its size.

On the other hand, this 105 lines by three,

THIS STRIKES A BETTER NOTE

in spite of the crudity of the drawing, gets the idea over. The title is where it can get the eye. Almost as much copy is used, and yet the effect is light and pleasing and is much better calculated to sell tickets to people who desire to be entertained. It is 600 lines against 305, with the advantage wholly with the smaller space. There are few occasions when white will not gain a stronger display than black in border work, and as a rule line cuts work better than half tones in fast newspaper runs. An appreciation of these two facts would save advertisers through the country thousands of dollars yearly, but too many seem to worship at the feet of the false god Ink. It is not ink, but attention which gets a picture over. Sometimes a good two sixes will sell more tickets than a full page will dispose of, if size is all the larger space has to commend it. Advertising value is not to be gauged by the number of column inches used.

—P. T. A.—

Roth and Partington Get A New Style of Art Work

Roth and Partington, managing directors of the California, Portola and Imperial, San Francisco, do not rest content with one good idea. They know the value of change of pace and they work for novelty.

ROTH AND PARKINGTON'S IDEA

These two fives shown here offer a cut of Clara Kimball Young done mostly in straight lines. The curve of the eyebrows, the pupils of the eye and the lips are about the only portions of the cut not ruled practically across. The shadows are worked by means of lighter or heavier lines, as may be called for. The result is both novel and good. You are conscious at first glance that there is something unusual about the drawing. You stop to see what it is, and the mind is focussed upon the entire space. Its more permanent value lies in the fact that the lines are less liable to fill with ink than where cross hatching is employed, which forms tiny pools of ink which cannot be dissipated. Roth and Partington know the value of properly using the space they buy and they do not believe in wasting it.

—P. T. A.—

If These Pages Help You Why Not Send for a Copy of

PICTURE THEATRE ADVERTISING

Which gives you the foundation information about type, inks, paper, laying out, press work and all of the little points you need to know.

It costs only $2 the copy, postpaid, and any one of a hundred and more ideas will be worth the initial cost of the book.

Order today from the nearest address Moving Picture World, 516 Fifth avenue, New York City; Garrick building, Chicago, Ill., or Wright & Callender building, Los Angeles, Cal.

Loew's Euclid Offers Good Half Page in Type and Cuts

Always experimenting, Loew's Euclid, Cleveland, turns out a pretty half-page display for "Something to Think About." The lettering might be type, so far as its legibility is concerned, and the fill in is

THE EUCLID DISPLAY

wholly type. Note how well the italic works with the hand-lettering, which is generally lighter and more elegant than the usual job faces. Too few advertisers realize that italic will often work better than roman in an advertising display. They pay for the space and they want to get all the ink possible in what they pay for. They do not seem to realize that italic in a small bank is easier read and is more sightly and equally prominent. To use six and eight point bold faces in one and two column displays is awkward and ineffective, yet few advertisers call for the italic faces.

In the current displays we like even better the half-page for the Strand and Metropolitan, even though it is in reverse. Here the size of the space makes reverse practicable and the result is striking and

THE REVERSE CUT FOR TWO HOUSES

compelling. The chief objection to reverse is that it cramps the lines and makes them difficult to read, for a white letter will fill in if smaller than eighteen point. This is a half page, and it comes out well in the printing. It might not work well for a regular display, but now and then it will catch and hold the eye merely because it is different.

Pathe Reports Heavy Advance Demand for Tom Santschi Western Two-Reelers

DURING the past year, Pathe Exchange, Inc., has been questioning exhibitors regarding western pictures, and in almost every territory found a popular demand for them. Pictures like "Rio Grande," "A Broadway Cowboy," "Lahoma," and others dealing with the country beyond the Mississippi, have been successes.

In signing Tom Santschi for a series of fifteen two-reel Westerns, to be produced for Pathe by Cyrus J. Williams, through arrangements with Arthur S. Kane, Pathe seeks to fill this demand, and its exchanges have received hundreds of inquiries as to the release date of the first production.

Cyrus J. Williams, producing the Santschi pictures, has kept himself in the background as a producer, although several big pictures during the last two years were made in his studio in Los Angeles. Mr. Williams made a series of outdoor productions with Mitchell Lewis, among which were "Nine Tenths of the Law," "Code of the Yukon," "Jacques of the Silver North," "Children of Banishment," "Last of His People," and "Faith of the Strong." Originally he was a real estate operator. He was always interested in the theatre, and when the lure of the motion picture atmosphere in Los Angeles became strong he erected a studio, and signed Mitchell Lewis.

In Santschi, Mr. Williams has a star who for years has been one of the most popular players before the public. Santschi is best in roles which permit him to exercise strength of mind, as well as of body, and in his series of two-reelers for Pathe, he will be accorded such parts, according to reports.

Louis Brock Returns After Perfecting Selznick Exchange System on Continent

LOUIS BROCK, manager of the export division of Selznick Enterprises, has just returned from a stay of several months in England and France during which he perfected the organization of ten branch exchanges in those two countries and Belgium. The head office is in Paris. The Selznick concern spent a year in careful preparation and therefore had the business booked before a single picture was released. Its foreign prospects are exceptionally bright despite the exchange rate, Mr. Brock reports. The first release occurred the middle of this month.

Films are not getting their share of the theatre business in France, Mr. Brock learned. The construction of theatres is proceeding slowly. The people are spending money freely. The economical situation in France contrasts with that of England, he said, where internal troubles make money tighter than it is in France, though he finds both countries financially sound.

Mr. Brook was interested in viewing several heralded German productions while in Paris. None of them are known on this side of the water, but all were claimed by the Germans to represent the utmost artistically and technically. He found them mediocre—old-fashioned spectacles at the best, with human interest almost entirely lacking, and he concludes that Americans have little to fear from German competition. Mr. Brock lacked the time to visit Germany and study German production at its source, so busy was he in completing and smoothing out the fine points of Selznick's foreign system.

The French are to see the recent pictures of Elaine Hammerstein, Eugene O'Brien and Owen Moore. They will also see some Olive Thomas features, having expressed the desire to witness the art of the beautiful girl who met death while a visitor in their capital city. The French are a sentimental race and their interest in Olive Thomas is enhanced by the fact that she has passed on.

A GOOD EXAMPLE OF THE TERM—LINKED UP FOR LIFE!!
A bit from "Going Through the Rye," which was made by Christie and features Bobby Vernon

Mr. Brock had a good deal to say about the film situation in England. His testimony bore out reports to the effect that the British are showing progress. He approves of a movement to have exhibitors see the pictures before booking them, finding that group booking has been a bad thing for the industry in England. This has necessarily led to some criticism of American films, he said, because the British naturally have received poor pictures along with good ones by booking ahead "sight unseen," but the favor which American pictures find with British audiences, despite this criticism, is shown by slides in the theatres bearing the catchline, "American production," when introducing one of our features. He is very optimistic over the situation in both countries he visited.

Aust and Hommel Become Full-Fledged Managers

Two more promotions from the ranks of Realart's sales forces have been announced by General Manager John S. Woody. Paul R. Aust, formerly assistant branch manager at Seattle, now takes the manager's desk at the same office, and James S. Hommel has been transferred from the Buffalo office, where he had been assistant manager, to the Pittsburgh office, to take charge as branch manager.

Mr. Aust has been in the picture business since 1913. He started as shipping clerk and worked in the advertising department of the old General Film Company. In 1915 he was booker of the Los Angeles office of Mutual Films and subsequently was service manager of the same company at San Francisco. In 1916 Mr. Aust went on the road for Pathe, becoming assistant manager of the Seattle office of Triangle early in 1917. Shortly after war was declared Mr. Aust entered the service of the Emergency Fleet Corporation as insulation engineer, and on Labor Day, 1919, joined the sales staff of Realart as assistant branch manager at Seattle.

Mr. Hommel, the new Pittsburgh manager, was connected with the General Film Company and Select Pictures Corporation at Los Angeles from October, 1915, to June, 1917. He served in the United States army more than two years, nineteen months of which were spent in France. From August, 1919, to November, 1919, Mr. Hommel was assistant manager of Select Pictures at Los Angeles. He then joined Realart at the Pittsburgh office. From there he went to the Buffalo office and became assistant manager.

Strenuous Western Sports Shown by Goldwyn-Ford

"The Way of the West" in "Throwing the Bull," in its literal, not its slang sense, is one of the picturesque incidents in the Ford Educational Weekly, No. 223. There is only one actor in the entire lot of cowboys, who take part in the western sports of the cattle country. He is Tom Mix, well known actor of Western roles. The rest are real cowboys.

"Satan's Paradise" is a picturization by Albert Parker and Paul Anthony Kelly of Andrew Soutar's novel, "On Principle." The story calls for tropical views and scenes on an old plantation, and these will all be shot in and around Kingston. Miss Talmadge and her company expect to be gone about three weeks. This will be the first picture in which Harrison Ford, who signed a year's contract with Joseph M. Schenck, to alternate as leading man with the two sisters, will be seen in Norma's support.

DEAD MEN TELL NO TALES

In the Independent Field

By C. S. SEWELL

Faith in the Independent Field and Its Future Causes George Davis to State Rights "Isobel"

FAITH in the independent field and in its future were the motives which prompted George H. Davis, who is presenting "Isobel, or the Trail's End," by James Oliver Curwood, to offer this big production to the state rights buyer rather than dispose of it through other channels. Mr. Davis stated he received offers from the large corporations for all rights to this rugged story of the Northland, but had adhered to his decision of state righting it.

It is Mr. Davis' belief that the independent field is developing in scope and power to a level with any other branch of the industry. However, he has declared, this field must be given the opportunity to obtain the right kind of pictures, and for this reason he has placed "Isobel, or the Trail's End" at the disposal of state rights buyers.

"I have claimed that this picture, in my opinion, closely approximated the 100 per cent. box office attraction," says Mr. Davis. "Since that announcement it has been viewed by many buyers, as well as a number of trade reviewers, who have borne me out in every statement."

"Isobel, or the Trail's End," if cast and direction and photography are criterions by which a production may be judged, is one of the most important offering of the year. It is significant of the growth to power of the independent market that this feature, directed by Edwin Carewe and with a cast which includes House Peters and Jane Novak, should be offered that field. Along this line, the editor-in-chief of a New York trade publication had this to say in regard to "Isobel":

"This is a picture, which in theme, in direction and in acting, would be acceptable as a release for any of the great producing companies as a special, and the fact that it is being released independently is significant of the future of the independent field."

The result of the favorable comment the picture has received and its preliminary exploitation has been that Mr. Davis has been deluged with wires and letters seeking information. Indications are that "Isobel, or the Trail's End" will prove one of the most successful independent ventures of the year.

Variety in "Snapshots"

Harold Lloyd with his entire company have a specially posed comedy scene in "Screen Snapshots" No. 12, the News Reel of Filmland produced by Jack Cohn and Louis Lewyn.

Madge Kennedy, leaving her farm to return to work at the Goldwyn Studio and being welcomed back by Geraldine Farrar; Will Rogers, Jack Pickford and other Goldwyn stars are also included in this release, with Katherine MacDonald, Marjorie Daw, Mildred Harris Chaplin, George Beban and Carter de Haven in a comedy scene; Lucy Cotton and also the Blackton children; Charles Stuart and Virginia at home; the building of artificial forests and the creation of wind storms when needed complete the issue.

Sell Quality to Your Patrons

An independent producer tells of two exhibitors who were discussing a series of short subjects. One called them "too high class" for his audiences. The other took issue with him, saying. "There are no subjects too high class for your patrons. You misjudge your audience, and it is talk like this that lets a lot of mediocre material come on the market."

Unfortunately this bespeaks a condition that appears to be too prevalent among certain exhibitors, and which has tended in the past to work harm to the independent field.

Study your patrons, try them out with the best pictures you can obtain and you will find that they will respond. No matter how small your house may be or what class patrons you cater to a really big, high-class picture will make money for you provided you properly exploit it. You never knew a picture to prove a failure and fail to appeal to the people simply because it was high class or because it was big.

The independent exchangeman who is alive to the best interests of the state rights field and wants to see the very best pictures distributed through this channel, and who believes no picture can be too big for the independent market, can be of great help to both the industry and himself by "selling" the idea to his exhibitor clientele that no picture is too good or high class for his audience, and by demanding pictures of quality from the distributor and producer.

If independent exchangemen take this stand it is inevitable that it will bear fruit and that more and more pictures of the highest type will be handled through the state rights field, for when the producer realizes that the independent market demands the best pictures he will use every effort to supply them, and be disabused of the idea that if a production is not good enough for the big companies he still has the state rights market to fall back on.

C. S. SEWELL.

Rose Tapley Returns in American Cinema Film

Rose Tapley, one of the Vitagraph company's favorites of a few years back, has been engaged by American Cinema Corporation to play a prominent role in support of Mollie King in "Her Majesty." She is now at work under the direction of George Irving, at the Biograph studio.

Following a splendid career as an actress, Miss Tapley took up a position in the exploitation department of Famous Players-Lasky Corporation. Her work carried her from one end of this country to the other, bringing her into association with theatre managers. In "Her Majesty," Miss Tapley plays the role of a society woman, the foster-mother of the star.

Numa and Not Artclass Made "Revenge of Tarzan

The following statement has been received from the Numa Pictures Corporation signed by George Merrick. "On page sixty-four of the Motion Picture World under date of November 6, the S-E Enterprises have an article in which they state the following:

"That in their picture, "It Might Happen to You," there was used "Jimmy," the famous 'Tarzan' lion; that the Artclass Pictures Corporation produced the latest 'Tarzan' subject, the 'Revenge of Tarzan;' that Louis Weiss, vice-president of the Artclass Pictures Corporation, was quoted as producer of the subject, the 'Revenge of Tarzan.'

"The statements contained in the foregoing paragraph are incorrect. The lion featured so prominently in the 'Tarzan' picture was 'Varnadie,' owned by the L. K. O. Company. This lion died three weeks after the completion of his work in the 'Tarzan' subject.

"The 'Revenge of Tarzan' was produced by the Numa Pictures Corporation and not by the Artclass Pictures Corporation. Mr. Louis Weiss was not the producer thereof; but is an officer of the Numa Pictures Corporation."

Arrow Film Announces a Jack Hoxie Feature

Arrow Film Corporation announce an early release of "The Man from Nowhere," the first of a series of features to be made by Ben Wilson, starring Jack Hoxie, whose latest serial "Thunderbolt Jack," is meeting with success.

Jack Hoxie is one of the foremost delineators of western characters and in all of his special productions he will portray this type. Arrow promises that these productions will be of the highest grade.

The sales department of the Arrow Film Corporation states that there is a great demand for this product and that a number of territories have already been closed.

Two More States Sold on "The Devil's Angel"

Two more states were disposed of on "The Devil's Angel," the Lejaren a' Hiller production distributed through the Clark Cornelius Corporation.

The Pierce Film Company of New Orleans, bought the rights for Louisiana and Mississippi. Among the other states disposed of are Illinois, Greater New York, Northern New Jersey, North Carolina, South Carolina, Florida and Georgia.

Sherman Franchise Holders Will Decide Initial Release Date and Have Voice in Other Matters

FRANCHISE holders in Sherman Productions Corporation will decide the date when the first attraction is to be released and will also determine the number of pictures which will be made during each year, over and above the regular number required by their contract, according to a statement by Harry A. Sherman, president of the company.

They will also have an important voice in all production matters. their recommendations as to production costs and the character of the stories desired by the exhibitors in their territory, being the deciding factor in the production policy of the company.

The result of the company's policy which has already been announced, Mr. Sherman believes, will be to make his organization unique in its relationship with its distributing units and by making the fullest co-operation mutually advantageous will ensure satisfactory profits for all concerned.

"I want every exchange man who holds a franchise in Sherman Productions Corporation to feel that he is my partner and that its affairs are conducted with the single purpose of giving him a product with which he can make money," said Mr. Sherman, who recently returned to New York, after a ten day trip through the exchange centers of the Middle West.

"I want him to feel that his interests are identical with mine and with those of the company at all times, and, consequently, I want his counsel and co-operation in all matters which will enable Sherman Productions Corporation to make pictures that will give a maximum of satisfaction to him and to teh exhibitors in his territory for box office values.

"The ultimate success of Sherman Productions Corporation is based entirely on the success with which its franchise holders are able to market its attractions. It is this principle of mutual interest upon which I rely more than anything else for the growth and development of Sherman Productions Corporation.

"The policies of Sherman Productions Corporation will at all times be governed by the requirements of its franchise holders, who, in their turn, will be controlled by the wants of the exhibitors in their territories.

"The result will be attraction productions of consistent quality at a cost for all concerned which will ensure satisfactory returns.

Celebrated Exchange to Handle Feature Films

Celebrated Players Film Corporation it is announced by Joseph L. Friedman, president, will enter the feature film distributing field for the territory this month, releasing twenty-six features, one every other week, and in addition twenty-four specials a year.

Heretofore Celebrated has handled mainly one and two reel subjects, with the exception of the serials.

The demand for longer features so as to make up complete programs, has become more and more insistent and now Mr. Friedman has arranged to meet this demand.

The new Bessie Love feature, "Bonnie May," which was made by Andrew J. Callaghan Productions, Inc., and directed by Ida May Parks and Joseph De Grasse, will be the first of the Celebrated special features.

"The Servant in the House" will be the second feature to be released.

Clark-Cornelius Questionnaire Shows Popularity of Films Based on Plays

That pictures adapted from popular book and stage successes are more in demand than those adapted from original scenarios is indicated by replies received to a questionnaire sent out by the Clark Cornelius Corp., in regard to "Adam and Eve," and other productions to be distributed this year through state rights exchanges.

"Adam and Eve," is a pictorial version of the novel and stage success by Louisa Parr and C. E. Monro, noted English authors and was adapted for the screen by George Edwards Hall with Godfrey Tearle and Unity Moore in leading roles.

The book has had a wide circulation in this country. Among the innumerable reasons given by showmen throughout the country for the preference of adaption from popular books is the fact that the success of the production is guaranteed when such a great percentage of the population already is interested in the story.

The exploitation angles offered by the aid of the book and the fact that both the novel and the stage play have previously received much publicity, it is pointed out, also make such an adaptation a stronger box office attraction.

Rubye DeRemer Star of Series of Features Arrow Will Distribute

Arrow Film Corporation has contracted with the Lyrich Productions Company for a series of features starring Rubye De Remer, production of which was started at the Erbograph Studios recently.

Miss De Remer is well known on both stage and screen and is a beautiful blonde. She has posed for many artists and photographs very well.

The first Rubye De Remer production is from a story by Herman Landon, which appeared in magazine form recently. Walter Miller will play opposite Miss De Remer, while Walter R. Green, Edward Elkas, Henry W. Pemberton and Thomas A. Magrane will be in the cast.

Neva Gerber in Features

Neva Gerber will appear in a series of dramatic features for Berwilla Film Corporation as soon as she has concluded her work with Ben Wilson in "The Crimson Lash" serial.

STILL MOMENTS FROM "THE WRONG WOMAN"
This is an Ivan Abramson production, with Olive Tell and Montagu Love

Ascher Features Opens an Office in Buffalo

Sidney Ascher, president of Ascher Features, Inc., made a flying trip to Buffalo in the interest of his company and with the view of reorganizing his newly acquired Buffalo office, which he took over from the Hamilton Pictures Corporation at the time he secured the franchise to distribute the Triangle, Keystone and Hamilton Specials in New York and northern New Jersey.

In company with Mr. Ascher on his trip to Buffalo was William Alexander, head of Alexander Film Corporation, which concern will have the physical distribution of all Ascher Features, Inc., productions for both the New York and Buffalo offices.

Bert Lubin Leaves on Swing Around Country

Bert Lubin, who is state righting the western feature, "Honeymoon Ranch," in which Allene Ray and Harry McLaughlin are featured, left recently for a swing around the country. He will visit the principal exchanges. He is making this trip to also renew his acquaintances in the independent market. Lubin's first stop will be at Washington. From there he will proceed to Pittsburgh, Cleveland, Detroit, Chicago and Minneapolis and thence westward. He expects to be on the road six weeks.

First of New Hallrooms Titled "Hired and Fired"

"Hired and Fired," the first release of the new series of the Hallroom Boys comedies which was directed by Henry Kernan is now ready announces Jack Cohn of the C. B. C. Film Sales Corporation of New York, which is now offering them to state rights buyers.

Sid Smith is another important addition to the cast of these comedies and Del Pratt, an experienced and succesful comedy director, will direct the future releases under the supervision of Harry Cohn. Polly Moran, clever and popular comedienne who has been starred in her own comedies, has also been added to the cast, as have been Max Ascher, Lillian Hackett and a bevy of pretty girls. The cast also includes Hugh Fay and Harry McCoy as Ferdie and Percy.

Filming West Point

Arrow Film Corporation is in receipt of advice from Town and Country Films that Jack Eaton has gone to West Point to secure scenes for a forthcoming issue of The Sport Pictorial.

This is to include scenes of the various sport activities of the world's most famous military academy. Mr. Eaton has secured the permission of General MacArthur to make these pictures and it is said to be the first time that a cameraman has been permitted to photograph scenes of the training and studies of the West Point cadets.

Aywon Gets Rights to "The Man of Courage"

Nathan Hirsh, president of the Aywon Film Corporation, states he has purchased the rights for distribution of "The Man of Courage," in which E. K. Lincoln is the star.

This picture is said to be an exceptionally powerful photo-drama with tense dramatic action and genuine thrills packed into the six reels.

The star is well known.

Canyon Press Book Has Many Special Features

The press book on "The Galloping Devil," in which Franklin Farnum is being starred by the Canyon Pictures Corporation, is now ready.

One of the distinguishing points of this publication is the department devoted to special articles on the subjects of theatre advertising and program building.

The Canyon Pictures Publicity Department spent considerable time in preparing this press book in order to make it an instrument of service to both the exhibitor and theatre press agent.

Art Stills for Ziegfeld

Nikolas Murray, the Greenwich Village photographer, is doing a special series of "art stills" for W. K. Ziegfeld's new photoplay, now being filmed at the Peerless Studios, Fort Lee, with Florence Reed in the stellar role and Emile Chautard directing.

Uses Indian Band

Gardener Syndicate of Buffalo is exploiting Arrow's all-Indian feature, "Before the White Man Came," in a novel manner.

Mr. Gardener has secured a ten-piece band, composed entirely of full-blooded Indians, and the band accompanies the road show. The Indians appear in their tribal costumes.

Joan Film Sales Company's "The Invisible Ray" Serial Indorsed by Several Scientific Schools

JOAN FILM SALES COMPANY says "The Invisible Ray" has fact and not fancy as its basis, and is founded on scientific data and will appeal to mature minds as well as children.

Its exposition of the latest scientific theories of light-rays is bringing forth the comment and interest of scientific and technical institutions.

In New York, where "The Invisible Ray" made its "debut," the power with which the serial supports the atomic theory of matter was so impressive to Frank D. Willard of the Union Electrical Institute of Troy that he commended the picture to the public and to the pupils of the school. The Binghamton High School also went on record, through its principal, Howard Pearson, as complementing "The Invisible Ray" as one of the most instructive and fascinating pictures ever shown in that city. In Erie, Pa., the director of the Magnet School of Electricity has endorsed it, while the chairman of the Trades' Council of Camden, Benjamin J. Storey, also went on record in favor of the value of this picture.

The initial reception of "The Invisible Ray" has proved so encouraging to Bob Lynch of Philadelphia, who bought the rights to that serial in his territory, that a direct effort will be made to interest the public and high schools of each town as a body in seeing the serial at their favorite theatre. Sam Zierler of New York will launch a similar educational drive in his territory.

"The Invisible Ray" is based on the recent conviction expressed by noted authorities that if an atom of energy, such as that of a light-ray, were to be liberated and free, it would possess enough power to shatter the universe. "The Invisible Ray" deals with a noted scientist's achievement in separating such an atom, and shows the effects and the destruction in its dangerous path.

Many N. Y. Bookings on Fanny Ward Feature

The five-reel Fanny Ward state rights release, "She Played and Paid," released by Joan, is being heavily backed in the theatres of New York state, by Sam Zierler and Fred Zimmerman, of the Commonwealth and the Nu-Art exchanges.

The title of the Ward feature is recognized as a strong asset, while the posters and other accessories form another. The exploitation is very direct, and suggested by the title. The gambling motive is being played up by all the larger theatres in their advertising and "stunts!"

Jans' "Madonnas and Men" Proves Big Attraction at the Majestic in Detroit

That intelligent exploitation and showmanship in the presentation of motion pictures pays big dividends was again demonstrated Sunday, October 31, at the Majestic Theatre in Detroit when "Madonnas and Men" began its American premier, says Herman F. Jans, who announces that not only did the picture break house records on the opening day, but as a result of the crowds which thronged the front of the theatre, it was necessary to call out police reserves. This notwithstanding the fact that Detroit was visited by a heavy rain.

"Madonnas and Men" is announced as the kind of picture which is sure to prove a potent box office magnet on its own merit. To this was added an exploitation campaign which included a liberal use of newspaper and billboard advertising. Striking posters were generously used in the city and suburbs three weeks before the picture opened at the Majestic.

John H. Kunsky, proprietor of the Majestic, had originally intended playing "Madonnas and Men" one week, but after the opening Sunday he immediately made arrangements to hold the picture over another week, and it is said to be likely the run will be continued for three weeks, probably four. Mr. Kunsky expressed keen satisfaction for the way in which the picture was exploited and presented by Herman Jans, of Jans Pictures, who personally supervised the Detroit opening. So large was the crowd at the opening night that it was necessary to put on an extra performance, and even then, it is said, the crowds could not be accommodated.

Grand Praises "The Victim"

"'The Victim' is one of the greatest melodramatic features I have yet seen offered the independent market," says Sam Grand of the Boston Federated Exchange, in acquiring the New England rights this week of this super-feature from C. B. C. Film Sales Corporation of New York.

"The Victim" was made by Goebel Productions and features Robert F. Haines, who has also just completed work in "The Foreigner," to be released by First National. The cast of "The Victim" also includes Joyce Fair, Harry Benham and a large cast of unusually capable players.

"Urbans" at Three Houses

Urban Popular Classics are represented at three of the Broadway theatres this week.

At the Capitol is "The Emerald Isle" from the Kineto Review, with a beautiful presentation devised by S. L. Rothafel.

At the Rivoli and Rialto are Charles Urban's Movie Chats, both of the Fifth Series depicting a day of fine sport in England. With appropriate musical accompaniments.

Special Pictures Will Make Series of Two Reelers Starring Art Acord

With Art Acord as the star, the Special Pictures Corporation this week entered the two reel Western field of production. Eighteen two reelers will be released yearly by the company that has previously specialized in comedies and scenics.

Acord, who is a well known Western star, having been featured by Selig, the American and other companies, has begun work on his first two reeler. Walter De Courcy, formerly of Fox, will direct. J. Anthony Roach is the staff scenario writer. "Bullets of Justice" is the title of the first story.

Acord's plans are to use natural locations around southern California for his exteriors and to make only studio interiors there that can not be taken in the actual locations.

A new producing company has been formed to sponsor the Acord two reelers. It is known as the Western Pictures Company, Inc. S. M. Piercy is president and general manager.

According to Director De Courcey, the plan is to get away from the usual run of two reel Westerns and to make a series abounding in action using more long shots of daring feats and not so many close-ups.

SCENES FROM "THE VIRGIN OF PARIS"

This is from Anthony Hope's novel, "Sophy," which is being released as a state rights feature by Harry Raver

S-E Enterprises Call Attention to Four Big Box-Office Points in "It Might Happen to You"

"IT MIGHT HAPPEN TO YOU," the first offering of S-E Enterprises, the newly formed state rights organization, is said to possess one of the most unusual combination of box office elements ever presented in a five-reel picture. In addition to a bevy of bathing girls, displaying up-to-date beach creations, there is shown for what is claimed to be the first time on a screen an orchestra of trained monkeys, supplemented by a troupe of performing canines. Suspense, thrill and comedy are furnished by the antics of "Jimmie," the Lion, used in "Tarzan of the Apes" together with nineteen other man-eaters who appear throughout the entire length of the production.

These factors contribute to the support of the star, Smiling Billy Mason, in a light comedy role suited to his peculiar ability. This production, a five reel feature comedy, is said to present unusual opportunities for first runs and extensive bookings, and to lend itself to unusual exploitation.

Hall Directed Bathing Scene in S-E Feature

Walter Richard Hall, who directed the bathing girl scenes, which formed part of the S-E Enterprise's production, "It Might Happen to You," is a producer and author of experience. He was selected to direct the scenes in question, because of his former comedy film successes. He is the author of "Bucking the Tiger," starring Owen Moore, "Three Black Eyes," a Taylor Holmes production, the American cinema success, "A Moment's Madness" and the Artclass Pictures Corporation production, "The Unfair Sex." Prior to his entrance into the field of feature releases, Mr. Hall wrote and directed comedy films for Vitagraph, as well as several other companies.

The direction of the major part of "It Might Happen to You" was in the hands of Al Santell, formerly of the production staff of Mack Sennett Comedy Company, and at one time also directing comedies for the Universal Film Company.

Commonwealth Acquires Strong List for Its New York and New Jersey Exchange

With the purchase of five big productions, twelve two-reel comedies and a serial the Commonwealth Film Corporation, of which Sam Zierler is president, signalized its removal from the Mecca Building to 729 Seventh avenue. The purchase is one of the largest buys made at one time by an independent exchange.

The features include "Keep to the Right," starring Edith Taliaferro; "The Rich Slave," starring Mabel Taliaferro; "For the Freedom of Ireland"; the Babe Ruth picture, "Headin' Home," "Hell's Oasis," the first of a series of eight Westerns, starring Neal Hart, that will be handled by Commonwealth.

The comedies are the new Billy West productions. The serial is "The Invisible Ray," starring Jack Sherrill and Ruth Clifford.

"The pictures I bought this week are for Greater New York and Northern New Jersey," said President Zierler.

"Here at Commonwealth we realize that no business can stand still, that it either must go ahead or decline. Our progress has been rapid and with our new releases we expect to set a record for business for an independent exchange.

Co-operation

"One of the most gratifying things that has marked the first year of the Commonwealth is the excellent co-operation being afforded us by exhibitors of the territory. Heads of circuits and exhibitors ranging from the smallest to the biggest in booking influence have visited us in our new home and wished us success."

Eltabran Plans Drive on Joan Films "Invisible Ray" and "Billy Wests"

Louis Baum, sales-manager of the Joan Film Sales Co., announces plans for an extensive plan drawn up by the Eltabran Film Co., of Charlotte, to popularize the Joan's "The Invisible Ray" serial, and the twelve two-reel Billy West comedies in Southern territory. Thomas A. Branon, the manager of that exchange with the assistance of Mr. Braum, who made a special trip to Charlotte, will concentrate on one state at a time. North Carolina will probably be the first for the feature and then South Carolina and Georgia. In the campaign on Billy West film, North Carolina will be tackled first, then South Carolina, Georgia, Florida, Alabama and Tennessee.

Branon expects extraordinary success with the Joan serial in the three states for which he has bought it, as the South, according to his judgment, has never had enough of this brand of short subject. As for the Billy West comedies, Branon's success with them will be asured, he believes, as comedies have always been a favorite in his territory. Although originally intending to limit his business to three states, Branon will expand to six in the case of the comedies.

The exploitation department of Joan, meanwhile, is hastening all necessary material to get both campaigns in full swing. In the case of the Billy West comedies, a feature that was highly praised was the trade-paper inserts in colors. Branon has ordered many of these for distribution among his exhibitors.

Thompson Visits New York

President Louis W. Thompson of the Special Pictures Corporation will leave for New York this week end for conferences with Max Roth, eastern division manager, and Frank Marshall, central division executive. From New York he will start on a tour of the various exchanges owned and controlled by Special Pictures Corporation.

Abramson's "The Wrong Woman" Is Being Heavily Booked in New York

The latest Ivan Abramson picture, "The Wrong Woman," now showing in New York, has met with many expressions of satisfaction, and this is taken as an indication of the way in which it will be received when released in the state rights field at an early date.

M. Miller, manager of the Nassau Greenpoint in Brooklyn, selected this as the feature at the re-opening of the theatre, and reports capacity audiences, the police being called out to handle the crowds at the opening. It is also being shown at several of the M. & S. houses which report heavy business.

Olive Tell, who portrays the leading role in the production, appeared in person at the Regun Theatre on the twenty-eighth, and was greeted by a large audience. She thanked the audience for their expressions of approval and praised the work of Director Abramson.

This picture has also been heavily booked by several uptown Broadway houses. An intensive campaign of exploitation is being waged on this production, a novelty being blotters in an attractive red with Olive Tell in a pose of supplication, with the announcement that there were 185,000 divorces in the United States in one year. It is very striking.

SCENES FROM THE NEW S. E. FEATURE COMEDY PRODUCTION RELEASED UNDER THE TITLE OF "IT MIGHT HAPPEN TO YOU"

We'd hate to think that anything like the scene at the left could happen to us when not armed, and as for the picture at the right, well. ——

J. Sameth, of Forward, Returns from "Coast"

J. Joseph Sameth, president of the Forward Film Distributors, Inc., has returned from a trip to the coast, during which time he covered the principal part of the country.

He is optimistic as to the future of independent exchanges, provided however the independent producer receives more co-operation from the exchanges to encourage larger buying.

On the other hand, he believes the producer should come in closer contact with the distributors so as to familiarize himself with the wants of the exchanges, and turn out pictures of quality at prices which will warrant quick turnovers.

Plan Book Ready for "Thunderbolt Jack"

Arrow Film Corporation now has ready a thirty-two page press book on the serial, "Thunderbolt Jack," which stars Jack Hoxie and Marin Sais.

This is said to be one of the most complete press books ever issued for a serial and besides illustrating the paper, photographs, cuts and slides available, has devoted considerable space to exploitation.

Special Music for Film

Max Winkler, well known New York musician, has prepared an unusual music cue sheet for Ascher Porductions, Inc. "Below the Deadline," which is only one of the many aids this company is giving the exhibitor in helping him put over in proper style this powerful melodrama of the underworld.

Comiclassic Titled

"Twelve P. M." is the title of the latest Comiclassic to be produced by Reggie Morris for the Special Pictures Corporation. Charlotte Merriam is the star, with Eddie Baker, Margaret Cullington, Jimmie Harrison, Jay Belasco and others playing in her support.

Canyon Announces "The Struggle" as Second of Series of Franklyn Farnum Western Features

"THE STRUGGLE," with Franklyn Farnum in the stellar role, is announced by Canyon Pictures Corporation as the second release of the series of six, five reel Western subjects which are being made by Colonel William E. Selig.

Franklyn Farnum plays the role of Dick Storm, a strenuous young Easterner who flees West to escape the penalty for the murder of the man whom he imagines he has killed. He falls in with a gang of bandits and becomes the central figure of a drama which is said to contain many new and novel developments. In the end he brings the bandits to justice, and marries the girl of his choice.

Mr. Farnum is supported by Genevieve Berts and a large company of actors and cowpunchers.

This series of pictures is announced as marking a new step forward in the production of Western photoplays, with compact and logical plots and from the pens of the best writers of the day.

The stories are dramatic, and have humorous situations to lighten up each picture.

"The Struggle" was written by William E. Wing and directed by Otto Lederer, under the supervision of Colonel Selig. The series are proving to be attractive to buyers, and are being released one every six weeks.

Many Well-known Players in Cast of C. B. C. Film "A Good Bad Man"

Pete Morrison, who is featured with Carol Holloway by C. B. C. Film Sales Corporation of New York, is one of our oldest Western stars in point of service, having a following dating back to the old Triangle days.

Carol Holloway, his co-star in "A Good Bad Man," is the popular Vitagraph Serial star working originally with Lubin, Lasky, New York Motion Picture Company, American and Fine Arts.

Jack Richardson, another member of the cast, started his screen career with Charlie Chaplin and has since been prominent and popular in Pathe serials; Ruth King has a prominent role in "The Devil's Passkey."

Harry Von Meter is a known heavy of the screen, who will be remembered with Dustin Farnum, Frank Keenan and for many years with Nestor, American and Universal. Spottiswoode Aitken established his reputation as a popular character actor in "The Birth of a Nation" and in similar work with American, Tourneur, Paramount, Universal, Fox, Hampton, Pathe and in First National's "The Thunderbolt."

"A Good Bad Man" is from the popular novel, "Ben Warman," written by Charles E. Winter. The screen version is by Hal Hoadley and was directed by Charles E. Bartlett.

Unique Exploitation Possibilities in S-E Two Reeler "Cowboy Jazz"

The S-E novelty state rights offering, "Cowboy Jazz," is said to have aroused much interest among independent buyers. This two-reel "special" has unique exploitation possibilities. Produced under the auspices of the "Elks," it presents champion ropers, riders and broncho busters in a series of thrilling and daring stunts. Each contestant is a champion in his respective line, and it is said to be the first time that prizes have been awarded for world supremacy in these lines.

"Cowboy Jazz" has been subtitled to permit the use of a cowboy monologist, who can appear with the picture a la Will Rogers, giving a semi-humorous talk as the various events are flashed on the screen.

Arrangements have been made whereby the state rights buyer and exhibitor can work in conjunction with the "Elks" lodges throughout the United States. An advertising campaign has been prepared for this two-reel Western. In point of novelty and publicity possibilities, S-E Enterprises believe that "Cowboy Jazz" will prove one of the unique attractions of the year. Offers have already been received for more than seventy-five per cent. of the territory.

Nate Watt Picks Cast for "Peck's Bad Boy"

Nate Watt, directing "Peck's Bad Boy," has selected the cast. Jackie Coogan will be featured with Molly Malone in the big sister role. Opposite Miss Malone will be Wheeler Oakman.

William V. Mong will play the role of the Grocer, while George Pierce will enact old man Peck. Mrs. Griffith has been assigned the character of Mrs. Peck and the heavy role has been given to A. J. Menjou. Charlie Hatton will be the fat boy and Josephine Adair, blonde, and four years of age, will play opposite Jackie Coogan.

Another "Comiclassic" Ready

Charlotte Merriam and Neely Edwards, the Special Pictures stars, have just completed an all-star two-reel Comiclassic under the direction of Reggie Morris. "Watch Your Husband" is the title. The story was written by Reggie Morris, and tells of the adventures of a wife with a husband who is inclined to "step" a little too often.

"NOW TAKE GOOD CARE OF ISOBEL WHILE I GO FOR FOOD," SAYS HOUSE PETERS TO THE SLED DOG

Dramatic bits taken from "Isobel; Or the Trail's End," from the James Oliver Curwood story, and presented by George H. Davis. Jane Novak is the girl in this northland romance

First Fanark Film Feature "The Crimson Cross" Will Be Distributed Through Pioneer Exchanges

THE CRIMSON CROSS," N. Brewster Morse's sensational story dealing with hypnotism, which George Everett picturized for the Fanark Corporation as its initial screen offering, will be distributed by the Pioneer Film Corporation.

Under the terms of the deal it is announced that Pioneer undertakes to give "The Crimson Cross" a special exploitation and advertising campaign, with a full line of distinctive lithographs, lobby displays, advertising accessories and helps for the exhibitor.

Pioneer officials, who also distributed Mr. Morse's previous screen success, "His Brother's Keeper," for the American Cinema, are enthusiastic over the box-office possibilities of "The Crimson Cross."

While no definite date has yet been set for the release of "The Crimson Cross" by Pioneer, bookings for first runs are already being made and applications being received for dates from exhibitors everywhere.

This is not only due to the quality of the picture, and the distinctive character of the story it presents, dealing with hypnotism, crime, romance, suffering and final happiness, but to the extensive advertising and publicity campaign conducted by the Fanark Corporation prior to offering the picture for release, which will also be their policy on future productions.

As a result, numerous inquiries have been received, not only from exhibitors, but "fans" have also sent the Fanark Corporation inquiries asking to be told when they could see the production at their local theatres.

M. H. Hoffman, general manager of the Pioneer Film Corporation, says "The Crimson Cross" will undoubtedly be one of the most successful screen entertainments offered by Pioneer this year.

"It has a big message and a big story and its box office value will grow from the date of its initial showing. It is brimful of action and the very novelty of its theme, its well balanced and capable cast and splendid direction makes its popularity certain.

"Ever since I saw "His Brother's Keeper," which Mr. Morse wrote for the American Cinema and which Pioneer distributed, I have watched his progress with much interest and I am therefore greatly gratified to secure the releasing rights to his newest and no less interesting story, "The Crimson Cross."

Reelcraft Adds Series of Scenics to Its Program of Short Subjects

Another series of releases is to be added to the short subject program of the Reelcraft Pictures Corporation, according to the announcement of President R. C. Cropper. This newest addition will consist of a weekly single reel release in the form of a scenic and will be known as the "Reelcraft Scenic Series."

In distributing a scenic release, Reelcraft is fulfiling a promise to its distributing exchanges, who have requested such a release for their programs. In some territories, where no arrangements have as yet been made, the series will be offered to the state rights buyers.

Reelcraft announces that this series will be different from the usual run of scenic pictures, it having been decided to include in each release some special interest of action.

Ten pictures have already been completed, selected from the best views obtainable in the Western Rockies. Each production was worked out as an individual production with the interest of action contained in the taking of the picture. Reelcraft expects to have two producing units working on the series. The first unit left the New York office on November 1 headed by Herman Obrock as chief cameraman, another unit may be started later from the Los Angeles studio.

Kineto's "Emerald Isle" Given Fine Presentation by Capitol

S. L. Rothafel presents one of the Kineto Reviews at the Capitol Theatre this week in magnificent style. He selected Number thirty-seven from this series of the Urban Popular Classics entitled "The Emerald Isle" with the sub-title "A Restful Land of Restless People."

Mr. Rothafel in his presentation shows how a single reel subject can be made into a feature-classic. He presents it with a vocal interpolation by Miss Ruth Pearcy who sings, "Come Back to Erin."

The Sunday audiences were well pleased and the critics on the morning papers praised the picture and the presentation.

Mr. Urban says: "Other exhibitors can afford to take a tip from the way Mr. Rothapfel presented this picture. Ordinarily a one-reel subject of this nature passes under the broad description of a "scenic." Under the direction of such a showman as the manager of the Capitol it becomes a great deal more than that; it becomes what all the Urban Popular Classics are intended to be; a one-reel feature.

"DON'T MOVE OR I'LL LET YOU HAVE ONE!"
Scene from "The Crimson Cross," which is the first art production made by the Fanark Corporation for Pioneer release

West in Fast Moving Film

Joan Film Sales Company described "Sweethearts," the first Billy West two-reeler as a comedy of fast fiction, with which is combined a number of new devices used to develop laugh-provoking situations. One of the main scenes is a humorous fight in a Chinese den in which he makes short shift of a gang that attacks him.

Edna Schley Filming "Scattergood" Stories

Edna Schley Productions, Inc., have completed two of the "Scattergood" stories by Clarence Budington Kelland. The first, "Scattergood Makes a Match," is said to have received flattering comment at a preview at the Strand Theatre, Pasadena.

Ready for Production

The second, "Soothing Syrup," is now completed and "Down the Line" is ready for production. It is the plan to produce thirteen "Scattergood" two reelers a year. William H. Brown, formerly a Griffith player, is featured as Scattergood, the Optimist. Drama and comedy are equally divided in these human interest stories that have appeared in magazines.

Hall in Hemmer Film

Howard Hall, who portrays the role of a Southern doctor in Edward Hemmer production, it is claimed, has probably appeared in a similar role more times than any other actor. He originated a character of this kind in "The Poor Little Rich Girl." Mr. Hall was also co-author and an actor in "The Natural Law" and "The Mysterious Conduct of Judge LaGuarell.

Chicago Likes "Baseball" Film

"The Great Baseball Scandal," the single reel slow motion photography exposure of all principal plays in baseball, offered the State Rights field by C. B. C. Film Sales Corporation, is said to have created a sensation in Chicago, where it has been booked in the State Street and other first run houses by Celebrated Film Corporation.

Roth Succeeds Gans

Max Roth, eastern district manager for Special Pictures Corporation, announces the appointment of Edward F. Callahan to succeed Harry Gans as branch manager of the Buffalo office. Special Pictures distributes through the Gardiner Pictures, Inc.

Inter-Ocean Acquires Film's Foreign Rights

The foreign distributing rights to "Below the Deadline," the five-reel film of underworld life along San Francisco's celebrated Barbary coast, was disposed of to the Inter-Ocean Film Corporation before arrangements for domestic distribution were consummated.

Seaboard Film Congratulates Arrow on "Thunderbolt Jack"

W. Ray Johnston, vice-president of the Arrow Film Corporation, has received a letter from Henry I. Coleman, president of the Seaboard Film Corporation, of Washington, D. C., congratulating the Arrow Film Corporation on its serial "Thunderbolt Jack."

The picture is a western serial starring Jack Hoxie, supported by Marin Sais, and according to reports is proving a sensation in the serial field.

Mr. Coleman's letter says in part: "Have just screened the first six episodes of your new serial, and I write to tell you how well pleased we are with it.

"Jack Hoxie in his first serial created quite a sensation, but after looking at this one we have no hesitancy in saying we feel it will be even a bigger box office attraction.

"The serial is excellently produced and directed and the action is fast throughout."

Live News of Hustling, Indepen dent Exchanges from Far and Near by Our Own Correspondents

Buffalo

Business Humming at Nu-Art

Fred M. Zimmerman, manager of Nu-Art Pictures Corporation, 221 Franklin street, has engaged C. C. Charles, former manager of Universal at Albany to represent Nu-Art in that district. Mr. Zimmerman reports closing contracts with Jack Griswold of the recently reopened Savoy Theatre in Syracuse for Clara Kimball Young in "The Soul of Rafael," and "Midchannel," Edith Taliaferro in "Keep to the Right," and Dolores Cassinelli in "Hidden Light." He has also sold the entire output to the Fisher and Seneca theatres in Seneca Falls, N. Y., a number of big features to the Central Park and Premier, Buffalo and has booked "The Invisible Ray" in a dozen or more of the city's large neighborhood houses. Mr. Zimmerman reports Manager Howard J. Smith doing an unusually big business with "Why Women Sin," at the Palace Theatre. George W. Ferguson, whose mother recently came into a huge estate, is a member of the Nu-Art sales force. He is said to be Buffalo's "richest film salesman."

Chadwick Visits Merit

J. E. Chadwick, president of the Merit Film Corporation, while on his way west visited N. I. Filkins, manager of the local exchange, October 25, and called on exhibitors in the city and surrounding territory. Mr. Filkins reports the taking over by his company of the 1921 series on The Gumps and the Hallroom Boys comedies; also "Why Leave Your Husband," which will be released in December. George Stockton, formerly manager of Keith's Theatre, Buffalo, has joined Merit as special exploitation man. Mr. Stockton comes to Buffalo from Cleveland where he was manager of the Merit office.

Ben Fitzer Tours State

Ben Fitzer, who has an independent exchange in the Palace building, has returned from an extensive tour of the state and reports much interest among exhibitors in "Madonnas and Men," which will soon be screened for Buffalo exhibitors. Mr. Fitzer has an attractive display in the National Drug Store window in Main street, consisting of some of the large colored lobby paintings on the subject.

Wallner Joins Gardiner

Bob Wallner, formerly with Famous Players-Lasky and Fox, has been engaged by C. A. Taylor, general manager of Gardiner Pictures, Inc., 257 Franklin street, to cover Rochester, Syracuse and Binghamton territories. Mr. Taylor, accompanied by T. R. Gardiner, president of the company, visited New York recently where they purchased the state rights, north of Westchester county on "The Country Fair," Maurice Tourneur's production. M. J. Ward, publicity director of Gardiner, has engaged Madame Renard of the DuMonte studios, New York, to paint special scenic effects for staging this production in an unusual manner. E. F. Callahan has succeeded H. S. Gans as head of the Special Pictures division of the Gardiner exchange. Mr. Callahan was a member of the theatrical division of the "Fighting 77th" overseas. The Gardiner sales staff now has the following personnel: Albert Hughes, formerly with Goldwyn in Detroit, Tom Leonard, who has been with Tom Gardiner since Buffalo was discovered and Bob Wallner.

Washington

Flax Buy New Films

Sam and Jake Flax, conducting the Liberty Film Exchange in the Mather Building, have taken over a large number of films formerly owned by Tom Moore. Included in the lot are "The Hell Hound of Alaska," "Bandit and Preacher," "Woman," "Husbands and Wives," Hearts of Men," "A Grain of Dust," and "A Perfect Model."

Kansas City

Poland Energetic Manager

The Nelson-McMeekin Film Company is conducting a vigorous campaign in Kansas City territory on single and two-reel comedies, five and six-reel features and serials. It is located in well-equipped offices in the Film Building in Kansas City. J. E. Foland, general manager, has been in business in the territory for nine years, and is known to practically all the exhibitors in Missouri, Kansas, Oklahoma and Nebraska.

Mr. Foland was for six years a salesman for Pathe, then manager of General in Kansas City, and for two years branch manager for Hallmark in Oklahoma and Kansas City, establishing something of a record by being in only the three positions in nine years. Mr. Foland believes that a salesman cannot know as well as an exhibitor what picture will go in his theatre and what he can afford to pay; the salesman can only give honest advice on the quality of pictures he offers, and thus build up confidence that brings constant trade.

Mr. Foland was one of the organizers and first secretary of the Amusement Association of Kansas, which started the fight against Kansas censorship.

Pittsburgh

Lande Gets Franchise

Harry A. Lande, of the Quality Film Corporation, Pittsburgh, has been chosen as a distributor for the films issued by the Motion Picture Theatre Owners Films, Inc., for the American Exhibitors' Association, the local branch of which is represented by Fred Herrington, with offices at 1023 Forbes street, Pittsburgh. W. G. Leibler, B. C. Edlis and Harry Myers are salesmen for this exchange.

Huey Visits City

Mr. Huey, representing the American Film Company, Chicago, Ill., paid the S. & S. Film and Supply Co. a visit recently in the interests of the twelve productions that this exchange has just acquired from his company. S. & S. have three men on the road, Sammy Steinberg, Sammy Cooper and Mannie Steinberg.

Nigel's Baby Dies

Frank Nigel, manager of the Apex exchange, has the sympathy of the film circle in the loss of his eight months' old baby girl, who died early Friday morning, October 22.

Atlanta

The K. & R. Film Company, a state rights office, has been sold to the Capital Film Distributing Company, of New York City, according to an announcement by J. S. Kahn, of the K. & R. Mr. Kahn has been made district manager for the Atlanta territory.

Kremer Seeking Exceptional Story and Director for Guinan Westerns

Victor Kremer announces that now that contracts have been signed for Texas Guinan to star in a series of features, he is using every effort to secure the very best stories available, as well as a high class director to make the pictures.

"While a number of stories have been submitted, they do not come up to the standard," says Mr. Kremer. "I will not put my O K on anything until from the consensus of opinion gleaned from all authoritative sources, I am sure the pictures are winners. The challenge is clear, give me 'the story exceptional.' Aid necessary to any writer desiring to present this offering will be cheerfully extended; personal interviews so as to study the star will be gladly arranged, and this applies to directors as well. Full value will be paid for full value received.

Victor Kremer Film Features, Inc., announce the search for the exceptional story and director is occasioned by the realization that while advertising, exploitation and the star all contribute their share the other elements are vital in order that the exchangeman and exhibitor may make money through the product, and marking the company's debut in the production field it is determined to make the initial production a sample of the surpassing value which will mark the company's product.

"Mormon Trail" First "Star Ranch Western"

"The Mormon Trail" is the title of the first release of a series of twenty-six two reel "Star Ranch Westerns" being offered the states rights market by C. B. C. Film Sales Corporation of New York. It is a story of pioneer days on the great American plains with lovers and highwaymen blended in an interesting and thrilling picture. It is a story by C. A. Short and directed by Eliot Howe. Grace Cunard, C. Edward Hatton, Jack Halladay, Eva Lang and Audrey Chapman will be among the featured players in the "Star Ranch Western" series.

"TELL ME, IS THE HERO WINNING YOU OVER?"
Asks the villain. Scene from "Bitter Fruit," being released as an Arrow special

Around the Film Exchanges

Washington, D. C.

Film Cases Roughly Treated

Washington exchange managers are complaining of the way some of their film cases are being handled. The exchanges are using the parcel post service almost exclusively. While the Moving Picture World correspondent was in one of the large exchanges recently the shipping clerk brought in a metal container that looked as though it had been run over by a train.

Some weeks ago the Postmaster General issued orders, because of the large number of claims that have been filed with the Department for damage to parcel post packages, no package be accepted for transmission unless so packed as to reach destination in good condition. While the Postmaster General claims that a large percentage of the claims arise from the fact that the parcels presented for transmission are not properly packed, it is admitted that many parcels property prepared for the mails are damaged by rough handling.

The orders issued by the Department instruct employes to be more careful in handling mail, whether insured or not.

"Bob" Smeltzer Promoted

Robert B. Smeltzer, manager of the Washington branch of Pathe, Inc., has been promoted to the position of eastern district manager and in his new capacity will oversee the work of the Pathe branches in Albany, Buffalo, Boston, New York, Philadelphia, Pittsburgh, Newark and Washington.

"Bob" Smeltzer is one of the best known film men in this territory and has been a hard worker for his employers. He entered the business some years ago with the World Film Corporation.

Make Extensive Alterations

The construction of the two new marble stairways leading from the lobby of the Knickerbocker to the balcony and loge boxes have been completed and it is now possible to handle the attendance at that house with a minimum of confusion. Under the former plan there was congestion around the box office and entrances.

The Knickerbocker orchestra has had four pieces added to it this year, making a total of fifteen pieces. After the house was cleaned out and put in first class shape, Manager Tom Eastwood went away on a short vacation trip to Virginia.

Exchange Mgrs. Plan Big Night

The Washington Exchange Managers' Association is planning "a big night" for November 5, when it is expected that a banquet will be held, probably at Harvey's, on Pennsylvania avenue, and dull care thrown to the winds in a night as near of revelry as prohibition will permit. The occasion is the annual meeting.

"IN USE EIGHT YEARS!!"
"We just have the one SIMPLEX projector in use about 8 years."
LYRIC THEATRE MT. VERNON, O.

Buffalo

Blakeman Succeeds Kimberly

E. C. Blakeman, who has been at the Cleveland Pathe exchange, has been appointed manager of the Buffalo office of the same company, succeeding J. E. Kimberly. Before going to Cleveland Mr. Blakeman was associated with the S. A. Lynch Enterprises in Omaha, where he managed the Triangle exchange. Mr. Blakeman will make a trip through the territory the week of November 8 to get acquainted with exhibitors. Mr. Kimberly is now at the Vitagraph exchange, where he has entered upon his new duties and "Bill" Allen, former Vitagraph manager, has left for the Toronto Vitagraph exchange, where he will be manager.

Hickey Enlarges Sales Force

George A. Hickey, manager of the Goldwyn exchange in Pearl street, has engaged Sol. Manheimer, formerly with the Shubert interests in New York as a member of his sales staff. Mr. Mannheimer will cover the Central New York territory. Arthur Dana, formerly with Vitagraph, has also joined the Goldwyn forces and will be assigned to the Rochester district. He has booked Fay's theatre, Rochester; Drohen, Dunkirk; Opera House, Jamestown; Orpheum, Oswego; Binghamton theatre, Binghamton and Avon, Utica all 100 per cent.

Moritz Confers with Kent

Allan S. Moritz, manager at Famous Players-Lasky headquarters, journied to Toronto on October 29 for a conference with S. R. Kent, general sales manager. E. A. Williams has been promoted to head the accessory department. Frank Scully, city salesman, is cleaning up and according to Mr. Moritz the local exchange is booking all but five of the seventy houses in Buffalo.

Gans Joins Robertson-Cole

Harry Gans, formerly with First National and Special Pictures, has become a Robertson-Cole salesman and is covering the Pennsylvania territory, succeeding Mell R. Edwards, who has been transferred to Rochester. Fred Sliter, district manager, is still in Buffalo, in charge of the office pending the appointment of a successor to P. H. Smith, who resigned.

Kahn Visits Syracuse Territory

Henry W. Kahn, Metro manager, has returned from the trip to Syracuse and vicinity, where he signed up a large number of contracts and found business in excellent shape. J. P. Papayonokos and wife were in Buffalo recently and during their stay visited Mr. Kahn to close first run on Metro at the Olympic, Watertown, N. Y., and his three other houses there.

Give Banquet for Kimberly

J. E. Kimberly, retiring manager of the local Pathe office, was the guest of honor at a farewell banquet in Laporte at Leffler's cafe, Friday evening, October 29. The event was staged by C. John Predari, W. W. Hodkinson, representative; Al. Teshmacher, Pathe broker; Basil Brady, city salesman for Pathe; L. Schinder, cashier and Frank Minor of the poster department.

San Francisco

Exchange Asks for Dissolution

The Golden Gate Film Exchange, Inc., has made an application for dissolution. This exchange was superseded some time ago by the All-Star Features Distributors but in its time was one of the leading film exchanges here.

Magner Gets Big Franchise

Nat A. Magner, of the Liberty Film Exchange, has secured the First National franchise for the Hawaiian Islands.

Home From Eastern Trips

Herman Wobber, western district manager for the Famous Players-Lasky Corporation, has returned from a trip to New York and H. G. Rosebaum, manager of the San Francisco branch, is expected home this week.

Federated to Hold Meeting

W. E. Shallenberger, general manager of the Federated Film Exchanges of America, Inc., announces that a membership meeting will be held by Federated on November 14, 15 and 16 in St. Louis, Missouri.

The Federated members will meet at the Statler Hotel and will consider several important subjects which will come before the meeting for attention, announcement of which will be made in the near future.

Pittsburgh

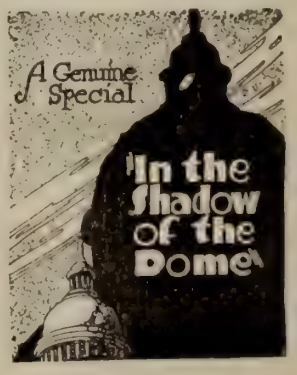
Short Items of Interest

Morris Barsky, formerly manager of the Juniata Theatre, Juniata, Pa., is now managing the Grand at Beaver Falls, owned by the Western Pennsylvania Amusement Company.

Pete Alderman, manager of the Rialto, Fifth avenue, Pittsburgh, is back on the job again working harder than ever, having recovered from the injuries he sustained when hit by a street car recently.

The Triangle Theatre, East Liberty, has installed two new changeable letter electric signs, one at each end of the marquise.

The Crystal Theatre, Newburg, W. Va., which for the past few months was open but two days a week, has stretched it one, and is now open half the week, with business getting better all the time. Abe Steinberg says it is due to S. & S. films. We don't know, but the management has booked every film the S. & S. has in the house.



Another Seitz Serial,
scintillating, sparkling, sensational,-

GEORGE B. SEITZ *in*

VELVET FINGERS

WITH

MARGUERITE COURTOT

Revealing in fifteen exciting episodes the adventurous careers of a bad man who becomes good and a good man who becomes bad. And there's love interest, also,--lots of it!

A Pathé Serial

Produced and Directed by George B. Seitz

Story by Bertram Millhauser

Edgar Lewis

presents

"A BEGGAR IN PURPLE"

Based on the novel by Andrew Soutar

Personally directed by EDGAR LEWIS

Pathé Distributors

Why did the one woman on whom he showered love, luxury, jewels, and riches betray him and secretly give her affections to the man he hated?

Why did the woman he despised as faithless, the woman he accused of spying upon him, the woman he drove from him, prove to be the only one who really loved him?

What made him the poorest man in the world though his money bags were flowing over?

This remarkable photodrama is alive with action, tension, and appeal for men and women.

Pathé
Distributors

JESSE D. HAMPTON

PRESENTS

"HALF A CHANCE"

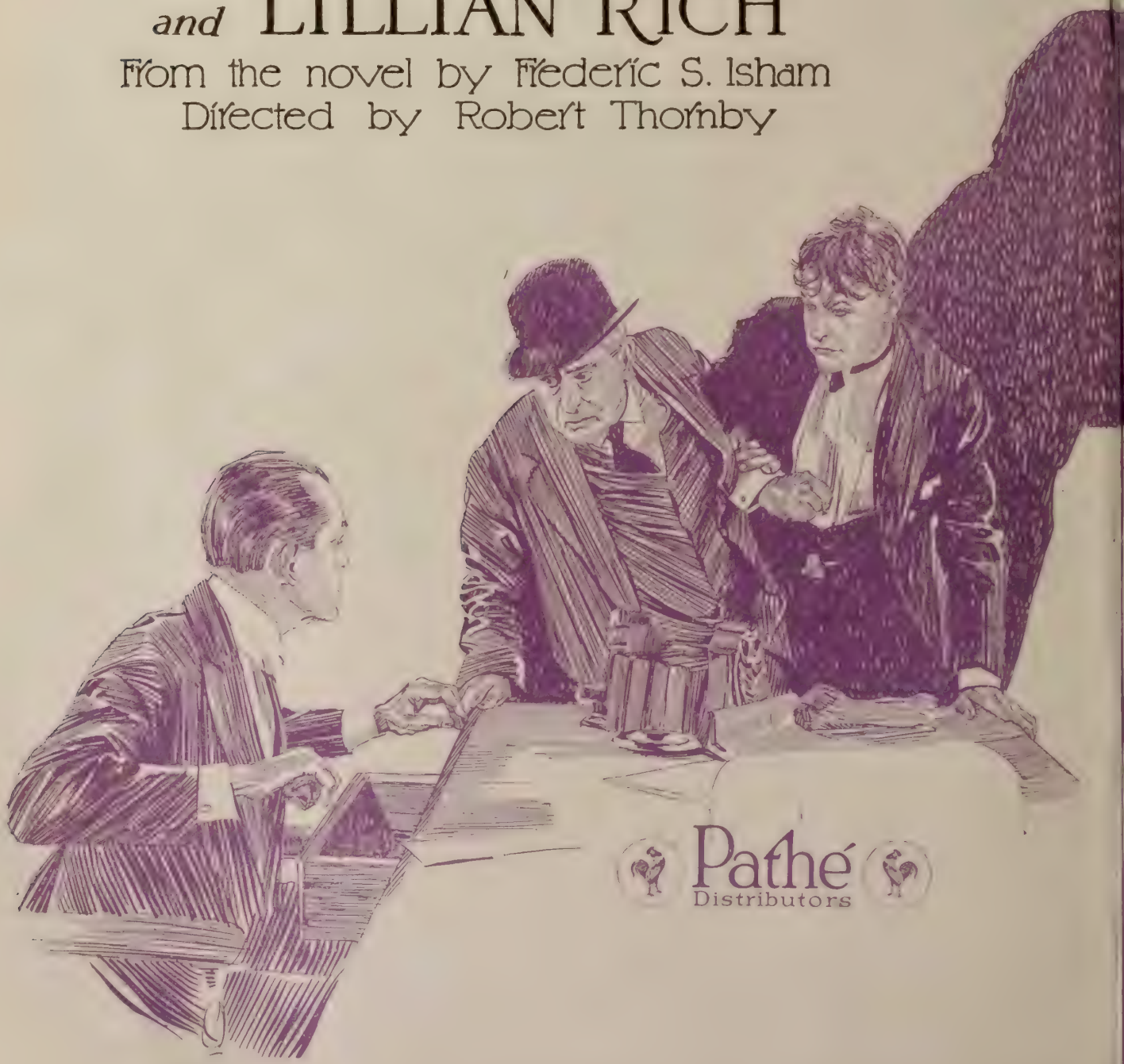
with

MAHLON HAMILTON

and LILLIAN RICH

From the novel by Frederic S. Isham

Directed by Robert Thornby



Pathé

Distributors

Do women like a man because he dresses well, speaks well and has a high social position, or because he is big, strong, ambitious and clever? Do they like one that can fight like a wildcat and love like fury, even though he is, or was once, a "roughneck?"

Here's one of the strongest stories ever filmed, telling of a man's man who found himself by shipwreck, who buried his name and his old personality on a desert isle, and, starting anew, rose to the very top.

Beautifully produced, splendidly acted and intensely interesting.

Pathé Distributors

A ROBERT BRUNTON Production

The DEVIL TO PAY

from the novel by Frances Nimmo Greene

Directed by Ernest C. WARDE

He thought to put his guilt upon another, —and there was the devil to pay

He thought that as president of the powerful bank he could fool all the people all the time,—and there was the devil to pay.

He thought he could marry the girl and get from her the money that would save him, but there was the devil to pay.

Suspense, mystery, action, and *power!*

Pathé Distributors

News in Brief from Everywhere

Canada

Shake-Up in Managers

Quite a shake-up has occurred among the managers for various theatres in eastern Canada controlled by the Famous-Players Canadian Corporation, Ltd. The theatres affected include those at Toronto, Ottawa, Kingston and one or two other centers.

Harry Pomeroy has returned to the management of the Strand Theatre, Ottawa, after having had charge of the Strand Theatre, Toronto, for several weeks. Mr. Pomeroy replaces Harry Vance, who has been transferred to another city. Harold Hitchison, assistant manager of the Regent and Strand theatres, Toronto, for several years, has been appointed manager of the Strand Theatre in Kingston, Ontario. J. Eaton has been placed in charge of the Alhambra Theatre, one of the new and large suburban theatres of Toronto. Clarence Robson, a veteran showman and one of the most prominent exhibitors in Canada, will manage both the Regent and Strand theatres of Toronto, these being two large downtown houses. Mr. Robson has directed the operation of the Regent for a year.

Open Oshawa Theatre

The Famous-Players Canadian Corporation recently opened a brand new theatre at Oshawa, Ontario, an automobile manufacturing center of 12,000 people. According to General Manager Thomas of F.-P. Canadian Company, the new theatre there is one of the most beautiful and complete houses to be found in a city of this size in Canada. A veteran exhibitor has been placed in charge of the new Rtgent Theatre in Oshawa in the person of J. S. Smart of Port Hope, who has been a prominent figure in the picture business of Canada for many years. He has been actively identified with the Moving Picture Exhibitors' Protective Association of Ontario.

Photoplay News Service

A new department in moving picture trade circles of Canada is the establishment of a "Photoplay News Service" with headquarters in the Hermant Building, Toronto. This service syndicates a column of moving picture news to Canadian newspapers each week and an attempt is made to give real news of the trade in addition to announcements regarding pictures and stars.

Allens to Extend Interests

The extension of Allen theatre interests to various parts of the world, in addition to Great Britain and the United States, is apparently contemplated by the Allens of Toronto, Ontario, according to an announcement by Ben Allen.

He announced that he would shortly undertake a business trip around the world to study the development of the moving picture business in all countries. His nephew, I. H. Allen, will accompany him.

The Allens recently reorganized their theatre and film distributing interests by the establishment of the Allen Theatres, Ltd., with headquarters in Toronto.

Rex Beach Visits Ottawa

Rex Beach, one of the "Eminent Authors" associated with Samuel Goldwyn, president of the Goldwyn Pictures Corporation, and his wife, Mrs. Beach, were visitors in Ottawa for several days during the week of October 25.

The party of which Mr. Beach formed a member left for Kazabazua, Quebec, in the heart of the French-Canadian Hinterland, October 30.

Loew House Adopts New Policy

A new policy was adopted for the new Loew Uptown Theatre, Toronto, Ontario, to start with the week of November 1. This house, with its 3,300 seats, classed as the second largest theatre in Canada, was opened September 27 with an all-picture policy.

The programs under the new arrangement will be changed twice weekly in place of weekly, while the prices have been reduced. Night prices have dropped from 40 cents to 30 cents, while matinee prices have gone from 25 cents to 20 cents. Practically all other large moving picture theatres in Toronto have raised admission prices slightly since September 1.

Companies Cancel Agreement

Charles Lalumiere, Montreal sales manager of the Specialty Film Import, Ltd., Montreal and other Canadian cities, has announced his company is no longer the distributor for the British pictures, which are controlled in Canada by the Anglo-Canadian Picture Plays, Ltd., of London, England, and Montreal, Quebec. No definite reason was given for the cancellation of the agreement.

About one year ago Mr. J. Ernest Ouimet president and general manager of the Specialty, and Captain J. B. McKay, general manager of the Anglo-Canadian, made an extensive tour in Canada to size up the market for a British invasion of the Canadian business. Soon after the Specialty company was appointed the distributing agency for the Anglo-Canadian company.

It has been intimated the Anglo-Canadian will arrange its own Canadian bookings in the future.

The Specialty is the Canadian distributor for all Pathe releases and independent subjects and also produces the British-Canadian Pathe Weekly and other pictures. The company recently has been making a special drive with the seven-reel production, "Half-a-Chance," starring Mahlon Hamilton.

An important private screening of this feature was held at the Electra Theatre, St. Catherine street East, Montreal, October 25, and the picture was also privately presented at the Family Theatre, Ottawa, Ontario, on October 27, before a large gathering.

Enforce Educational Reel Law

The Provincial Government of British Columbia has been enforcing a law, enacted last winter, which requires all exhibitors in the province to present at least one 1,000-foot educational or scenic reel in conjunction with every program.

The British Columbia Government itself has been producing a series of Pacific Coast scenics, and the Vancouver World has declared: "The B. C. Government continues to wish its educational films on the long-suffering public. The film is good in every detail except photography, sub-titles and editing."

"Earthbound" Shown in Toronto

An unusual film engagement in Toronto, Ontario, was the presentation of the special production, "Earthbound," at Massey Hall for one week, starting Thursday, November 4, at prices ranging from 25 cents to $1. The feature was presented under the auspices of the Goldwyn Pictures Corporation and under the direction of Messrs. Jule and J. J. Allen, who hold the Goldwyn distribution rights for the Dominion.

Health Film Gets Publicity

The health feature, "Open Your Eyes," was repeated at the Strand Theatre, Toronto, during the week of November 1, this being the second week of the engagement. Announcement was made that attendance during the first week of the run was 42,301, this being a new record.

Considerable publicity was secured for the pictures by the action of E. C. Drury, Premier of Ontario, in prohibiting its presentation after it had been approved by the Ontario Board of Moving Picture Censors.

Later, Peter Smith, the provincial treasurer, under whose jurisdiction the Ontario censors operate, issued a permit for the showing and it was booked by the Strand Theatre, which is controlled by the Famous Players' Canadian Corporation.

The Ontario government issued an order prohibiting the admission of any person under the age of sixteen years into any theatre where the picture is being shown.

On Tuesday evening, November 2, Manager Clarence Robson arranged for a special news bulletin service by direct wire to the theatre announcing United States' election results.

Photoplay Magazine

December, 1920

THE BROADWAY BUBBLE—
Vitagraph

HERE'S Corinne Griffith again—this time in a dual role. Both of her are very beautiful, naive, and histrionically competent. Her story? A good one, with opportunities to show Broadway in its various moods, a bit of theatrical life, and a slice of domestic drama that is absorbing and real. Corinne and her sunken bath provide the month's best optical moment. There is no actress more charming, more convincing and more modest than Miss Griffith—a sort of young Elsie Ferguson, only more so. There's some double-exposure to make the how-do-they-do-it fans sit up and take notice; good acting by Joe King, and a gown display that looks like Fifth Avenue and undoubtedly is. George Sargent's direction is sensible and at times spirited. He uses the Great White Way itself for his chief "location." Most women will want to see it; and they may safely bring their husbands with them.

"SIMPLEX
IS THE ONLY MACHINE"
COLONIAL THEATRE, ROCHESTER, N. H.

AUTHOR AND PRINCIPALS IN NEW FOX SERIAL CALLED "FANTOMAS"

Left to right: Marcel Allain, author; John Willard, Edna Murphy, Johnny Walker, Eve Balfour, and Edward Roseman as "Fantomas"

Philadelphia

Inaugurates New Service

Ben Amsterdam and L. Korson of the Equity and Masterpiece Independent exchanges have inaugurated a bill posting department that is intended to co-operate for the sole benefit of the exhibitors playing their super-feature productions. It is estimated that the rental of the pictures will include the bigg poster service, in which case the exhibitor has his entire neighborhood billed in advance wherever the picture is intended to be shown. This new department will be under the direction of William J. Hagerty.

Mastbaum Returns

Jules E. Mastbaum, president of the Stanley Company of America, returned from his western tour recently. He announced his corporation had acquired the property at the northeast corner of Germantown and Lehigh avenues, upon which there will be erected a fine photo-play theatre.

Secures Permanent Quarters

Allen May, secretary and treasurer of the Philadelphia Salesmen Association, announces that permanent club rooms have been secured at 256 North Thirteenth street. Meetings will be held every other Saturday.

Buffalo

Drive on Theatre Safes

There seems to be a drive on at present on theatre safes. A few weeks ago yeggs raided the Regent theatre at Main and Utica streets and got away with $1,000 after forcing open the safe in the office. Last week the Shattuck theatre in Hornell, N. Y., was entered, the safe blown open and over $1,500 stolen. On the evening of October 24 the safe in the Queen theatre, Niagara Falls, Ont., was blown and burglars got away with $450. It is interesting to note that in each case the stunt was staged on Sunday evening.

Names North Park Managers

Art Ames, now at the Circle, one of the General Theatres corporation group, has been appointed manager of Shea's new North Park theatre. The North Park will open Sunday evening, November 21 with Cecil B. DeMille's "Something to Think About." Vincent McFaul, for a number of years in the box office at Shea's Court street vaudeville house, has taken up his new duties as manager of the Criterion, succeeding Jack Sawyer, who is now chief of projection of all the Shea houses.

Loew May Enter Syracuse

According to reports Marcus Loew is casting his eyes toward Syracuse, where it is rumored that he may take over the Empire theatre, next to B. F. Keith's million dollar house. The Gurney building, which houses the Empire, is for sale, according to an announcement by W. Snowden Smith, owner. It is said to have been an open secret for some time in Syracuse that Loew would like to enter Syracuse. It is said that other picture interests have been looking over the Empire.

Kane Celebrates Anniversary

Robert Kane, manager of the Hi-Art theatre, Lockport, N. Y., celebrated the first anniversary of the house the week of November 1. Extra attractions and vocal soloists were aded to the bill in observance of the event. The Lockport Boys' Choir sang Thursday evening.

Put on All-Fun Bills

Bruce Fowler at the Elmwood and J. H. Michael at the Regent, both put on all-comedy bills for the kiddies on the afternon of Election day.

Armistice Week Celebration

Harold B. Franklin is planning a big Armistice Anniversary Week program at Shea's Hippodrome, commencing Sunday, November 7. There will be a special patriotic music program.

Puts on Midnight Show

Howard J. Smith, manager of the Palace theatre, put on a special midnight show Election night, when returns were thrown on the screen and read from the stage.

Opens New Lyons Theatre

E. N. Arnold has opened the new Regent theatre in Lyons, N. Y. It is one of the most attractive motion picture theatres in the district.

Press Agent of Ability

James Thompson, short-story writer, is also a press agent of ability. Mr. Thompson, who is a member of the Rochester Herald staff, is press representative of the Regent, Piccadilly and new Star theatres in Rochester.

Indiana

Theatre Changes Name

Beginning next Monday the Indiana Theatre—as a name—ceases to exist in Marion, Ind., and in its stead will appear the Orpheum. This announcement was made this week by W. J. Bradford, manager of the Marion theatres owned by the Rembusch Theatre Enterprises. Mr. Rembusch recently bought three theatres at Marion—the Lyric, Royal, Grand and Indiana, from Miss Dolly Spurr, who has gone to California for her health. The Indiana has been recently redecorated and several improvements and alterations have been made in the interior.

New Theatre for Terre Haute

Terre Haute may soon have a new theatre if the proposed plans of Theodore W. Barhydt and his associates are carried out. A number of Terre Hauteans will become stockholders in the new enterprise if the deal goes through. Mr. Barhydt, who is trying to decide on a suitable location for his theatre, has in mind the erection of a modern picture house, all on one floor, having a seating capacity of about 2,500.

New Frankfort House Opened

Frankfort's newest moving picture theatre, the Classic, was formerly opened to the public on Wednesday, October 27, to capacity crowds. The opening attractions were "Man and His Woman," and Harold Lloyd in "High and Dizzy."

The new theatre, which is situated on North Main street, was erected for Bible Bros., two well-known Frankfort business men. A contest was conducted by the management to obtain a suitable name for the theatre and a handsome diamond ring was awarded to the winner. The theatre is modernly equipped and is attractively decorated.

Pictures on Advertising Medium

Many American products are now being advertised in India by means of moving picture films, according to advices received in Washington from the American consul at Karachi. Films showing the manufacture of various products have proven interesting to theatre patrons apart from any advertising merit they might possess.

"GOOD AS NEW AFTER 7 YEARS!!"

"SIMPLEX good as new. Running 10 hours every day for 7 years."

MOVIES THEATRE NEW YORK, N. Y.

WANTED

First class salesman to handle portable projectors and accessories, New York City. Drawing account and commission. Only reliable man with good sales record in the business and references considered. Address Box 151, care Moving Picture World, 516 Fifth Avenue, New York City.

Omaha

Situation Regarding Music

Omaha picture theatre managers are taking their time about organizing orchestras since their controversy over wage matters with the local musicians' union was submitted to a board of arbitration the other day. Every manager declares that his completed musical organization will far surpass anything ever heard in an Omaha picture house.

The board of arbitration to solve the problem raised on September 1 when the musicians refused to return to work because the new contracts offered unsatisfactory wages, has been appointed. The board is now considering the problem. It is probable that the Chicago contract will be the one agreed upon between the musicians and managers.

Harry Silverman, for years director of the Orpheum orchestra in Omaha and one of the best known musical directors in the Middle West, has returned to his position as leader of the Strand musicians. Mr. Silverman resigned when his contract expired on September 1 and went to California to make his home. He was given a farewell reception by Omaha musicians. Less than two months in California made him resolve to return to Omaha, when he was offered his position at the head of an entirely new aggregation of artists.

Robbers Enter Empress

Three youthful robbers at 10:30 o'clock Sunday night, October 31, while the feature picture was being shown in the Empres Theatre, Omaha, Neb., entered the office of Manager Wilfred Ledoux, gagged him and rifled the office safe of $3,500. They made good their escape at the time, but within a week three youths, suspected of the robbery, were under arrest and the police were confident they were the criminals. Mr. Ledoux was uninjured.

Ledoux Opens Winter Garden

An indication of how optimistically Omaha exhibitors are looking up the business situation was the action of Manager Wilfred Ledoux of the Empress, who has just opened a winter garden in the basement of his theatre. It is a two-floor basement, with a balcony for those who desire refreshments, and a dance floor for dancers. The place is arranged and decorated as a rustic garden and is by far the prettiest place of its kind in Omaha.

San Francisco

Plans for New House

Martin Beck, president of the Orpheum Circuit, and Mort Singer, general manager, arrived here this week to award contracts for the erection of the Golden Gate Theatre on the avenue of this name.

Strand Adds Prologues

Extensive improvements having been made to the Strand Theatre, Manager Ellis G. Berg has commenced the presentation of prologues and is meeting with success with these. An interesting one was offered in connection with the showing of "The Leopard Woman" and others are planned for succeeding offerings.

"SIMPLEX BEST OF ALL MADE!!"
"For 5 years I have had SIMPLEX. They are the best of all made."
LYRIC THEATRE LEBANON, TENN.

To Enlarge House

Extensive changes are to be made shortly in the U. C. Theatre of Moore & Dean at Berkeley, Cal. A balcony is to be added which will accommodate 150 loges and another stairway will be built to reach this section. This house recently inaugurated the plan of issuing convenience books containing ten and twenty-five tickets and many of these have been sold. During the holiday season they will be offered in an attractive form as acceptable Christmas gifts.

Hawaiian Exhibitor Here

J. H. Magoon, who is interested with Joe Cohen in the amusement business on the Hawaiian Islands, has arrived at San Francisco with his family for his first visit in six years. While here he will confer with local business men on details connected with the erection of a $175,000 theatre in Honolulu.

Pittsburgh

Rosenberg In Charge of Rialto

M. Rosenberg, a newcomer in the show game, is the new owner of the Rialto Theatre, upper Fifth avenue, Pittsburgh, having taken charge Monday, October 18. P. Diner, former owner of the house, states that he is now on the lookout for a larger one.

Mr. Rosenberg had only one more year of study to be admitted to the bar, but gave up his ambitions for a career of this nature to get into the picture business. When asked if he would enlarge or redecorate the house, he stated that for the present he would not, as Mr. Diner has kept it in A-1 shape. However if conditions warrant, he expects later to install a balcony. Pete Alderman remains as manager of the house.

New Theatre at Keyser Opened

On Monday, October 18, L. T. Carskadon opened his beautiful new Music Hall Theatre at Keyser, W. Va. This is a model photoplay theatre of 1200 seats and has been built on the same plan as the Regent Theatre, East Liberty, that is with the bleacher effect. The house is modern in every respect, and is among the finest in the State.

Mr. Carskadon also owns the Pickwick Theatre in this town, but states that he will close this house down, and devote all his time to the Music Hall. Pictures are run two days each week, and the music is furnished by a seven-piece orchestra.

Jenkins Building New House

Manager Jenkins of Barney's theatre, Ft. Marion, Pa., is erecting a new 800-seat house in that town, which he expects to open on Christmas.

A small house has been built and is about ready for opening at Rowlesburg, West Virgina.

Exhibitors Hold Meeting

The American Exhibitors' Association held their first meeting in their new quarters at 1023 Forbes street, Monday, October 25. It was the best attended meeting of the local organization in five years.

Kansas City

New Service Bureau

H. T. Collord, recently manager here for the Community Motion Picture Bureau, has established the Film Service Bureau, with offices in the Film Building, for the distribution of ethical, educational and Bible pictures, in the non-commercial field. He will, for the present at least, specialize in the Kansas and Missouri territory. He has already a fair library of pictures and will lease and buy others.

"There is a big demand for school and community service," said Mr. Collard. "There are many elements in this field that I hope to develop, kinds of service which can be given, and which will more nearly meet the needs of the customers."

It is said that Mr. Collard expects to handle the non- theatrical rights of many pictures distributed by other agencies in the territory. The non-theatrical business is, it is said, difficult to give proper attention to, in the usual exchange, and the managers and companies are inclined to turn this business over to a specialist.

Curtis Retires as Showman

George W. Curtis, who recently leased his Doric Theatre to Harding Bros., operators of the Liberty, says he has retired permanently from the exhibiting field but will continue his connection with the manufacturing end of the industry, in which he fits professionally. Mr. Curtis established a high reputation as a photographer in Kansas City many years ago. He was the first man to make moving pictures here and has continued his photographic work while operating the Doric. He is planning to establish a laboratory in the suburbs where the atmosphere is clean and fresh, and to enter the commercial field of moving picture photography.

Remodeling the Doric

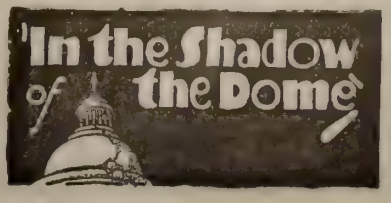
Harding Bros., owners and operators of the Liberty Theatre, are now remodeling the Doric which they recently leased from George W. Curtis. The work will occupy several weeks and the Doric may not be opened before late winter. Special attention is being given the lighting effects. This theatre will be operated on the same high plans as the Liberty, with the best of pictures. The Doric is to rank right up with the Liberty. Mr. Curtis had installed a large organ, which was able to do duty as orchestra, and proved a valuable drawing card for the theatre. This organ will be supplemented, when the Doric is reopened, with an orchestra. Harding Bros. are widely known in the moving picture field, with theatres in other cities. Sam Harding is a director and officer of the Associated Exhibitors and a member of the executive board.

As Hallmark Distributor

The Exhibitors' Film Company, C. S. Edwards, manager, is acting as Hallmark distributor for Iowa, Kansas, Nebraska, Missouri and Oklahoma, operating in contract with the Independent Producers' Film Corporation.

Many Take Comic Classics

Sam Goldflam, district manager for Special Pictures Corporation, his territory including St. Louis, Omaha, Kansas City, Denver and Dallas, reports dates being filled for the Comic Classics, Ford Sterling and others of the company, and theatres in many cases taking on the entire lists. The Hostetter Enterprises, for instance, with twenty-three theatres in nine towns of Nebraska and Iowa, have recently signed up for the complete series. Mr. Goldflam has offices in Kansas City at 412 Ozark Building.



Seattle

Receiver for Theatre

The Rialto theatre in Butte, Montana, which was under the management of Jensen and Von Herberg, has been placed in the hands of a receiver. The receiver was appointed at the request of James Rowe and A. H. Briebilbis, co-owners with Jensen and Von Herberg of the Rialto.

The receivership resulted from the falling off in business brought about by a boycott in sympathy with the striking Tacoma operators and musicians.

The strike is continuing with Jensen and Von Herberg remaining firm and the operators and musicians declaring that they will fight them to a finish.

Community Owns Theatre

A motion picture theatre has been equipped and is being operated by the community in the little town of Asotin, Washington. The show is held in the school building, and the students of the school acted as promoters of the enterprise.

Enlarging Its Business

The Theatre Equipment Company of Seattle is enlarging and developing its sales department. Ray R. Kelsall is secretary and general manager and R. C. Barthel is sales manager. Hal. O. (Hello) Bowen, formerly chief operator of the Rialto Theatre in Tacoma, has been added to the sales force.

Lists of recent sales are said to show that exhibitors both in Seattle and the rest of the State of Washington are optimistic about the coming winter's business.

Brief Items

H. C. Thomas has taken over the Arcade theatre in Hoquiam, and Henry Newman, who has ben operating it, is planning to build a new house the first of the year.

Pete Metcalf, former manager of the G. A. Metcalf supply store in Seattle, is now practising dentistry in Vancouver, B. C.

Among the well known out-of-town exhibitors who visited Seattle's Film Row recently were: E. A. Bowman, of the Rex in Olympia; W. P. Armour, of the Gem Theatre Circuit, Montessano, and "Pop" Keplinger of the American Theatre, Bellingham.

Washington

Knickerbocker Aids Charities

Crandall's Knickerbocker Theatre made a big showing recently when Manager Thomas Eastwood assisted in putting over a benefit performance for St. Rose Technical School for Girls. This is a very worthy institution and is doing good work and the theatre performance will net it between $900 and $1,000 the amount needed for some necessary improvements.

Regent Caters to Kiddies

Sidney B. Lust, who some time ago took over the Regent Theatre, is making a special play for the patronage of the juvenile population in this neighborhood. One of the big attractions that was successful in this respect was the decoration of the house for Hallowe'en. The exterior and around the box office were strung with illuminated pumpkins and witches, devils and other effigies significant of the day were left flapping in the breeze.

During the week Mr. Lust presented to each juvenile patron some little toy such as a mask, a horn, paper cap.

"SIX YEARS ON HIGH SPEED!!"

...mastering optics and projection, I have found the SIMPLEX to be very good, having used same 6 years, which is saving a great deal, as this is an East Side house.

M. & S. Theatre, New York, N. Y.

Detroit

Ward Goes with Stoll Company

W. D. Ward, manager of the Detroit Universal exchange for the past three years, has resigned to assume management of the new Detroit exchange to be opened by Stoll Pictures, of which Ralph Proctor is American managing director. Mr. Proctor was in Detroit October 30 and closed the deal with Mr. Ward. He stated that the Detroit office would be ready for business about December 6.

Mr. Ward was one of the first managers of a film company in Detroit. For many years he was with Mutual. Then he was manager for Select. He plans a visit to New York and a vacation rest before assuming his new duties.

Joe Friedman, for the past three years, office manager for Universal in Detroit, and who arranged the present office system, will succeed Mr. Ward as Detroit manager. He has been with the Universal for three years. He has been an exhibitor and has also been connected with several other film companies.

Reorganize Detroit Company

The Detroit Film Company, 304 Film building, has been reorganized. It was formerly conducted as Henessy-Morress Company. Now it will be known as the Detroit Film Company, handling only state rights productions. The new members of the firm are Earl Henessy, Frank Beecher and Phil J. Fetz, all former exhibitors.

Associated Holds Meeting

The first meeting of the stockholders of the Associated First National in Michigan was held at the Hotel Statler, Detroit, Thursday, November 4. Officers were elected and there was a business meeting, following which the members were entertained at the new home of John H. Kunsky, at Windsor, Canada, across the river from Detroit.

Brevities

W. C. Bachmeyer, division manager for Metro, left October 30 for Pittsburgh after spending a week in Detroit.

Frank Gebhardt, manager for Robertson-Cole, is back from New York. He was among those who attended the trade showing of Kismet at the Hotel Astor. Frank says he can't find enough superlatives to describe it.

Ralph Peckham Hodkinson, manager in Detroit, is working hard for first honors during "Hodkinson Month." He has already added considerable business and is working for bigger increases.

Southeast

Chattanooga, Tenn.—Hank Cassidy, one of the better known figures of the film world, associated with the Jake Wells interests, is critically ill here and little hope is entertained for his recovery.

Frankfort, Ky.—The Victory Amusement Company has been organized here and will build and operate a house for colored people, at a cost of $35,000.

Eunice, La.—A new theatre will be built here by local capital at a cost of $100,000.

Tuscaloosa, Ala.—Birmingham capitalists plan the erection of a third theatre here in the next six months, it is learned. The Diamond and Belvedere are owned by the same set.

Clayton, Ala.—The Rex theatre has recently been opened here by Frank Floyd and Ray Warr.

Lake Wales, Fla.—The new theatre to be operated here by the Lake Wales Amusement Company is practically ready for opening. The building cost $30,000 and will seat 500. It is financed by local capitalists, headed by Billy Rinaldi.

Anderson, S. C.—The Imperial Theatre, formerly the Bijou, a Lynch house, reopened October 30.

Key West, Fla.—Jose Carbonell, nineteen-year-old son of Juan Carbonell, owner of the Monroe Theatre here, was accidentally shot and instantly killed during a hunting expedition.

Fort Smith, Ark.—The Southern Film Corporation has been incorporated here with $250,000 authorized, to produce pictures.

Atlanta, Ga.—F. G. Wallace, southern district superintendent for World Motion Picture Corporation, has been in Atlanta arranging for the establishment of their exchange here and at Charlotte to handle the Southeastern territory.

Many New "Movie" Houses Are Opening in Michigan

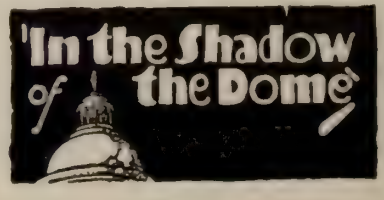
All over the state new motion picture houses are opening and before January 1 the total will reach at least a dozen. In Detroit the new houses opened the past few weeks have been the Kramer, the Holbrook and the Grand Victory. The Kramer seats about 1,800. It represents an investment of more than $150,000. The Grand Victory cost $100,000 and seats about 900; the Holbrook cost close to $100,000 and seats about 800.

Raven and Kramer have opened their new Colonial theatre in Holland.

In Eaton Rapids the Whiteheads have opened a new house; in Niles a new theatre is in course of erection; in Grand Rapids a theatre seating nearly 2,000 is being erected; in Marquette the Delft Theatres, Inc., is building a large house that will open about December 1st; in Otsego a new theatre is soon to be opened by Robert Dunham, who also has a theatre in Allegan. W. S. Butterfield is building a half million dollar theatre in Lansing to open in January. Fitzpatrick & McElroy are completing plans for a new house in Benton Harbor.

Herb Weil of Port Huron has completed plans for two new theatres, one to be in Port Huron and one in Marysville. C. Howard Crane, Detroit architect, will design both houses.

John Brennan, of the Cozy Theatre, and H. R. Lapham, of the Universal Theatre, both of Detroit, have organized the Redford Amusement Company and will soon open a new theatre at Redford, a subu of Detroit.



Chicago and the Middle West

By JAMES S. McQUADE

"Deliverance" Grips Chicago Society; Helen Keller Film Deeply Impressive

IT is not often that a picture commands the thoughtful, almost reverent attention that "Deliverance," defined by Helen Keller as "My Message to the World," did at its first Chicago showing in Orchestra Hall on October 25. The occasion was a benefit for the Vocational Society for Shut-Ins made possible through the generosity of George Klein, owner of the world rights to "Deliverance."

Despite unfavorable weather conditions, members of Chicago society and clubs turned out in large numbers and the financial results were most encouraging. Over $5,000 was cleared through the seat sale and program advertising. Seats sold for $2.50 each. This amount will be used to pay vocational directors, which the Society for Shut-Ins will employ to go into the homes of the disabled to teach them how to help themselves.

A message to those present from Helen Keller, expressing her regrets at being unable to attend in person, was read by Horace Bridges, as a prologue. She expressed her sincere interest in the Chicago society and her conviction that the picture would disseminate the lesson of service and self-education wherever shown.

The exhibition of the remarkable feature, written by Frances Trevelyan Miller and produced and directed by George Foster Platt, then followed. From the very first, where little blind Helen Keller, played by a child genius, Etna Ross, fumbles and fights her way through a dark, soundless world, the attention of everyone in the house was profound.

Far from being depressing, as a subject of this type might easily have proven, if handled less skillfully, "Deliverance" has a spirit of optimism and courage that is inspiring. It is a magnificent tribute to the evolutionary powers of the human mind. It is entertainment, education and religion all in one. An underlying genuineness gives it force and leaves an after impression of rare moral beauty.

The strength of the picture's appeal was practically tested between the second and third episodes when, after a short talk by Dr. Edwin Ryerson of the reconstruction department at Fort Sheridan, memberships for the Society for Shut-Ins were solicited. The large response indicated a general sympathy with the movement, and showed to what an extraordinary extent "Deliverance" had taken hold upon the hearts of its spectators.

New Weekly Cartoon for Celebrated Players Film

The success made by "The Gumps" throughout the United States has prompted J. L. Friedman, president of Celebrated Players Film Corporation, to enter into a new contract for the production of an additional cartoon which will be placed on the market in the near future.

"The originator of this cartoon is Carey A. Orr, who during the short time he has been connected with the Chicago Tribune has probably made himself as well known as any cartoonist in America," said Mr. Friedman to the writer. "The cartoon in question will be based on the already famous 'Kernel Cootie,' which is undoubtedly read by every subscriber to the Chicago Tribune. I am advised by the syndicate department of that paper that by the time the first filmed cartoon of the series appears on the market, the 'Kernel Cootie' newspaper cartoons will be syndicated in newspapers throughout the entire United States."

Mr. Friedman has already received an offer from one of the largest distributing companies in the country to take over the distribution of the "Kernel Cootie" cartoons. These cartoons will be issued at the rate of one a week, but Mr. Friedman states that no definite plan has yet been formed for their distribution.

A rumor is also going the rounds in Chicago that an announcement will be made in the near future by Mr. Friedman concerning another weekly release in the comedy line. When questioned on this matter by the writer, Mr. Friedman sought refuge in evasion and refused to commit himself to any definite statement.

Bernie Russell About to Hit the Honeymoon Trail

Bernie D. Russell has picked out a new leading woman. Next Thursday, November 4, when he leaves the home office of Russell-Griever-Russell Film Corporation to go back as production manager of the Doubleday studios in Los Angeles, he will not go alone. His pretty new star is Miss Lorretta M. Dunn, who will play opposite Bernie next Thursday in—well, call it "Let's Get Married," or "Love Without Question," or any other romantic name you like. It's booked to take place at the home of Miss Dunn in Chicago, after which the principals will honeymoon their way to Los Angeles.

With this on his mind, Production Manager Russell naturally wasn't much in the mood to talk business when interviewed, but he did say that the demand for Lester Cuneo five-reelers promises to be so great that Capital has decided to make twelve a year instead of the scheduled six.

Also he announced that work would soon start on a series of two-reel comedies, written by Charles Sumner, author of "The Natural Law" and a number of other stage successes. He was not ready to give out information about the titles or the star, but said that they are too good to keep secret much longer. Capital will make its first venture in the production of society dramas soon and will feature a star of first magnitude.

"The Doubleday studios have undergone such extensive improvement that they are now practically new," Mr. Russell said. "We have eight stages, twenty dressing rooms and a tank that will enable us to get a wide variety of sea and water effects. Our new plans to make society dramas have necessitated a new scenic equipment of which we are particularly proud. We expect to make a special object of time-saving from now on and to turn out first class subjects in astonishingly short periods."

Fox Business Booming Chicago and Territory

Manager C. W. Eckhardt of Fox's Chicago office had just returned from a trip to Milwaukee when the writer called last week. Mr. Eckhardt stated that his office at present is having far more satisfactory results in the Milwaukee territory than ever before, and he attributes it to improved service to customers and to the higher class product now handled.

The greatest Fox success of this season so far is "While New York Sleeps," an all-star, eight-reel superfeature which is in high demand. "The White Moll," "If I Were King" and "The Skywayman" have also pressed the record of the first mentioned very closely. The bookings on all four are now filled up and future bookings are growing rapidly.

Coming immediately is "The Face at the Window," with an all-star cast, adapted from the story by Max Marcin. It is directed by Richard Stanton, whose splendid work in "Checkers" is still green in the memory of picture theatregoers.

Manager Eckhardt vouches that the Fox business for the season thus far has reached a record-breaking volume in Chicago and tributary territory, while present indications show that a considerable distance has yet to be traveled before the peak is reached. Mr. Eckhardt believes that the rapidly growing business in his territory will be considerably increased by the new Fox offices here, which are nearing completion and which will be ready for opening fully a week ahead of the original date announced, namely, November 25.

Jack Williams Is Oldest Operator in Middle West

Jack Williams, who claims the honor of being the oldest projectionist in Chicago and the Middle West from the point of years of service, shattered all records by showing 142 reels of films on national election night, November 2.

These films were not shown in picture theatres, however, nor was the impossible accomplished by Jack, himself, on that occasion. He had secured contracts from the Herald-Examiner and the Chicago Daily News to project election returns at twenty of the best locations in Chicago, and he contracted with forty projectionists to show the returns.

Mr. Williams will have finished out a period of twenty years in Chicago in the coming December. He showed his first picture here in January, 1901, at the old Chicago Opera House, the site of which is now occupied by the stately Conway building. He is one of the charter members of Chicago Local 110, I. A. T. S. E., M. P. O., and was one of the eleven organizers of that organization in 1907.

Mr. Williams is known far and near in the film business as an expert projectionist,

(*Continued on page* 216)

News of the West Coast

By A. H. GIEBLER

Santschi at Brentwood Studio

Tom Santschi, who has been on location at Red Rock Canyon near Mojave, for the past few weeks, has returned to Los Angeles and will complete his picture at the former Brentwood studio, which has been taken over by the Cyrus J. Williams Company, producers of the Santschi Western Features for Pathe. Robert Bradbury is a prominent member of the cast.

Warren in Los Angeles

Fred B. Warren, general manager of the Associated Producers, Inc., has come to town to remain several weeks on business connected with his organization.

Salisbury Returns

Monroe Salisbury has returned to the coast after having spent several weeks in New York where he made arrangements for the distribution of his first independent production. The Pioneer Film Corporation will handle "The Barbarian," and Mr. Salisbury will begin immediately on his second production, from a story by Sarah Waters, which has been put in scenario form by Reed Heustis and James Colwell.

Fire at Brunton

A storage warehouse in which properties belonging to the Mary Pickford, the Mayflower and the Ruth Roland companies were stored was destroyed by fire last Saturday night at the Brunton Studios. The building was constructed of corrugated steel, and was 50x100 feet in length. About $8,000 worth of properties were destroyed by the fire. The new big stage that has just been completed was only a few feet from the building that burned, but was saved from destruction by the skill of the fireman in fighting the fire.

Franck Succumbs to Burns

J. L. Franck, character actor, who has been playing a part in the Ince production, "The Bronze Bell,' died in the Angelus Hospital recently as the result of burns sustained in an explosion during the making of scenes for the picture. Mr. Franck was sixty-eight years old, and leaves a widow, two daughters and two sons. He was born in Louisville, Ky., and came to California in 1902. He has played character parts in pictures like "Ramona," "The Birth of a Nation," and other big productions.

Chaplin Undergoes Operation

Syd Chaplin was operated on for appendicitis at the St. Vincent Hospital and at this writing is recovering rapidly.

Foreign Distributor on Coast

Nils Bouveng, a large distributor of foreign films in Norway and Sweden, is visiting the studios on the coast with the object of studying production in the American plants, in the interests of his distributing agency in Stockholm.

Burglars Get Star's Gowns

Burglars entered the home of Clara Kimball Young on the afternoon of October 22, and escaped with three gowns valued at more than $1000. Nothing else in the house was taken.

Wales Resigns from Neilan

Wellington Wales has resigned as business manager of the Marshall Neilan Productions, and will go to New York for a few weeks' vacation before affiliating with any other producing company.

Alkire from Texas

Walter H. Alkire, president of the Alkire Picture Corporation, has come from Texas, where his company is making a big western picture, on a hurried business trip.

Weds W. A. Brady, Jr.

Thelma Percy, sister of Eileen, became the bride of William A. Brady, Jr., son of the widely known theatrical producer of New York, October 27. Miss Percy has appeared as leading woman with Eddie Polo in "The Vanishing Dagger," with Sessue Hayakawa in "The Beggar Prince," and in "The Star Rover."

Studio Shots

Charles Hutchison, Pathe Serial star, who suffered a serious fracture of the arm and dislocation of the elbow, is recuperating at Catalina this week. He expects to be back in the studio within a few weeks.

Edwin Carewe, who went to New York a few weeks ago to confer with Louis B. Mayer, has returned to the coast with the announcement that Anita Stewart will soon return to California to begin work in "The Tornado," from the pen of Jane Murfin.

William H. Clifford, scenario chief of the B. B. Hampton Productions, is back at his desk after having been absent for several weeks on account of severe illness.

Walter Morosco, son of Oliver Morosco, theatrical and film producer, has been engaged by Art Rosson to support Betty Compson in her current picture.

W. S. Smith, general manager of Western Vitagraph, who has been ill for the past few weeks on his ranch, is back on the job at the studio.

The Benjamin B. Hampton Producing Company has taken twenty additional offices, and as many dressing rooms, at the Brunton plant.

David Winter, a newcomer in the films, is to play an important part in the next Katherine MacDonald feature.

Milton Sills and Ora Carew will play the leading roles in the Metro all-star picture, "What is the Matter with Marriage," to be made from the Jack London story, "The Little Lady of the Big House."

Wheeler Oakman, Patricia Palmer, and Ray Cannon will support Bessie Love in "Penny," her coming picture for Andrew J. Callaghan.

Norris Mumper, of the Benjamin B. Hampton organization, has returned from a several weeks' stay in New York.

Work on "Noblesse Oblige," an original story by Gertrude Atherton, Eminent Author, began this week at Goldwyn, with Mabel Julienne Scott, Lewis Stone, R. D. McClean, Charles Clary, Josephine Crowell, and Kate Lester.

Francis MacDonald will be leading man for Viola Dana in her new Metro production, "Sorrentina."

T. Hayes Hunter, director of "Earthbound," will direct the next picture to be produced by the Dial Film Company, at Brunton.

Herbert Standing, who was cast for a prominent part in "Peck's Bad Boy," with little Jack Coogan, suffered a releapse as the result of his accident with a street car some time ago, and had to give up the part.

Roy Stewart will play opposite Pauline Frederick in her new Robertson Cole feature, "The Mistress of Shenstone," to be directed by Henry King.

The cast to support Betty Compson in her third independent picture includes Dick Rosson, Lon Channey, Frank Campeau, George Cooper, Harry Duffield, Camille Astor and Bert Woodruff.

Joe Rock, formerly of Montgomery and Rock, Vitagraph comedians, leaves the coast this week to sign a contract with an eastern firm of film producers.

June Atherton, 17-year old niece of Gertrude Atherton, the famous novelist, will appear for the first time in pictures in her aunt's new production, "Noblesse Oblige," now under production at Goldwyn.

Wanda Hawley has completed "The Snob," and is making preparations to begin on her next Realart feature, "All Night Long," early in November.

W. S. Van Dyke, who has been directing the Charles Hutchison serial for Pathe, is now directing Ruth Roland in "The Avenging Arrow," during the suspension of work with Hutchison on account of his broken arm.

J. G. Hawks has renewed his contract with Goldwyn, and will continue as scenario head of that company for a long term of years.

"HERE'S MY WINNERS!"
Says Ruth Roland, Pathe serial star, while at the Live Stock Show

CURRENT RELEASES

THE FATAL HOUR
By Cecil Raleigh ALL STAR CAST

BODY AND SOUL
By William Hurlbut, featuring ALICE LAKE

WINCHELL SMITH'S *The* SAPHEAD
Starring Wm. H. CRANE & Buster KEATON

BLACKMAIL
By Lucia Chamberlain - *Starring* VIOLA DANA

BUSTER KEATON *in*
ONE WEEK - CONVICT 13 & THE SCARE CROW

COMING

SOMEONE IN THE HOUSE
by Larry Evans, George S. Kaufman & Walter Percival ALL STAR CAST

JACK LONDON'S *The* STAR ROVER
ALL STAR CAST

THE MISLEADING LADY
By Paul Dickey & Charles Goddard
Starring Mr. BERT LYTELL

THE FOUR HORSEMEN OF THE APOCALYPSE
By Vicente Blasco Ibanez ALL-STAR CAST

HEARTS ARE TRUMPS
By Cecil Raleigh ALL STAR CAST

METRO PICTURES CORPORATION

Rubbernecking in Filmland

A WEEK of variable weather and various doings of a more or less interesting nature. Clara Kimball Young has returned to the colony after a long visit to the East. Miss Young brought back a wardrobe that is scrumptious in the extreme, which, when we come to consider that Clara is the glass of fashion and mold of form in the movies, was no more than we expected of her. The resplendant raiment will be used in Miss Young's new film, which will be put into production right away.

Mildred Harris Chaplin is also back in the old home town. Mildred declared her intention of staying with us for only three days when she arrived, but she has decided to linger a little longer.

Mrs. Charlotte Pickford and Jack Pickford have returned from New York.

F. Leroy Scott, a Goldwyn Eminent Author, has arrived to assist in filming his story, "No. 13 East Washington Square."

A Few Leave the West

And now to prove that we are different from the Chamber of Commerce of our Fair City, which diligently chronicles the coming, but preserves a deadly silence concerning the departing touri, we announce that Abraham Lehr, general manager of Goldwyn, has gone east on official business of his organization. Marcus Loew, of Loew Incorporated and Metro, has started back east by way of San Francisco. Sol Lesser and George Beban, accompanying each other, and the print of George's new film, "One Man in a Million," have left for New York.

Dustin Farnum has already won a race with the new speed boat he brought out to the coast a week or so ago. Bayard Veiller, chief of productions at Metro, staged a duck dinner in the studio cafe for the benefit of Alice Lake, Viola Dana, May Allison and Buster Keaton. Speaking of ducks, Milton Gardner, Albert Middleton, James Adamson and J. C. Dunning, all of whom are connected in an official capacity at Goldwyn, went on a three-day duck drive and came home with 175 birds.

Not According to Hoyle

Harry Revier, who is directing the "Son of Tarzan" for the National Corporation, got himself persona non grata, in bad, and a lot of more things with the people up and around the little town of Whittier by allowing a lion to get loose and roam around in the adjacent Wildwold for three hours. Harry went out to a location near Whittier to stage a scene showing a lion chasing a terrified maiden up a tree. A nature book that Harry has read stated clearly and emphatically that "lions do not climb trees." The lion that Harry used had evidently never read the book; nature study meant nothing to him.

The scene was staged in a steel wire enclosure built around a tree. The maiden shinned up the tree in great shape and the lion went right after her. He was not trying to hurt the girl, however; as a matter of fact he passed her on the way up the tree, and as soon as he was high enough to clear the wire of the cage walls he jumped over, took to his heels and had a little vacation for himself.

The Biograph Girl

Who remembers the first queen of the movies? Only we didn't call 'em movies then. Who remembers Florence Lawrence, the Biograph Girl? Everybody, of course! The first queen of the movies visited Filmland this week. Miss Lawrence is not in the pictures again, and she says she is not trying to stage a come-back to the camera. She was passing through our Fair City on her way to San Francisco, where she is to be the head of a school of dramatic expression sponsored by a number of prominent and artistic people of the northern city.

Will Florence Lawrence, First Queen of the Movies, Stage Come Back?

By GIEBLER

There was no fuss and feathers, no pageantry, no press agentry connected with the visit of the former queen. She met a number of old friends in the profession, was entertained by Mack Sennett by a trip through his studio, and would have slipped away almost unnoticed if it hadn't been for Louis Lewin, of Screen Snap Shots, and Hunt Stromberg, publicity director for Thomas H. Ince. Louie has got a pretty good noodle for ideas, and Hunt Stromberg is possessed of a regular anteater's nose for news.

Miss Lawrence consented to appear in a Snap Shot release. Louis and Hunt got the nose and noodle together and doped out a scenario showing the former queen of the movies inspecting a modern film plant under the escort of one of the present-day popular stars. The Thomas H. Ince studio was selected for the location and Douglas MacLean was cast for the leading part after it was all set. Louie called me up and wanted to know if I wanted to exercise my Neck by going along, and I seized my gold-plated pencil and my iron hat and joined the party.

It was one of the most pleasant experiences I have ever had. Little Miss Lawrence is a delightful personality. She is still possessed of the same old charm of manner, the same old winning ways, the same old smile, the same old eyes, that at one time packed them in and stood them up wherever the ticket chopper sang its sad, sweet song.

All Smiles Now

Miss Lawrence told something of her life after she quit the films. She talked freely about the fifty-acre farm that she owns and operates in New Jersey; spoke of the fruit trees, the berry bushes, the chickens, but made no reference to the accident that sent her into retirement except to say: "There were four years when I never smiled."

She is smiling enough nowadays, however, because she has completely recovered. We couldn't hold her down or keep track of her after we reached the Ince studio. The big plant was a wonderland to her. She was here, there and everywhere. She looked in on the set where Director James Horn was staging a big fight scene for the "Bronze Bell," and in spite of the fact that she has been in many a film fight herself she shuddered and edged toward the open when the swords began to clash and extras began to bite the dust. "It always did seem real to me," she said, "and I've been away from it so long that it seems more real than ever."

She wandered all over the lot, found Florence Vidor and House Peters working

(*Continued on page 235*)

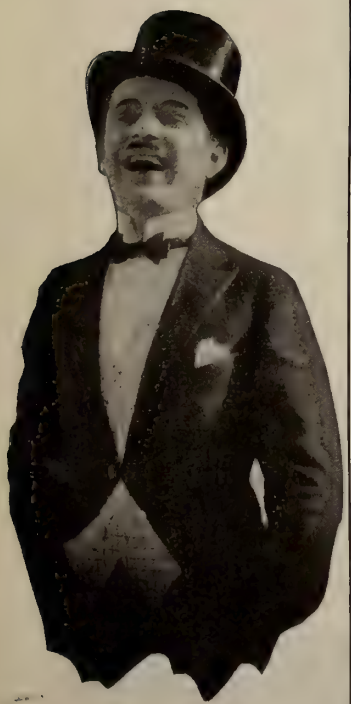
"HOLDING UP" A QUEEN OF THE FILMS

Left to right: Louis Lewin, Hunt Stromberg, Ince publicity writer; Florence Lawrence, former popular film star; "Doug" McLean, Ince star, and our own "Rubbernecking" A. H. Giebler

JOAN

FILM SALES CO. INC.

33 West 42nd St., New York



BILLY WEST
as he appears
in the new
JOAN COMEDIES

—announces "SWEETHEARTS," featuring Billy West as the first of the twelve brand new, two-reel Joan Comedies now being produced, to be released one each month for the coming twelve months. These new two-reel Joan Comedies are the answer to the country-wide demand for "something new" in laughing pictures. Already purchased by the most representative of the Independent Exchanges and to be advertised as the

Brand New

JOAN COMEDIES

Featuring

BILLY WEST

—these subjects will register like lightning, for they bring to the screen the new stuff that millions of picture theatre patrons want.

Independent Exchanges and State Right Buyers in the market for new goods that are destined to set the pace, and who want pictures that can be sold at "correct prices" on a profitable basis, will do well to communicate at once with the JOAN FILM SALES CO., INC., 33 West 42nd Street, New York City.

Chicago News

(*Continued from page* 211)

and is always in high demand to make installations for the special showing of celebrated pictures. David Wark Griffith never fails to utilize his services when pictures like "Birth of a Nation," "Intolerance" and "Broken Blossoms" are about to receive their first showing in Chicago.

Rice Leaves Universal

Harry Rice, widely known and liked in film circles, has just resigned from Universal to take the first vacation he has ever had since he was fifteen years of age. He joined the Chicago forces of Universal about two years ago. Eleven months of that time were spent in the new York office as director of publicity and exploitation, and the balance was spent in the Chicago office in similar work.

Notwithstanding the dearth of vacations in the career of Mr. Rice, he will seek rest in the gentle art of ploughing on his 640 acre farm in Yeddo, Ind. Heavy chore work, in addition, will be indulged in occasionally, so as to vary the monotony of his diversion. While undecided as to his future work in the film business, it is known that Mr. Rice has under consideration several propositions from producers in the West.

"Trumpet Island" Closes

"Trumpet Island" closed its second successful week at the Ziegfeld on Saturday, November 30. Manager Kinzie states that the volume of business with this Vitagraph feature greatly exceeded his expectations and regrets that definite bookings to follow made it impossible to extend the run. Admissions for "Trumpet Island" were 66 cents and $1.10, including war tax.

Call for Peoria Convention

A call has been mailed to all Illinois exhibitors by Illinois Exhibitors' Alliance to attend the state convention to be held at the Hotel Jefferson, Peoria, Thursday, November 18, at 10 a. m. Important business vital to the life of every moving picture theatre in Illinois will be brought before the convention.

While the Springfield convention was held specially for exhibitors in southern Illinois, the Peoria meeting is intended for all Illinois exhibitors, including those in Chicago and northern Illinois.

Appropriate Acts

Exhibitors who desire appropriate musical acts in connection with features, can now be supplied by the First National Booking Association which recently opened national headquarters in the Masonic Temple. Harry Segall, president, and Arthur Esburg, vice-president, have had extensive experience by long association with theatres and booking agencies.

The needs of the small theatre owner, whose business warrants only a simple type of entertainment, such as a medium-salaried singer would offer, will be carefully supplied as the orders of the big circuit managers who wish to stage elaborate acts. In case the exhibitor is unable to decide exactly what type of an act would best fit in with the feature, the association is ready to advise and if necessary make special arrangements with artists on short notice.

It is not the intention of the association to infringe in any way upon the province of the moving picture. On the contrary, its aim is to book only such acts as will increase its drawing powers.

AN army of exhibitors who used to buy Moving Picture World from the newsstands have sent in their subscriptions to receive it direct. As the price is now 25 cents a single copy and the subscription price is $3.00 a year, it's a wise thing to do.

Harry Levey Company Spends $2,000 to Depict One Scene in "A Modern Aladdin"

WORD that a single set for an educational feature being produced by the Harry Levey Service Corporation, cost $2,000, brings new proof, if any be needed, that the educational film has become a very important part of the motion picture field.

This point is made especially clear by reason of the fact that the particular scene referred to is said to be non-essential to the real educational value of the film, and was interpolated for the purpose of enhancing its artistic and entertainment value only.

The scene is a Chinese set used in the big educational film showing all the uses and adaptations of electricity, which the Levey Company is to release in the form of a series of ten one-reel pictures.

"This scene typifies the place the educational film has won today," said Harry Levey in commenting upon the expenditure of so large a sum for a single set. "The educational motion picture has come into its own quite recently.

Developed Gradually

"Just as the 'feature dramatic photoplay' developed from something cheaply put together, with cheap settings, cheap players, done in a cheap way, and shown cheaply for cheap people, into something that has made possible the Capitol Theatre and 'Way Down East,' so the educational film had to develop.

"The first educational films were very crude—elementary travel pictures, animal pictures, how a flower grows—the most elemental subjects were used, unadorned and simple, giving just such bare facts as were most easily photographed.

"But people did not take kindly to this type of motion picture. 'An educational picture? Who wants to see anything like that? Come on, let's go somewhere else!' people would say when they saw these films advertised.

"Gradually, however, came the combination of the two and the educational film of today came into being.

Show What Entertains

"Things that people really want to know are shown on the screen today," says Mr. Levey. "Foreign lands, customs of other people, how the wonders of the present day came into being, what is back of the many commodities in daily use.

"More of the real entertainment value is being woven in, and some definite background is given to the educational subject. Real stories are prepared, real actors with established reputations are secured, and sets are used as elaborate and as expensive as those for the best feature dramatic productions.

A Modern Aladdin

"It is possible to do this because a real demand has been created—and the demand exists because this care is taken to foster it.

"The Chinese set in our electricity picture is only one instance of this. We called the film 'A Modern Aladdin.' A definite and entertaining story under the title 'A Modern Aladdin' was prepared for the making of this picture, presenting opportunities for a logical working in of every use of electricity throughout the world.

"The motion picture offers the greatest opportunity for teaching. And, because this is true, everything that is to be done in this respect should be fitting and proper, no matter what trouble or expense is involved, if the educational motion picture is to reach the heights for which it is intended."

Broadway Strand Features Two Educational Films

Phil Gleichman, president of the Broadway Strand Theatre, the long run house of Detroit, is specializing lately in short subjects. On his current bill, which is now in its second week, Educational Exchanges supply the only pictures used in addition to the feature, "Something To Think About."

These are "Nonsense," a Mermaid's Comedy featuring Jimmie Adams, and "The Art of Diving," the single reel special in which Annette Kellerman illustrates the feats that made her one of the most famous women in the world before both the standard motion picture camera and slow motion.

Soon to Make Screen Debut

One of the brightest feminine spots in the Greenwich Village Follies is Helen Lee Worthing and now comes the news that this young beauty will shortly make her debut on the screen. Miss Worthing won the beauty contest conducted early this year by the Motion Picture Classic in Boston, but when she arrived in New York City she happened to meet John Murray Anderson, who was then putting on "What's In A Name?" As a result, she made her professional debut in this show.

AN ORIENTAL SCENE

Taken from "A Modern Aladdin," an Educational picture on electricity, made by the Harry Levey Service Corporation

"Dead Men Tell No Tales," but Hornung Tells a Capital Story in Swift Action

By EPES W. SARGENT

TEASER campaigns almost always work well if there is the slightest excuse for teasing, and in titling his novel, "Dead Men Tell No Tales," E. W. Hornung might well have had the subsequent picture production in mind. Whatever line of exploitation you may elect to follow, lead off with the reverse cut teasers supplied for this production.

Start with the smallest one shown in the plan book (the second from the top, with the line in upper and lower case.) Run this all through the paper—a dozen or more. Do this for a couple of days, then use the next larger size. They are sold in a set of nine assorted sizes, but you can have new slugs made for repetition.

Use several of the smaller sizes and then go to the larger, reducing the number as the size increases. On a small newspaper you might be able to let the paper have the slugs and use to stuff odd spaces. In this way you might get more space for less money.

Let Them Wonder

Run for a week on the teasers alone and then when you start to advertise, incorporate one or more of these slugs into every advertising space. If you want a large space, take the various sizes to give a stepped arrangement across the bottom of your space, or use the four eighteen point slugs to make a bottom rule.

As soon as you start to advertise anywhere with the title linked to your house, begin to use your press stuff. You have a lot of good material in the plan book, and some of this you can land on the editor as general reading instead of as your share of the press mention.

Get Some Specials

There are some stories on pages six and seven which you should be able to land on the editor as straight reading stuff. The public likes to read about the tricks of the picture trade and the burning ship gives a good line of specials.

Sell the editor on the idea sufficiently far in advance to be able to get him the cuts. There are pictures of the burning ship in one, two and three column widths. These are made from wash drawings, because the plan book was prepared before the destruction of the ship was completed, but it will help to set off the story.

Sell him the idea well in advance, but hold back the stories until the week before release. If you are generous with extra space you may land a couple on him.

More Press Work

There should be another press story in the haunted house. This can be lifted from page three and will prove of interest to the fans. Sell these ideas as general reading and you can then have other space for the purely press stories.

There is a lot of sound publicity stuff in the plan book, written for newspaper readers and not merely to make the big boss feel good. Use as much as you can get into the papers. Take some of the best of the remainder and put in the frames with your stills.

Push It Hard

The story is above the average, both as to plot and production. You can afford to spend a little extra money in advertising. You are safe in getting a little extra enthusiastic in telling about it withou fear of a comeback. It is a sound melodrama, well cast, well staged and directed with unusual care.

It is the sort of romantic stuff that the average audience most thoroughly enjoys and it is not merely a few incidents done around a burning ship. Just as a matter of fact the story interest rises from the destruction of the vessel and is sustained almost to the last scene.

Hornung, who is the author of the Raffles stories, has preserved his suspense with all of the skill of the trained writer and the scenario was made under the supervision of George Randolph Chester, who is himself a master craftsman. The result is a story which stands up to the end and closes before a long run of falling action destroys the impression.

It Will Please

As a result you can promise much and deliver the goods, so sell it with personal enthusiasm, confident that there will be no comeback.

In your advertising give less thought to the description of the ship than to the scenes aboard her when the fire is discovered. Dwell upon this feature to get the interest. It means more than a burning ship, and the scenes have been well staged. Play up the horrors of the panic and you will do better than selling the mechanical sensation.

Window Work

Make a drive for windows. Get a few small wooden boats or beaver board models. Tack on ragged salmon colored chiffon and put a fan below the model to keep the jagged "flames" in motion. At night this will give a particularly good effect, but it will attract attention in the daytime, as well.

Distribute Displays

Get these displays well distributed and have a few stills and a lettered card in each window. You can work from this all the way up to a full set window display that will draw big crowds, according to the amount of time you are willing to give to the preparation.

By all means have a ship in the lobby. If the ceiling is sufficiently high, place the model well above the heads of the incoming patrons. Here, at any rate, you should be able to work light and get winning effects.

Street Stuff

Dress up a couple of the 24-sheets for a perambulator if you have the story two or more days. Cut out the flame parts and replace with oiled tissue paper and at night touch off small quantities of flashlight powder inside of the wagon as the truck is drawn slowly through the streets. This will give life and emphasis to the display.

Send out a man made up as Santos with a moustache and imperial. You can find the make-up in the stills. Let him stop every half block, throw up his hands and cry, "Ha! Ha! Dead Men Tell No Tales!" You can let him carry a rolled banner with the announcement, if you wish, but it will be better to let the passer-by supply the connection, as he will if you have advertised well.

Get out a card reading, "Don't tell your

"DEAD MEN TELL NO TALES," SO SANTOS SCUTTLED THE SHIP

Just one of the little blackguardly acts of George Von Seyfertitz, over on the right, in this Vitagraph big melodramatic production made by Tom Terriss from Hornung's novel. Catherine Calvert in the center

wife where you were last night. Dead men tell no tales." Put the house name and playing date in small type below. If you can get these into any public dance or other affair, change the text to suit. If there is a coming event beyond your playing date, print the cards "Don't tell your wife you are going to the Elks' Smoker next Friday. Dead men tell no tales." Do this and the promoters of the affair will attend to your distribution for you. Otherwise hand them out to patrons as they leave, distribute them to shops and offices, or send to the mailing list.

Hook-ups

Get your booksellers to show copies of the story in their windows, along with other Hornung books. Tie-up with cards and stills. On a slide tell where the book may be had. And always hook up the "Raffles" with the present story. More persons know "Raffles" than remember the author's name.

Hook up other stores. Let a butcher advertise "Our meats are all government inspected and certified. No ptomaines in our goods. Ask any of our customers. 'Dead Men Tell No Tales' but we don't make dead ones."

The same idea will work for grocers, bakers and soft drink places, particularly the later, with some reference to wood alcohol.

Player Angles

And play on the cast. Catherine Calvert is the star and gives a pleasant performance, but Percy Marmont, Holmes E. Herbert, George Von Seyffertitz and Walter James all do excellent work as the herobarrister, the Squire, the Spaniard and the half-breed respectively. Play them up. They deserve mention. It is not an all-star production, but it is an excellent ensemble, better perhaps than could have been gained with stars, since the story is better proportioned.

You have something worth while selling. Sell it to your best advantage. Use plenty of lithographs and printers ink, put out several sets of stills, and it will make selling easier for plays to come.

Faithless Min Leaves Andy Heart-Broken in Chicago

Rumors of a rupture in the Gump family have reached the Chicago Celebrated offices. According to the scandal mongers, Andy is about to sue for divorce on the ground that Min, alone and unchaperoned, made a trip to gay New York with a man well-known in Chicago film circles.

M. J. Mintz received first intimation that the dove of peace had departed the Gump household when he visited the Carlson animation studios, where the Gump cartoons are put on celluloid. Gossip among studio workers was to the effect that Andy will sue for absolute divorce and will demand custody of the child, Chester. Studio attaches hinted that Wallace A. Carlson, director of animation, was the man Andy would name as co-respondent.

The accused refused to discuss the situation with Mintz, declining to either admit or deny the charge. However, his brother, C. W. Carlson, said the truth might as well come out then as later, and told Mintz the whole story.

"My brother did take Mrs. Gump with him on his trip to New York," he said. "Andy is up in the air. But in justice to my brother it should be told that he intended taking Andy along, too, but as he was leaving the house Andy fell out of his shirt sleeve and dropped unnoticed on the hall rug. Joe Friedman, y'know, recently presented my brother with cuff links, one engraved with Mrs. Gump's visage and the other with Andy's noble countenance.

I. M. Lesser Will Feature Jackie Coogan in Series of "Peck's Bad Boy" Films

JACKIE COOGAN, the six-year-old boy who was Charlie Chaplin's inspiration for his new picture, "The Kid," and who enacted the title role in same, is to be featured in a series of photoproductions adapted from the books of George W. Peck.

All film rights to such Peck volumes as "Peck's Bad Boy and His Pa," "Peck's Uncle Ike," and others, have been purchased by Irving M. Lesser of Los Angeles.

Nate Watt, who directed Annette Kellerman's "What Women Love," will have charge of directing Jackie Coogan in the Peck stories. Charles Watt, who has been his brother's assistant in all of his directing, will hold this same capacity in the new organization. Nate Watt will also supervise the casting for the first film and says the Coogan support will be equal to that seen in any big feature.

Preparing for Filming

Bernard McConville, who has been busy adapting works of foremost authors into screen versions and whose recent work was with Charles Ray and Mary Pickford, will have charge of preparing all of the Peck books for filming.

De Witte Hagar has been appointed business manager and is preparing the path for big "Peck's Bad Boy" activities. Mr. Hagar was production manager of the George Beban "One Man in a Million" filming.

Mr. Lesser announces the Coogan "Peck's Bad Boy" films will be of the highest possible standard and will be of the five-reel feature class. Filming will commence October 18.

Mr. Chaplin is said to have "discovered" Jackie Coogan when Jackie was traveling with his parents over the Orpheum circuit. Chaplin spent a good portion of the year it took him to make "The Kid" in teaching Jackie many of his own camera tricks.

"Scrapes" Not Serious

In speaking of the "Peck's Bad Boy" stories, Nate Watt stated that in rewriting the books, Bernard McConville has taken special pains in remoulding to an extent the character of the bad boy. The film version will show him as a real "honest-to-goodness" American boy who naturally gets into scrapes but not of too serious a nature. The pictures, it is said, are bound to make a decided appeal and will carry a particular warning to all children in the form of a moral—"don't do wrong and expect not to suffer—don't steal or lie and expect to go unharmed—have a good time but remember the difference of good time and bad time."

Extensive space has been leased in the Louis B. Mayer Los Angeles studios. This is also the film home of Anita Stewart and Mildred Harris Chaplin. These two stars are now in the East, so Jackie Coogan and his asociates will have full sway in the spacious Mayer grounds. The entire cast has not yet been determined but announcement in full will be made soon.

Pathe News Shows Pictures of MacSwiney Taken Just Before He Was Imprisoned

PICTURES of Terence MacSwiney, who died after a hunger strike of seventy-four days in Brixton Prison, are the feature of Pathe News No. 83, released October 27th. Photographs show him working at his desk in the office from which he issued the statements forming the charges on which he was imprisoned, said to have been taken exclusively by the Pathe News shortly before he commenced the fast which caused his death.

The reel shows scenes in Ireland and pictures of MacSwiney's widow and his sister, both of whom played a prominent part during his record-breaking hunger strike.

A Pathe News cameraman was sent to Ireland from this country to get pictures of the events and a series of scenes showing various phases of the clash between the Irish and the English troops arrived only a few days before the death of MacSwiney.

The closeup scenes of MacSwiney are foll wed by views of Mrs. MacSwiney before the prison gate through which she entered on her daily visits to her husband, and likewise scenes with Miss MacSwiney, his sister, in the foreground. The heavy military guard of British troops stationed in the cities and towns of Ireland are also shown. There is also a street scene, showing a tank equipped with machine guns as it makes its rounds of the quarters where the people gathered to receive the latest news from Brixton Prison.

Remarkable photographs of the start of the international race for the Gordon Bennett Balloon Trophy at Birmingham are found in this issue of the Pathe News. A bird's eye view of the field studded with the giant gas-bags offers a spectacle of the start of this great event. Further excitement is furnished by pictures of a motor-cycle race held on the Redville Race Track. In a racing motor car the cameraman whirled around the track with the flying cycle drivers and captured for the screen some of the thrills which are responsible for the popularity of this form of contest.

Vanity Fair Comedy Titled

The title of the latest Rolin Comedy featuring the Vanity Fair Girls and Eddie Boland, which Pathe will release November 14th is "The Sandman." While presenting comedy situations and showing the Vanity Fair Girls, it is of a fantastic variety, containing many surprises and a nicely told story. Eddie Boland demonstrated his originality as a comedian, being an acrobatic laugh-maker. Alf Goulding directed the production.

AN army of exhibitors who used to buy Moving Picture World from the newsstands have sent in their subscriptions to receive it direct. As the price is now 25 cents a single copy and the subscription price is $3.00 a year, it's a wise thing to do.

Walsh Says Film Success Rests Largely on Cutting

R. A. Walsh believes the success of a motion picture depends largely on the cutting and is adhereing to this conviction in preparing his second independent production to be presented by Mayflower as a First National Attraction, and has been engaged for nearly two months now in the task, believing he has in the making the greatest picture of his career.

It is the opinion of Mr. Walsh that producers have often failed to get the best out of their pictures because they have hurried the work of cutting and editing, paying too little attention to subtitles and to the proper relation of sequences, and as a result exhibtors have suffered.

"To title a picture properly," the producer contends, "requires the most painstaking study. Tuning the titles is a genuine art. By that I mean not only phraseology and grammar, but also the matter of making each title suit the character. A title can be as much out of character as a player, and it is such jarring elements as these that insult the intelligence of audiences, and in consequence lowers the entertainment value of a picture."

"All master productions, such as George Loane Tucker's 'The Miracle Man,' and Griffith's 'Way Down East,' have required a great deal of time in cutting and editing," says Mr. Walsh. And it is his contention that it was the care taken with them in the cutting room that made them masterpieces.

Congratulations to Rapf

Harry Rapf, production manager of National Picture Theatres, was presented last week with a bouncing baby boy. He was named Wallace Matthew Rapf, and is the second boy in the Rapf family. Many congratulatory messages were received by Mr. Rapf from his many friends in the industry.

Allentown Strand Reopens

Invitations were received last week for the opening of Messrs. Gernert & Stuckert's remodeled Strand Theatre, Allentown, Pa., on Monday, November 1.

Pathe Sales of "Daredevil Jack" Helped by Plans for Dempsey-Carpentier Fight

JACK DEMPSEY, as a picture star, is said to be again crowding his way into the centre of public interest. The renewed interest in Dempsey, of which convincing testimony it is alleged, is found in the reports of greater demands than ever for bookings of "Daredevil Jack," his Pathe serial, is attributed to the recent announcements that a group of well known promoters have practically completed arrangements for a meeting between the world's champion and Georges Carpentier, the French champion, and Robertson-Cole film star.

The contest in which Dempsey and Carpentier will meet is according to recent announcement, expected to be staged early in 1921. That the event will probably prove the biggest sporting event in history is the opinion of newspaper observers and veteran showmen, and their estimate of the affair seems correct in view of the immediate effect noted in the Pathe branches where demands upon the prints of the Dempsey starring film are said to be heavier than at any time since release of the picture.

Interest Increases

Of all men who have held prominence in the athletic world, Jack Dempsey has been most fortunate in keeping himself well to the fore. During the year and a half he has held the heavyweight championship public interest in him has not diminshed but has rather increased since he won his victory over Jess Willard in Toledo, O., on July 4, 1919.

The constancy with which events have kept him in the limelight has been a big item in the triumph of his motion picture work, and the episode picture in which he stars proved one of the biggest attractions of its kind.

Dempsey's bout with Billy Miske was grasped as an unusual oportunity by exhibitors in various parts of the country and showings of "Daredevil Jack" were linked up with the contest on Labor Day in advertising which quickly proved its value to the box office.

Negotiations for a bout at which the world's heavyweight championship will be at stake have progressed so far that a meeting between Dempsey and Carpentier is virtually assured. It is believed certain to be the biggest boxing attraction of all time, from a financial viewpoint and world-wide interest.

Second Elaine Hammerstein Film Done and Third of Star Series Announced

THE second production of the second series of Elaine Hammerstein pictures, "Pleasure Seekers," was completed last week at the Selznick Fort Lee studios. The story was written by John Lynch. For the third production of the Hammerstein new series, "Poor Dear Margaret Kirby," written by Kathleen Norris, has been selected, according to Myron Selznick.

"Poor Dear Margaret Kirby" is being put into shape by Lewis Allen Browne, the well known screen author, and will be directed by William P. S. Earle, who is now directing Conway Tearle toward the final close-up in "The Road of Ambition," a National Picture Theatres production. This Hammerstein starring subject is particularly suited to the star's talents. When it was first published in a well known fiction magazine it attracted unusual attention and later in book form it was listed among the six best sellers of the time.

Miss Hammerstein in "Pleasure Seekers" is said to give a faithful and interest-compelling characterization of a small town girl who marries the spendthrift son of a New York banker. How she clears the stain on her good name foisted upon her by the banker and how she regenerates her wealthy but idle husband, provides a story which affords Miss Hammerstein a role replete with material that makes for strong box office attractions.

Included in the cast supporting the star are Webster Campbell, Margarite Clayton, James A. Furey and Frank Currier. George Archainbaud directed and Edward Montagne adapted the story for the screen.

"YES. AN'—AN' WHEN IN THE MIDDLE OF THE BOAT THE OCEAN COMMENCED TO LEAK!"

We have an explanation to offer for the above line. The pirate lassie is very much excited over her experiences and we haven't time to correct it.
Scene from Pathe's Vanity Girl comedy

Von Eltz with Metro

Theodor von Eltz has been selected to play opposite May Allison in her forthcoming starring picture, "Are Wives to Blame?" Mr. von Eltz is a newcomer into the motion picture industry, having appeared in numerous successful stage productions.

Mr. von Eltz made his New York stage debut in "Prunella" six years ago. Since that time he has had important roles. In "Are Wives to Blame?" Mr. von Eltz will enact the part of a youthful lawyer who is married to a spendthrift wife. Other members of the company are Robert Edeson, William Courtwright, Lawrence Grant and Gertrude Pike.

Edward T. Lowe, Jr., wrote the scenario from the magazine story, "More Stately Mansions," by Ben Ames Williams. Philip E. Rosen will direct "Are Wives to Blame?"

DEAD MEN TELL NO TALES

Women Are Playing An Important Part in Building Canadian Movie Business

WOMEN have been playing a prominent role in several instances of Canada's theatre construction. In many cities moving picture theatres are being built or have just been completed and, in all this activity at least two women have been engaged.

One of these is Mrs. Herbert Sutherland, of Evergreen avenue, London, Ontario, who has just completed the erection of her second moving picture house. The other pioneer, in this connection, is Mrs. E. L. Beatty, a veteran exhibitor of Barrie, Ontario, who recently opened a large new theatre, the "New Dreamland." Mrs. Beatty has been a theatre owner and manager for years while Mrs. Sutherland restricts her attention to the erection of theatres.

Mrs. Sutherland started by building twelve private residences according to her own plans and specifications. She then built a theatre at Coburg, Ontario, which she leased to Messrs. Jule and J. J. Allen of Toronto, heads of the extensive chain of Allen theatres.

Her next venture was at St. Mary's, Ontario, where a comparatively large house has just been opened. She has leased this one also to the Allen Theatres, Limited. The design for this theatre is her own, though she turned over the work of drawing plans to an architect.

Mrs. Sutherland does her own contracting and avoids middlemen's profits. She declares that there is plenty of room in the theatre construction field for women. "Designing and decorating are delightful occupations," she says, "and when you add the speculative touch and the feeling of financial success, then it is most decidedly worth while." She has under consideration the erection of two more moving picture theatres in Canada.

The New Dreamland Theatre, which Mrs. Beatty opened in Barrie in October, has a seating capacity of 500 and possesses all the modern features. The new equipment installed comprises a twin Wootton Revolux, Minusa Gold Fibre Screen, and Gundlach lenses while the projection machines were brought from an old theatre along with fixtures which were still in good condition.

"The Man Who Stole the Moon," Pathe Film, Adds Peggy Shanor to Its Cast

PEGGY SHANOR, well known for her performances in serial and feature films, has joined the cast of "The Man Who Stole the Moon," which is the temporary title of a fifteen episode serial in production at the George B. Seitz studio for distribution by Pathe with June Caprice and Mr. Seitz as co-stars.

She will be an important member of a notable cast made up of Harry Semels, Frank Redman, Joe Cuny, Charles Raveda, and others.

The new serial is by Frank Leon Smith. The story introduces ideas and situations remarkable for their ingenious conception and their independence of the conventional in episode plays, it is said, and provides an unusual situation in romance of action and dramatic incident. In it June Caprice will make her bow as a serial heroine.

The picture was put in production a short time ago and favorable progress is reported from the studio. With "The Avenging Arrow," Ruth Roland's picture, a new play in which Juanita Hansen will be seen with Warner Oland and Marguerite Courtot, and a picturization of "The Fortieth Door," with Charles Hutchison as star, the production will be on the serial program which Pathe is preparing for 1921.

Authors Respond to Veiller's Call

The request of Bayard Veiller, chief of production at Metro's west coast studios, for virile stories with picture possibilities, has brought forth a response from the most remote corners of the earth. In the pile of potential screen successes recently was a bulky 'script from Christiansted, St. Croix, Virgin Islands, U. S. A.

The beautiful quartz crystal golf cap is awarded this week to W. E. Shallenberger for having secured so genuine a genius as Grantland Rice to prepare the short sports subjects.

Miss MacDonald Nears End of Work on "Conscience"

Under the new management of B. P. Fineman, Katherine MacDonald is nearing the completion of her eighth First National Production, a screen adaptation of Harry S. Sheldon's new legitimate play, "Conscience." Because of the changes in the screen script it is very probable that the titles of the picture will be changed before release.

Mr. Sheldon, author of "The Havoc," has penned a play, the foundation of which is more in keeping with the "American Beauty" than any play in which she has heretofore appeared, says First National. On the theory that a single author is not in a position to bring out the best of every angle, Mr. Fineman has organized a scenario board to minutely study and develop every situation and to see that these situations terminate in logical and human results. The script of "Conscience" is the initial effort of this board, which is composed of Gerald Duffy, Reed Houstis, Jack Neville, Phyllis Bender, J. A. Barry, Miss MacDonald and Mr. Fineman.

The cast was selected after careful study of all available players. Among those who will support Miss MacDonald are David Winter as leading man, Charles Richman, Mary Aden and Miriam MacDonald. Director Barry, who was formerly associated with Griffith productions, was selected to direct "Conscience." Arthur Rouda is in charge of the art and technical work, and Joseph Brotherton is photographer.

Goldwyn to Star Moore in "Mr. Barnes of New York"

Goldwyn announces that the next stellar vehicle for Tom Moore will be "Mr. Barnes of New York," the novel by Archibald Clavering Custer, which was the literary sensation of the eighties and which was later dramatized and scored a hit.

For a generation "Mr. Barnes of New York" was one of the best selling of American novels. The title role is one that will give Tom Moore a good opportunity for a display of his histrionic ability.

The part is a complete contrast to that of Canavan in "Hold Your Horses," the Rupert Hughes' picture which Mr. Moore has just completed and which is now in the cutting process, and to the part of Gladwyn in the farce, "Officer 666," in which the star was seen recently at the Capitol Theatre, New York.

Gerald C. Duffy is adapting the story to the screen, and Victor Schertzinger, who has just completed the picturization of Herman Bahr's comedy, "The Concert," for Goldwyn, will direct it.

SCENES FROM THE "SCOFFER," MADE BY ALLAN DWAN FOR MAYFLOWER AND FOR FIRST NATIONAL RELEASE
Mary Thurman is the featured player in this rugged drama of the outdoors

Pathe News Observes Tenth Anniversary Between November 15 and December 15

AN important element in the success of the motion picture screen as a news agency in which the public may place and is placing the utmost confidence, is the adherence on the part of the news reels to the journalistic principle of presenting the facts of a news story in an absolutely truthful and impartial manner, Emanuel Cohen, editor of Pathe News, told an interviewer at his office in Jersey City.

Mr. Cohen has held the office of editor of Pathe News for the past five years. During that time he has seen the circulation increase more than 300 per cent. and the news reels grow from a point where they were in some quarters considered as program "fillers" to their present importance as features in many of the largest houses and as a source of information on which the public places the greatest dependence.

Has Succeeded

"So far as the Pathe News is concerned," its editor stated, "I can say that we have endeavored to cover every big story of national or international interest that could possibly lend itself to photographic reproduction, and a comparison of its films with the front page newspaper stories, week after week, I believe will show that we have succeeded in the majority of cases.

"Our policy takes no account of whether an item is applauded or hissed, for either expression manifests interest, and every man or woman who watches it has a perfect right to his or her opinion.

"During the ten years it has been in existence the Pathe News has adhered to the principle that its photographic record of events must be an accurate and plain statement of fact, impartial both in its photography and its titles, and under no circumstances even slightly colored with opinion."

The Pathe News, which will celebrate its Tenth Anniversary the month commencing November 15 and ending December 15, is in touch with all points in the United States, it is stated. Staff cameramen are stationed in New York, Chicago, Boston, Washington, Seattle, San Francisco and Los Angeles. Europe is similarly covered. Pathe staff men and correspondents are to be found in England, France, Italy, Germany, Belgium and Russia.

Navarre Made Manager of Educational in Seattle

Educational Film Exchanges, Inc., announces that Guy Navarre has been appointed manager of its Seattle office. Mr. Navarre has been assistant sales manager of the Paramount Seattle office, where he has given a great deal of attention to the sale of short subjects and he is regarded as a man especially competent to handle Educational product.

Bookings of Educational's comedies, scenics, special and other short subjects are reported already heavy through the northwest though the Seattle exchange has been in operation but a short time. The pictures are being featured at all of the Jensen and von Herberg houses.

Ince Soon to Begin on a Special for Selznick

Ralph Ince will soon begin work on "A Man's House," a Selznick special production, adapted from the play of the same name by Anna Steese Richardson, according to an announcement by Myron Selznick, supervisor of Selznick Productions.

Mr. Ince has selected a strong cast for his forthcoming production. The story, adopted for the screen by Edward Montagne, centers around a man who aims to acquire a big fortune and to wield tremendous power. In the course of his craze for money, he neglects his wife and home.

Two previous productions completed by Mr. Ince for Selznick are "Red Foam," a tale of a man who stood by watching the girl he loved being abused, deceived and insulted by the man who, with treacherous lies, had stolen her from him, and "Out of the Snows," a National Picture Theatres production, the locale of which is laid in the barren wastes of the north.

"Red Foam" was written by William H. Hamby, a well-known author, and "Out of the Snows" is credited to El Lord Corbett.

Names Give Exploitation Opportunities in Hobart Henley's "Sin That Was His"

THE recent announcement to the effect that the Marcus Loew circuit has booked "The Sin That Was His," a Hobart Henley production starring William Faversham and written by Frank L. Packard, brings to the public the biggest picture in the history of the Selznick organization, according to that company.

When Lewis J. Selznick declared that the production is "the biggest picture I have ever made," he also revealed a strong triumvirate of picture people whose names serve as the basis for a strong publicity and advertising campaign for the exhibitor. The trio of names are Director Henley, whose alliance with the industry dates back to the early days of filmdom; William Faversham, whose reputation as an actor is international in scope, and Frank L. Packard, an author whose stories have entrenched themselves firmly in the minds of millions of fiction readers.

In addition to these there is offered a number of well-known supporting players. Lucy Cotton, who plays the leading feminine role, made an instantaneous success when she left the legitimate stage for the screen, and since then her services have been in constant demand by picture producers. Another prominent member of the cast is Pedro de Cordoba, who had the distinction of creating in America the leading male role in Maeterlinck's "Sister Beatrice" when it was produced at the New Theatre.

Other players include Lule Warrenton, a well-known portrayer of character roles on both stage and screen, Miss Sherman, Robert Conville, John Burton, Bobby Connelly and inimitable little Miriam Battista, two child screen players whose portrayals in screen plays have gained for them an enviable reputation. Edmund Goulding, writer of originals and continuities, adapted the Packard story for the screen.

"DOWN ON YOUR KNEES 'FORE I CUT THOSE DRAPERIES OFF YOUR CHEST!"
Says Douglas Fairbanks to Robert McKim in his latest United Artists' picture given the working title of "The Curse of Capistrano"

Unusual Realism

A mammoth pipe organ will be sacrificed with the destruction of the French village that will be leveled for Metro's reproduction of the second battle of the Marne, in "The Four Horsemen of the Apocalypse," by Vicente Blasco Ibanez. The organ was erected in a towered and turreted castle that is doomed to be blown up with dynamite before the conclusion of the battle.

Plowright Goes to Canada

J. L. Plowright, formerly Hodkinson salesman under Representative Ochs in Cleveland, has been sent to Canada to represent Hodkinson interests with the Canadian Exhibitors Exchange, Limited, which handle the Hodkinson productions in the Dominion.

Cosmo Hamilton, noted playwright and novelist, has written an original screen story which his friend, William D. Taylor, will produce for Realart. Hamilton is now novelizing his photoplay for publication simultaneously with the picture's release.

Dead Men Tell No Tales

Metro Negotiating for a National Guard Armory to Stage "A Message from Mars"

NEGOTIATIONS for the rental of an armory sufficiently large to accommodate a setting representing five London city blocks, are being made by Metro Pictures Corporation, for its screen presentation of "A Message from Mars," the first of the forthcoming series of Maxwell Karger productions starring Bert Lytell. Arrangements have been practically concluded in the selection of the armory, and production work upon the sets will be commenced at once by M. P. Staulcup, art director.

Utilizing the headquarters of the National Guard for the construction of sets of the foregoing description is a decided innovation with motion picture companies, it is said. The practical advantages of an armory for this purpose, however, are manifest, for it offers a greater floor space and ceiling altitude than any other urban building.

London Scenes

The special street set for the production which, it is planned, will occupy the armory for three weeks, will constitute an entire section of five city blocks in the city of London, ranging from a business and financial district to the residential—both aristocratic and tenement. In this manner there will be reproduced within the armory a whole section of London, in which much of the action of the picture takes place.

The story of the well-known stage play by Richard Ganthoney opens on the planet Mars and has to do with the journey to earth of a Martian inhabitant and his undertaking to redeem the most selfish man he can find in London.

Martian as Guide

The action, therefore, carries a prosperous but uncharitable Englishman out into London streets, where accompanied by the messenger from Mars he is shown the many phases of metropolitan life, its poverty and its misery, and is finally redeemed from his egoism.

Another innovation in connection with the construction of this special set will be a scene in which London fire engines are shown responding to an alarm. For this it was found necessary to select an armory with doors through which horses and apparatus could enter.

Arthur Zellner and Arthur Maude are preparing the screen version of the stage play, which Maxwell Karger will direct.

Strand Books Geraldine Farrar Picture "The Riddle: Woman" Week of November 7

THE Associated Exhibitors' special, "The Riddle: Woman," distributed by Pathe, has been booked by the Strand Theatre, New York, for the week of November 7. Geraldine Farrar, who is starred in "The Riddle: Woman," is said to be a favorite with Strand audiences.

That "The Riddle: Woman" is an exceptionally strong "audience picture," appears to be borne out by the information from Hartford, that the Strand Theatre there did the second biggest week's business in its entire history with the Associated Exhibitors special.

Following the success attending the showing of "The Riddle: Woman" in Ike Libson's Strand Theatre, in Cincinnati, many of the principal houses in that section immediately booked the special.

Many leading theatres in other parts of the country have booked the picture during the last week.

Wherever "The Riddle: Woman" has been played, it has occasioned unusual exploitation and advertising campaigns. Recognizing the value of Miss Farrar's name for publicity purposes, exhibitors are said to be "cashing in" through the medium of heavy newspaper advertising. In Boston, the hunt for the Boston Record's "Riddle: Woman" still continues. Theatres in the Hub city that are now playing the Associated Exhibitors special, are realizing heavily on the strength of the "stunt" staged by the Record, and which newspapers in any other section of the country would find an excellent circulation getter, it is said.

"Flying A" Busily Booking

"The Gamesters," the "Flying A" special starring Margarita Fisher, which has just been put on the market, is being enthusiastically received by the better class houses all over the country, and exhibitors who have secured first runs in their localities are confident of large returns in box-office receipts.

"The Gamesters" has been booked by the Loew theatres, the William Fox Enterprises and the Meyer and Snyder Circuit, all of New York City. At the Liberty it will have its first run in Detroit, Michigan. Other theatres where it will be presented in the near future are the Victory of Providence, R. I.; the Liberty of Springfield, Ohio; Loew's Garrick of St. Louis, Mo.; the Tootle of St. Joseph, Mo., and the Egypt of Fort Worth, Texas.

Goldwyn Broadsides Are Used for Lobby Display

The Goldwyn offices have received many letters of commendation from exhibitors regarding the artistic advertising one-sheet which have been sent to the trade as supplemental to advertising in the trade journals. The exhibitors have found use for these broadsides as an exploitation accessory, hanging them in their lobbies in advance of their showings.

The broadsides are carrying the message of Goldwyn productions to the exhibitors and picture fans. The broadsides are in striking colors and each one combines trade advertising with poster display. Their quality is high and in some instances exhibitors have had them framed and hung in their offices after the showing of the picture.

Goldwyn one-sheet broadsides have been sent out with "Earthbound," "Madame X," "Prisoners of Love," "The Penalty," "The Revenge of Tarzan," "The North Wind's Malice," "It's a Great Life," "The Slim Princess," "Jes' Call Me Jim" and "Scratch My Back."

O'Brien Picture Gets New Title

Eugene O'Brien's forthcoming Selznick picture, formerly announced as "Soul and Body," has been definitely titled "Broadway and Home."

"Broadway and Home," written by John Lynch, is directed by Alan Crosland. It tells the tale of a youth born and reared on the Maine coast who takes a fling at life and all its varied phases.

Metro Assigns Cameramen

Cameramen for the new Metro pictures have been assigned. Jack Rose will photograph May Allison in "Are Wives to Blame?" Arthur Reeves will do the photography for "Mother Love," Alice Lake's new starring picture, while John Arnold is with "The Offshore Pirate," Viola Dana's latest picture. "The Four Horsemen of the Apocalypse" is being photographed by John Seitz.

"BEHOLD THE LETTERS ON THE BLACKBOARD—I WILL TEACH YOU—BRING YOU TO MY SOCIETY LEVEL,"
Says Elliot Dexter in scene one. Bits taken from "Behold My Wife," made by George H. Melford for Paramount. Others in the cast are Milton Sills and Mabel Julienne Scott

Bayard Veiller in New York to Confer With Rowland and Purchase New Stories

Noted Dramatist and Director of Productions at Metro's West Coast Studios to View Current Stage Successes After Talk with His Chief—Praises Wilson's Story

BAYARD VEILLER, noted dramatist and director of productions at Metro's studios in Hollywood, is paying a flying visit to New York that will keep him in the metropolis for about a week. Mr. Veiller went at once to the home offices of Metro Pictures Corporation in the Longacre Building for a conference with Richard A. Rowland, president of the producing and distributing company.

Conferences with Mr. Rowland, to discuss matters pertaining to details of production at the Hollywood studios, a shopping tour for fresh literary material to be used for pictures, and visits to the theatres to see some of the current stage successes will take up all of Mr. Veiller's brief stay in New York, after which he will return to California to whip into shape a number of big new specials that are planned for fall and winter production there.

Pleased with His Work

Recently Metro renewed its contract with Mr. Veiller, under which for a term of years he will serve as director of productions at the company's western studios. Metro is highly pleased with the splendid work done thus far by the author of "Within the Law," "The Thirteenth Chair" and other stage successes, as its director of productions, and at the expiration of Mr. Veiller's first contract, promptly renewed the compact for a long period. This action on Metro's part stamps as wholly unfounded a rumor recently circulated to the effect that Mr. Veiller would not be continued in his position.

Outstanding in the services that Mr. Veiller has thus far rendered to Metro has been the selection of literary material for screen use. On a visit to New York several months ago he personally conducted a shopping tour among the most prominent writers in the magazine and dramatic field and purchased stories representing an outlay of $500,000. He also signed up a number of the foremost authors of the day, among them Irvin S. Cobb, Arthur Somers Roche, F. Scott Fitzgerald, Hulbert Footner, Donn Byrne, Henry C. Rowland and Arthur Stringer, for first option on their works for the screen.

To Discover Stage Successes

"Since my residence of a year and more in Southern California," said Mr. Veiller, discussing his recent trip, "I have become more or less a confirmed Californian. A jaunt to New York, however, is in the nature of a lively novelty that rejuvenates me and sends me back to the balmy climate of the Golden State with fresh inspiration and a new incentive to hard work. One of the things I will do here will be to look over the current stage successes—to note the trend of things dramatic. Motion pictures, my new love, have not fully alienated me from my old love, the stage, and I shall attend the theatre in New York with the enthusiasm of a youngster going for the first time.

"Mr. Rowland has a number of important details he wishes to go over with me regarding the company's production policy for the coming year. After we have threshed these out I intend to return to the Pacific Coast and devote every effort to turning out special productions that will meet the highest standards of artistry.

Strong Story by Wilson

"Preliminary work has been started on one production which I believe will be one of the biggest and best that has ever borne the Metro trademark. I refer to our contemplated production of the story, 'The Uncharted Sea,' by John Fleming Wilson, which was published in Munsey's Magazine. Mr. Wilson has written a powerful drama in this story—one that calls for massive and impressive scenic environment and acting of the finest kind.

"Mr. Wilson's greatest bid to fame thus far was his stage play, 'The Man Who Came Back.' The story that we have purchased from him emphasizes a central feminine character and we have renamed it for screen presentation, 'The Woman Who Went Away.' Alice Lake will be starred in it, supported by a most distinguished cast. Some of the action transpires in the Far North, and we will take the entire company up to the snow country in the mountains of northern California for this picturesque setting."

Some of the productions recently made in the West include "The Offshore Pirate," by F. Scott Fitzgerald, starring Viola Dana; "Cinderella's Twin," by Luther Reed, with the same star; "The Marriage of William Ashe," by Margaret Mayo from the novel by Mrs. Humphrey Ward, starring May Allison; "Passion Fruit," by Carey Wilson, starring Doraldina, and "White Ashes," by Luther Reed, with an all-star cast. Alice Lake is working in her first vehicle as a full-fledged Metro star. It is being made under the working title of "Mother Love" and is from an original story by Izola Forrester and Mann Page.

BAYARD VEILLER
Who has just signed to write four original stories a year for Metro

Educational to Give Exhibitors First Change with New Industrial Two Reelers

EDUCATIONAL FILM announces that it will refuse for the present all of the numerous requests that it has received from manufacturers, chambers of commerce and industrial organizations for the rental of the two-reel pictures written and produced by Rufus Steele, Saturday Evening Post writer, with the industrial life of the nation as the background.

These pictures, which are to be offered strictly on their entertainment value, have been indorsed by the Americanization Committee of the Motion Picture Industry, and they have attracted so much attention at the private showings that leading organizations beieve that they will do a great deal toward curing industrial unrest. Each picture concerns problems of the workman and each has been produced in one of the nation's biggest plants.

Educational, however, takes the position that it would not be fair to the exhibitor to allow the pictures to be shown in factories and before commercial and industrial organizations, and that the films will be released so that the theatre owners can take advantage of these ready-made audiences.

Two of the pictures, "The Kick Back" and "The Big Idea," are ready for release, while the third production has been completed and work is starting on the fourth. Release dates will be announced within a short time, energies now being centered on the developments of the numerous exploitation possibilities.

The pictures are being produced by the Pilgrim Pictures Corporation, under the personal supervision of Mr. Steele. Carlyle Ellis is the active director.

Ethel Clayton Starts on "Price of Possession"

Hugh Ford Directing—First Work for Both Star and Director Since Return from Abroad

For the first time since 1917 Ethel Clayton is producing pictures in New York, her present vehicle being an adaptation of the novel, "The Price of Possession," by the English author, Winifred Boggs. The picture is being made at the new Long Island City studio of the Famous Players-Lasky Corporation and is also the first Miss Clayton has made since her recent return from Europe.

This production also marks the return of Hugh Ford as a director of the American productions of the Famous Players-Lasky Corporation, Mr. Ford having just returned from the London studio of the organization, where he made "The Great Day" and "The Call of Youth." The continuity was written by Eve Unsell of the Famous Players-Lasky staff since her recent return from the London studio. Joseph Boyle, who has been associated with Mr. Ford for several years as his assistant, again serves in this capacity. Lucien Taingue is the cameraman.

"The Price of Possession" was picked up by Miss Unsell in England and was originally intended for English production but plans were altered when it was impossible to obtain a suitable cast. All of the scenes are laid in Australia and the London suburbs.

Miss Clayton's leading man will be Rockcliffe Fellowes. Others in the cast include Reginald Denny, Maude Turner Gordon and Fuller Mellish.

Dead Men Tell No Tales

Avery Hopwood with Four Plays Running on Broadway Will Write for Paramount

AVERY HOPWOOD, a brilliant American playwright, is the latest recruit to the ranks of prominent dramatists and authors who have decided to turn their genius through the channel of Paramount pictures, according to an announcement by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation.

Mr. Hopwood's four successful plays running simultaneously on Broadway have placed him in the forefront of present-day playwrights, and it was this achievement, backed by a long list of theatrical hits, that led Mr. Lasky to open the negotiations with him. Mr. Hopwood has just arrived in Hollywood and will start in at the Lasky studio on a course of training in the technique of motion picture production, after which he will devote his attention to the writing of screen plays.

First a Reporter

Born in Cleveland, Ohio, Mr. Hopwood completed his education at the University of Michigan. After a brief experience as a reporter, he brought out his first play, "Clothes," in conjunction with Channing Pollock, in September, 1906. He was successful from the start, among his early plays being "This Woman and This Man," "Seven Days," written in collaboration with Mary Roberts Rinehart, also "Judy Forgot" and "Nobody's Widow."

About five years ago he wrote "Fair and Warmer," a farce-comedy which is still being played on the road. Last season he registered in collaboration with Wilson Collison two more comedy hits with "Up in Mabel's Room" and "The Girl in the Limousine," and followed them with "The Gold Diggers" for David Belasco, which is now running in its second season, is running a close race with "Ladies' Night," written with Charles Andrews and produced by A. H. Woods, and "The Bat" and "Spanish Love," written in collaboration with Mary Roberts Rinehart.

Exceeds Fitch Record

This record of four successful plays in New York simultaneously is claimed to be unequalled in the history of the American stage, the honors previously having been held by Clyde Fitch, whose record was three at one time.

In turning his attention to the writing and production of Paramount pictures, Mr. Hopwood joins the circle which includes Sir Gilbert Parker, Edward Knoblock, Sir James M. Barrie, Henry Arthur Jones, E. Phillips Oppenheim, Max Pemberton and others.

Selznick Sets "The Daughter Pays" with Elaine Hammerstein for November 10

WITH the completion of "The Daughter Pays," adapted from the novel of the same name by Mrs. Baillie Reynolds, set for release November 10, starring Elaine Hammerstein, Myron Selznick, president of Selznick Pictures Corporation, is enthusiastic and feels that he is amply justified in statement made at the time of the purchase of the screen rights that it was one of the biggest purchases of the year.

Mrs. Reynolds' story is said to have created a sensation when it was published in England and to have started a discussion that raged for months, and in America precipitated a repetition of the discussion, the story presenting a series of situations that are not only dramatic but revealing problems of unique interest.

In substance, the story brings two new angles to two questions that have engaged attention from time immemorial. The author begins her narrative by asking whether a woman dare risk her future happiness by marrying for money, and in this thread is interwoven a second question. How great a sacrifice should a mother demand of her daughter in the name of filial piety? These problems supply the foundation of "The Daughter Pays," but it is said there is also a super-structure of screen material that is sheer entertainment.

With a friend, Virginia Mynors is visiting an art gallery, and attracts the attention of Osbert Gaunt, a man of gentle nature who, because he was jilted in his younger days, has become a cynic. He lives with the one ambition of causing some cruel humiliation to the woman who has made him suffer. That woman is the mother of Virginia Mynors. Physically, the daughter is the duplicate of her mother, and Gaunt concludes she is also her mother's duplicate mentally and spiritually. How he weaves his web about her and how she fights to save the nobility of her sacrifice, forms the nucleus of what is said to be one of the strongest characterizations Miss Hammerstein has yet had as a star under the Selznick banner.

In the role of Osbert Gaunt is Norman Trevor. Other members of the cast include Theresa Maxwell, Evelyn Times, Bryson Russell, Dore Davidson, Augustus Fleming and Norma Cecil. Edward Montagne wrote the continuity for the production.

Filming of "The Devil," a Pathe Release, Complete

Filming of "The Devil," in which George Arliss will make his bow to the motion picture public, has been finished. It is said it is one of the most handsomely staged plays ever shown on the screen. Artistic merit is also claimed for it.

Clark Robinson was architect and technician of this Associated Exhibitors production which Pathe will release and Charles O. Seessel was art director and interior decorator. Mr. Robinson built and Mr. Seessel dressed the sets in "Way Down East," "On With the Dance," "The Right to Love," "Dr Jekyl and Mr. Hyde," and other distinctive photoplays.

One scene in this picture shows a magnificent old-world ballroom, and another a reproduction of the Paris Art Salon.

The free art work which distinguishes the scenes was done by Frederic E. Triebel, one of the foremost sculptors in America and a member of the Royal Academy.

"The Tiger's Coat" Will Be a Hodkinson Release

"The Tiger's Coat," one of the three pictures to be released during November, Hodkinson anniversary month, is said to be that type of picture in which the theatre-going public delights. There is maintained throughout a foreign atmosphere, and the picture is, in a large measure, dominated by the personality of Tina Modotti, the Italian actress.

Lawson Butt, another popular player, gives a performance which is on a par with his former successes, it is stated. He has been seen in "Earthbound," "Desert Gold," and many other pictures. A third player in the cast who is well known is Myrtle Stedman.

There are many points of appeal in this picture, first of which is a number of artistic settings which the producers—the Dial Film Company—have given to it. It also portrays a love story and many beautiful gowns are displayed.

SCENES FROM THE NEW ELAINE HAMMERSTEIN PICTURE CALLED "THE DAUGHTER PAYS"

This is her latest Selznick release. Along with the photographs came a note from the Selznick art department stating that it is the first of their series of new art stills. Guess Moving Picture World's story on stills is arousing keen competition

Sues Clara Kimball Young for an Additional $50,000

Another instalment of the series of suits brought against Clara Kimball Young by the C. K. Y. Film Corporation has been filed in the New York County Supreme Court in an action to recover from the motion picture actress $50,000.

The suit is the outcome of a contract executed between the C. K. Y. Film people and Miss Young in July, 1917, by which the corporation was to have the exclusive use of her services in productions until August, 1921. This contract was abrogated by mutual consent on June 17, 1919, and it is charged that Miss Young then contracted with the plaintiffs that for every one of ten pictures that she would produce and appear in as the star, she would pay them on the completion of each picture the sum of $25,000.

On June 26, 1919, the plaintiffs allege Miss Young made a contract with the Fine Arts Film Corporation, a Michigan organization formed solely to exploit the pictures Miss Young appeared in, and recently it is charged she completed with this concern two pictures, "Mid-Channel" and "Hush," for which they claim Miss Young is indebted to them in the sum of $25,000 each under her contract with them. The matter has already been passed on by the Appellate Court, which ordered that pending a trial of the issues the plaintiffs must begin a separate suit for recovery on the completion of each of ten pictures which the contract calls for. Suit has already been filed by the plaintiffs on "Eyes of Youth" and two other pictures produced by Miss Young.

Press Book on "U. P. Trail" Ready

For its forthcoming Benjamin B. Hampton production "The U. P. Trail," the advertising department of the W. W. Hodkinson Corporation, is preparing a press book which will undoubtedly prove of great assistance to the exhibitor. An infinite amount of care and forethought has been given to the making of this book and it is confidently expected that it will prove a surprise for it is singularly complete and is filled to the brim with helpful hints and constructive ideas. There are many unusual advertising ideas as well as exploitation and presentation "stunts" embodied in the press book.

CAUGHT 'MID-STREAM

Enid Bennett in a scene from "Her Husband's Friend," released by Paramount

Robertson-Cole Soon to Release "813" from Arsene Lupin Detective Stories

ROBERTSON-COLE, who will shortly release "813", super-special says it is especially strong in story interest and action, which are the prime requisites for a picture of mystery and thrills, such as this screen adaptation of an exploit of the famous French detective, Arsene Lupin. The most significant detail to the exhibitor is that it does not disclose its secret until the very last few feet of film.

The production is expected by the distributing firm to appeal to the trade because of the many patrons who will be won instantly by the announcement that it is a faithful representation of one of the adventures by Arsene Lupin, whose wonderful feats and hair-breadth escapes have delighted many readers. Arsene Lupin is as famous as Sherlock Holmes, Cleek, or Craig Kennedy. Wedgwood Nowell is featured in the production.

The story concerns the mystery which surrounds the murder of Robert Castleback, an English diamond miner who comes to Paris on a mysterious mission of international import. He has possession of a secret, which, if it is known may wreck one or more European countries.

At the same time, Arsene Lupin, the famous French detective is trying to discover the Englishman's secret. But in a peculiar manner, the English "diamond king" is murdered. For a time it looks like Arsene Lupin is the murderer. However, he soon appears as an aid to the police who are trying to solve the mystery.

From this point the story moves rapidly back and forth, tracing the movements of the police, Arsene Lupin who is helping them, and a third sinister character. At the very end of the picture a surprising revelation is made, clearing Lupin, and showing how the police were fooled by the murderer and his accomplices.

The story opens in a garden in the suburbs of Paris. Thence it moves to the boulevards of Paris, into the Parisian underworld, to the offices of the secret police of Paris, and to an old deserted house in the outskirts of the French metropolis, where, during the night takes place the thrilling climax.

There are probably no greater elements in a production of entertainment than those of suspense and mystery, it is said and Robertson-Cole, it is stated, already are receiving many inquiries from exhibitors regarding the production.

Five "Gay White Way" Theatres Show Three Metro Productions in One Week

WITH Metro features delighting the crowds at five of the leading Broadway picture theatres, the "Great White Way" paid a tribute to the popularity of these productions in what amounted to a "Metro week" on Broadway for the seven days commencing October 24.

The pictures which received this unusual distinction of all playing to Broadway at the same time were "The Great Redeemer," Metro super special release of Maurice Tournur's production of H. H. Van Loan's story; Bert Lytell in "The Price of Redemption" and Buster Keaton in "One Week." Without exception the Metro attractions won unstinted approval. Comedy and drama mingled in the offerings picked by the New York showmen for the entertainment of their patrons and the capacity houses and the box office returns more than justified the selections.

For its contribution to the Metro Broadway week the Rivoli booked "The Great Redeemer." Its plot, the supervision of Mr. Tourneur and the enactment of Mr. Van Loan's story proved a magnet to draw patronage that taxed the famous metropolitan theatre.

Broadway Stamps Approved

Broadway put the stamp of its approval upon "The Price of Redemption." At Loew's New York Theatre and Roof this stirring story of a strong man who won his way back to the esteem of his fellow men headed the feature bill for the week, playing Sunday and Monday.

It was also shown in Loew's Circle Theatre at Broadway and Columbus Circle, and a few squares farther up Broadway, Bert Lytell added very much to the attraction of the picture by appearing in person during the showing at Loew's Lincoln Square Theatre.

Metro's offering of Buster Keaton's first comedy, "One Week," furnished the laughs to follow the thrills of "The Great Redeemer" at the Rivoli while this inimitable farce also kept up the humor of the patrons of the Strand. At both houses it received that most hearty of all indorsements—the uncontrolled mirth of the big audiences.

"A Beggar in Purple" a Pathe November Release

Edgar Lewis' "A Beggar in Purple," a story of Wall Street and high finance, visualizing the adventure and romance in the life of a successful American business man, heads the Pathe releases for the week of November 7.

Mr. Lewis, not believeing in the star system, has carefully fitted the right actor for the right role, it is said, instead of building the photoplay around a personality, and has chosen a cast with the following players prominent: Leonard O. Shumway, as the American business man who fights his way up from obscurity and poverty; Ruth King, plays the leading feminine role of the secretary; Betty Brice, is cast as the faithless sweetheart; and others are Charles Arling, Stanhope Wheatcroft, Stanton Heck, Dorothea Wolpert, Ernest Butterworth, Louis Fitzroy, William F. Moran, Fred C. Jones and A. B. Millett.

The story is by Andrew Soutar, who also wrote "Other Men's Shoes." It tells the methods and morals of the American business man, and illustrates the keen competition of business in a small manufacturing town, and the whirlpools and pitfalls of Wall Street.

Among the scenes is one of the New York stock exchange. A prosperous manufacturing town also is shown with labor agitators endeavoring to throw the employes of the town's main industry into a turmoil with their propaganda. Contrasting with these scenes are the magnificent homes of the wealthy, and the peaceful country scenes.

Dead Men Tell No Tales

Anson L. McCallum

Anson L. McCallum, wealthy young broker and moving picture producer, died on October 23 at his home, 917 East Forty-fourth street, Chicago. He had been suffering for some time from neuritis and was stricken violently ill while returning to Chicago from a business trip to New York. Death came an hour after he reached his residence.

Mr. McCallum was a thirty-second degree Mason and was well known in business circles here and in New York, as well as in the moving picture field. He was 34. His widow, Mrs. Helen McCallum; his father, Francis L. McCallum; two brothers, William W. and James A. McCallum, and two sisters, Mrs. E. R. Catlin and Mrs. Genere R. Cavanna, survive.

Selznick Sues Director

Lewis J. Selznick on behalf of the Selznick Pictures Corporation has filed suit in the New York Supreme Court to recover $30,000 alleged damages from Robert Ellis, a moving picture actor and director.

It is charged that on the assertion that Ellis "was an actor and director of motion picture productions, and a person of unique and exceptional ability, whose services were of extraordinary value," he was engaged as both actor and director for the production of "Soul and Body," starring Eugene O'Brien.

The complaint alleges that on September 12, 1919, Ellis left for East Gloucester, Mass., to direct the picture, but that Ellis, "lacking the necessary skill and ability to direct the production efficiently" spoiled the picture so that the plaintiff had to have it re-made.

It is alleged that the film cost at the rate of $2,500 a day, covering a period of twelve days, or $30,000.

"Partners of the Tide" Is Second Willat Film

Many interesting reports have been received on "Partners of the Tide," the Joseph C. Lincoln story which Irvin V. Willat is now filming for release by the W. W. Hodkinson corporation.

Heading the cast will be seen Betty Francisco, a recent arrival upon the screen, who has appeared previously in the Ziegfeld Follies. Incidentally, it may be noted, that she is said to be one of the most beautiful girls ever seen.

"Partners of the Tide" is the type of story in the handling of which Mr. Willat is most thoroughly at home.

Hugo Ballin Making Careful Plans for Films After "The Honorable Gentleman"

WITH his first independent production, "The Honorable Gentleman," scheduled for release by Hodkinson, Hugo Ballin's plans for future activities are being carefully formulated and shortly will be put into effect. Increased capitalization of Hugo Ballin Productions, Inc., will bring about an expansion of operations in keeping with his aims, it is said.

This year, it announced, there will be eight productions, made possible by two units. One-half of the output will be directed by Mr. Ballin himself and the remainder will be supervised by him, with another director in immediate control. While one directs, the other will cut, each stage of a production's progress being alternated.

At the same time all the pictures will be supervised by the producer from the preparation of the continuity and creation of the settings to the final titling of the production.

In executing this idea the producer aims to improve his output not only to the extent of making more pictures than he could finish unaided, but to obtain a co-ordination of effort and a degree of efficiency from a staff which otherwise would relax between pictures, thus reducing overhead expenses which might be more advantageously employed in the productions themselves. Releases, therefore, will be more frequent than would otherwise be possible.

He has acquired the rights to four stories and is putting the final touches on the scenario of his forthcoming production. It is well known as a book and play. It will be given an ultra-modern interpretation, it is said. For various reasons the title cannot be divulged, but the nature of the offering demands a big production.

Nazimova in "Madame Peacock" Fills Capitol Theatre on Anniversary Week

AS the outstanding feature of the "Metro week" on Broadway, commencing October 2, when Metro pictures were the main attraction at five of the leading Broadway cinema houses, Nazimova in "Madame Peacock" scored heavily at the Capitol Theatre.

The talented Russian star in her latest release headed the exceptional bill chosen for the first anniversary week at the world's largest picture house. Her popularity with the public was attested by the crowds which besieged the Capitol, filing every bit of space in the great playhouse on the opening days and throughout the week. Her thousands of admirers paid a glowing tribute to her ability in their desire to see her enact a dual role as the famous star of the footlights and the little girl who is scorned by the headliner, as Nazimova presents it in "Madame Peacock."

Broadway with a critical eye saw and approved of this latest addition to the many Nazimova successes, and in the language of the box office demonstrated beyond any peradventure that the public willingly pays for features that attract the eye and mind while appealing strongly to the emotions.

Nazimova made her first appearance at the Capitol following the first week of its opening, when she was the feature attraction in "The Brat," and the record for attendance soared sky high. It packed the new house throughout the entire week of its run.

Since then each of her new pictures in succession has enjoyed its New York premiere at the Capitol. In order they were "Stronger Than Death," a romance of East India from the novel by I. A. R. Wylie, and "The Heart of a Child," a dramatic tale of London's slums and mansions, adapted from the famous book by Frank Danby.

Heavy Bookings on "U. P. Trail"

B. B. Hampton's production made from the Zane Grey novel, "The U. P. Trail," which the W. W. Hodkinson Corporation will release in November, is being eagerly booked. The volume of booking is so great that the Hodkinson officials confidently declare that the gross of the picture will be even larger that B. B. Hampton's other successes.

Among the advanced bookings already reported on this production is that of the Rivoli Theatre, Toledo; where it will play a seven-day engagement; the Liberty Theatre, Fresno, Cal., and the Liberty Theatre, San Jose, Cal.

SCENES FROM "THE FORBIDDEN THING," MADE BY ALLAN DWAN FOR ASSOCIATED PRODUCERS' RELEASE

Helen Jerome Eddy is the pensive young lass in the center who appears to be waiting for the fellow to come who will carve her initials in the tree

Bessie Love, Callaghan Star, Will Go to England to Film "Old Curiosity Shop"

ANDREW J. CALLAGHAN, president of Andrew J. Callaghan Productions, Inc., arrived in New York from Hollywood recently and will remain two or three weeks. He has been in conference here with John C. Ragland, general manager of Arthur S. Kane Pictures Corporation, which handles Bessie Love's business affairs in the East, and officials of Federated Film Exchanges of America, which is under contract for the distribution of her pictures.

Mr. Callaghan announces that Miss Love's trip to England for the "shooting" of scenes for "The Old Curiosity Shop" film will be made early in the new year. This was postponed from last summer. Miss Love is enthusiastic, it is stated, over the plan to picturize the great Dickens story.

In most of her future pictures she will be very different from the Bessie Love to whom the public has been accustomed. Not again, says Mr. Callaghan, is she to appear in character ingenue parts.

She is busy now in the production of "Penny of Tophill Trail," the adaptation of Belle K. Maniates' popular western novel. This will be the third of the Love pictures released under the contract with Federated, following "Bonnie May" and "The Midlanders."

"The public nowadays will be satisfied with nothing less than the best," said Mr. Callaghan, in discussing conditions in the industry. "It will tolerate nothing cheap or shoddy. This shows that the efforts of those stars and producers who have always sought to establish and maintain a high standard are being rewarded.

"As never before the people are looking to motion pictures not only for diverting entertainment, but for entertainment which inspires to better and nobler things, and which develops the artistic sense while appealing to the intellectual. Those who cannot meet the test will fail, as they will deserve, but the fittest will survive and prosper. Conditions are improving steadily and the days of greatest achievement in the industry are yet ahead."

Charles Ray and Marion Davies Are Stars of Current Paramount Releases

THE Cosmopolitan production of Robert W. Chambers' story, "The Restless Sex," with Marion Davies, is scheduled along with Charles Ray in the Thomas H. Ince production, "An Old-Fashioned Boy," for Paramount release November 7.

There are many points in connection with "The Restless Sex," Famous Players-Lasky points out, that combine to make it one of the banner box office attractions of the year. Aside from the popularity of Marion Davies, the story was written by Robert W. Chambers, and scenarized by Frances Marion, who prepared many scenarios for Mary Pickford's Artcraft productions. Add to this, the story, with stills from the film, is being published serially in a score of newspapers, with a circulation running to millions. Robert Z. Leonard directed the production, the underlying note of which is Feminism, although there is nothing in the picture about votes for women. It is a modern woman's craving for excitement and her ambition to become more than just a wife.

Blackwell in Cast

Carlyle Blackwell returns to the screen, after a long absence, in one of the most prominent supporting roles, while Miss Davies' leading man is Ralph Kellard. The cast also includes Charles Lane, Robert Vivian, Corinne Barker and Vivian Osborne. The settings for the production were designed by Joseph Urban.

"An Old-Fashioned Boy," the new Charles Ray picture from the Ince studios, released the same day, is a typical Charlie Ray picture. The story and scenario were written by Agnes Christine Johnston, Jerome Storm directed and Chester Lyons was the camera man.

Ray is seen again as a bashful young man. This time he proposes to a somewhat snobbish girl, and when she has accepted him he takes her to a bungalow which he has purchased for their home. The girl rather resents her sweetheart's precipitancy in the matter and an estrangement ensues. But the old-fashioned boy finally succeeds in adjusting matters and everybody is happy again.

Ethel Shannon, a film debutante, plays the "only girl." The support includes Alfred Allen, Wade Boteler, Grace Morse, Gloria Joy, Frankie Lee, Virginia Brown and Hal Cooley.

"So Long Letty," Robertson-Cole Film, Was Formerly a Successful Stage Farce

EVERYWHERE Robertson-Cole branch managers and salesmen who are engaged in booking to exhibitors the screen version of "So Long Letty," the Al Christie six-reel comedy drama, are discovering, it is said, a great interest in the picture by reason of the fame of its stage version. This was produced by Oliver Morosco, and appeared for five years in the leading theatres of the spoken drama.

Trade paper reviewers, privileged to see reviews of this film have pronounced it one of the most entertaining pictures of the season.

The press book, which Robertson-Cole has issued reminds the exhibitor, while there have been other film versions of noted musical comedies in the past few years, this production is entitled to a separate classification. On the screen it has become a comedy-drama.

Written by Elmer Harris

As a matter of fact, "So Long Letty" was a musicalized version of a successful stage farce, "His Neighbor's Wife," written by Elmer Harris. It was first produced at the Morosco Theatre in Los Angeles where it had a long run. Later it toured the country and upset theatrical traditions by its extraordinary success without the initial backing of New York or Chicago.

It was soon apparent that more than one company was necessary to meet the public demand. A second was organized and then a third. The second season was as successful as the first. Managers wanted a return engagement and the play had a life of five years, and she is still going strong, it is stated.

The four principal characters in the original cast of the production were Charlotte Greenwood, Sydney Grant, Walter Catlett and May Boley. In the film version these roles are played by T. Roy Barnes, Walter Hiers, Grace Darmond and Colleen Moore.

Very few liberties have been taken with the original script of the play and motion picture spectators will see the stage production practically duplicated, with the addition of many scenes that could only be suggested in the stage version.

"Down Home," a Hodkinson Film, Made by I. V. Willat

"Down Home," the first Irvin V. Willat independent production released on the Hodkinson program in October, is going to make a unique place for itself upon the silver sheet, its producers say.

Among Mr. Willat's past performances are "Behind the Door," and "Below the Surface," and it was in a large measure Mr. Willat's ability that made them great.

"Down Home" stands well in the front rank of the so-called "rural drama," it is said. It is a human document with characters so vividly and truly drawn that they might well have been taken from every day people, it is stated. However, it also is filled to the brim with action and suspense. For those who love a good two-fisted fight it may be remarked that it portrays a fight the like of which has seldom been equalled upon the screen. There also is said to be a lot of good comedy.

Among the theatres at which it has been booked are the Regent Theatre, Muskegon, at what is stated to be a record price for that town, and at the Mecca Palace, Saginaw. Many other bookings also have been reported at the Hodkinson Corporation offices.

"Bride 13," Fox Picture, Shows Aeroplane Views

The first William Fox serial, "Bride 13," is winning applause from exhibitors for more reasons than one, it is said. In the first place, the title has been a "puller," and in the second place, the fact that a fleet of U. S. warships have an active part has been a big advertising factor. But the chief thing that appears to please the exhibitors, according to reports, is the extraordinary photography and the startling "shots."

More than one exhibitor has commented, for example, on the "shot" where an airplane is following an automobile along a Long Island road. Here is had a bird's-eye-view of the water, the shore and the land for a mile back, showing plainly the roads and villages. Audiences get a long view of the chase.

The submarine "shots" also have received favorable comment. Fox officials declare the picture has been a success from a booking point of view, and that it is making big money for exhibitors.

Dead Men Tell No Tales

ABRAHAM LEHR
Vice-president in charge of production at Goldwyn's Culver City studios

Praising Quality of Goldwyn Product, Abraham Lehr Describes Six Being Made

ABRAHAM LEHR, vice-president of Goldwyn Pictures Corporation, in charge of the Culver City Studios, arrived in New York last week for conferences with Samuel Goldwyn and other executives of the company. This is the first time Mr. Lehr has been east since early last spring, when plans were made for the distribution of Goldwyn's fourth year product.

"The success being scored by 'Earthbound,' Madame X,' 'The Penalty,' 'The Branding Iron,' 'The North Wind's Malice' and other productions included in the first group of new year releases, is proof positive," said Mr. Lehr, "that Goldwyn is on the right track and that we are giving exhibitors the kind of pictures they want, which is the same as saying we are giving the public what it wants.

Six "Corking Pictures"

"And what is more, we are prepared to keep up the pace we have set. In motion picture exploitation, extravagant language has been used until words have lost their meaning, so I shall only say that we have just completed six corking pictures. My unwillingness to indulge in sensational phrases must not be considered a lack of enthusiasm. On the contrary, I believe these productions will break box-office record.

The pictures on which Mr. Lehr bases high hopes are "Guile of Women," starring Will Rogers; "Bunty Pulls the Strings," a Reginald Barger Production; "The Concert," with an all-star cast; "Hold Your Horses," starring Tom Moore; "The Highest Bidder," starring Madge Kennedy, and "Get Rich Quick Edgar," the ninth of the Booth Tarkington boyhood comedies.

Varied in Character

"The pictures just completed are so varied in theme and character that while they were in production the studio took on something of an international aspect," said Mr. Lehr. "We had a motley throng on the lot, made up of Swedes from the Rogers picture, Scotchmen from 'Bunty,' Irishmen from 'Hold Your Horses,' French, German and Italian musicians from 'The Concert,' and an assortment of nomadic circus performers for the Tarkington series."

"Who's Who on the Screen" Is Newest of Books by Ross Publishing Company

Heavy sales are reported by the Ross Publishing Company on the newest contribution to motion picture literature, "Who's Who On The Screen." Managers of motion pictures theatres throughout the country have sent enthusiastic letters to the publishers with their orders from every section of the country.

The publishers point out that "Who's Who On The Screen" is of great value to exhibitors because by its use they can do a great deal toward making their programs more attractive than they now are. Thousands of programs find their way to the floors of the theatres where they are distributed simply because there is not enough "meat" in them. There is not enough news value in them to warrent their being taken home. If the exhibitor who spends good money on his programs each week will make use of the stories of the stars much interest in their programs will be evinced. Aside from containing intimate life stories of over 400 stars this book also contains many feature stories about the film industry, together with the biographies of all prominent directors and authors, adding to its value in the preparation of advertising and publicity.

F. C. Badgley Is Featured in "One Flight Down"

Captain Frank C. Badgley, who has just completed the featured role in "The Green Cabinet," directed by Walter Coyle for Universal, is now on location in Boston, filming exteriors for his next picture, temporarily titled "One Flight Down," in which Gladys Wilson and he are co-starred. Bernard McEveety is directing this production for the Worcester Film Company of Worcester, Mass.

Badgley, a newcomer to pictures, is rapidly making a name for himself. He appears with Dorothy Gish in her latest picture, not yet released, "The Ghost in the Garret." Previous to this he made his debut in pictures under D. W. Griffith in "Way Down East."

Badgley is an excellent screen type, tall, slender, handsome, with an inside knowledge of motion pictures and a broad experience as a writer.

American Film Company Secures Picture Rights to Novel: "Their Mutual Child"

FILM rights have been secured from Boni and Liveright, New York, publishers of "Their Mutual Child," by Pelham Grenville Wodehouse, for the next "Flying A" special.

The popularity of both the book and the author, who also wrote "Picadilly Jim," "A Gentleman of Leisure," and other well-known novels which have appeared in both serial and novel form, in addition to an unusually well-balanced cast, presages for the new special a brilliant future, it is said.

Boni and Liveright, publishers of the Modern Library, have been pushing their film title books with the same thoroughness as the music publishers have shown, making special arrangements with the film companies who have produced them for the screen, to boom the book while the play is being shown in any city in which they have representation.

The picture will be put out under the slogan "A Comedy in Eugenics." It is comical, but also portrays a love story that holds its suspense to the last scene, according to reports.

Margarita Fisher, supported by Nigel Barrie, Joseph Bennett and Harvey Clark, will make this comedy-drama one of the best productions of the season, its producers allege. The picture was directed by George L. Cox. Extensive plans are being made for work which will soon begin upon it. Lavish settings and "stunning" gowns are to be an outstanding feature.

The forthcoming "Flying A" release, "The Blue Moon," adapted from the book by that name, which for a year has had a big success, is being well received at private showings, and it is expected will set the pace for the "Flying A" for the winter of 1920-21. "Their Mutual Child" is already in the production processes at the American Company's studios and these specials follow "A Light Woman" in the following order: "The Gamesters," "The Blue Moon" and "Their Mutual Child."

Wants Stock Returned

Suit has just been filed in the New York Supreme Court by Carl F. Zittel against Jules E. Brulatour, well known in the motion picture industry, to recover $25,720. Zittel alleges that between May, 1915, and June, 1916, he was the owner of eighty-four shares of stock of Loew's Consolidated Enterprises, which he says is worth $31,920. He alleges that during this period he assigned this stock to Brulatour as collateral for a loan of $6,200 made to him by Brulatour, on the express understanding that the stock should be returned to Zittel immediately on the repayment of the loan.

Zittel charges that in September, 1919, he tendered the repayment of the loan to Brulatour and requested the return of his stock. He alleges that Brulatour not only refused to accept the money, but wrongfully asserted he was the absolute owner of the stock.

Frances Eldridge Begins Work on "The Little Liar"

Frances Eldridge has begun work on her first starring vehicles for Superior Pictures, Inc., a two-reel comedy by Walter Irving, entitled "The Little Liar." This picture will be released through the World Motion Pictures Corporation late in November.

While Miss Eldridge is one of the screen's most recent captures from the speaking stage.

She played leads and ingenue roles for two seasons in Blaney's Stock. Last year she played opposite Ernest Truex in "The Bashful Hero," at the Bijou Theatre and won much praise from the critics.

"FIXED FOR LIFE!!"
"Always bought a new machine every 18 months until I bought a SIMPLEX, and it looks like I am fixed for life now."
O'DOWD THEATRE FLORENCE, S. C.

Strand Pays Big Price for "Kismet;" Plans Special Prologue and Publicity

Robertson-Cole's Otis Skinner Picture to Be Only One on the Big Theatre's Program During Week—Contract Signed Twenty-Four Hours After Astor Premiere

AS a fitting tribute to Robertson-Cole's achievement, "Kismet," starring Otis Skinner, which was given its introduction to the American public at a trade premier in the grand ballroom of the Hotel Astor, New York, Moe Mark, owner of the Strand Theatre, Broadway's popular picture house, has booked this attraction for his theatre.

"Kismet" will play there the week of November 14. Robertson-Cole will surround the Broadway premier at the Strand with a campaign of exploitation and advertisement such as has seldom been given pictures before in New York, or over the entire country. Its publicity force has been put at the disposal of the Strand, and both the theatre and the distributing corporation will exert every effort from now until the opening day to put the picture over big.

The contract securing "Kismet" for the Strand Theatre was signed within twenty-four hours after the showing at the Hotel Astor and the price paid is claimed by Robertson-Cole to have been more than was ever given for a motion picture before for a similar period. With a New York showing at such prices contracted for so speedily, the future of "Kismet" as a national attraction seems assured.

The eagerness of the Strand to obtain "Kismet" is construed by Robertson-Cole as the highest possible tribute which could be paid to this first Otis Skinner picture. During all the years of its history the Strand has been known for its discrimination and care in booking. It has given Broadway first runs to countless pictures which have gone down as being among most popular subjects of the years in which they were released.

One of the most significant provisions of the contract by which the Strand gets first rights to show "Kismet" provides that during the week's showing there will be no other pictures on the Strand's program. "Kismet" will stand alone as a sufficient attraction, thereby breaking a precedent at the Strand and further proving itself to be an attraction of exceptional power. Other pictures, already contracted for were put aside by the Strand to play "Kismet" at the earliest possible time.

In addition to the contracts covering the Strand, Robertson-Cole contracted through Mr. Mark for showings of "Kismet" over the entire Strand Circuit. This gives "Kismet" the indorsement of one of America's greatest groups of theatres in and around the theatrical center of the country.

The campaign which is to be put on at the Strand will be as comprehensive and far-reaching as the exploitation departments of both Robertson-Cole and the theatre can make it. One of the leading features of the Strand presentation will be a beautiful and elaborate prologue. There will be tie-ups of many sorts and an elaborate lobby and house display, and other exploitation features which will help to make the Strand presentation a model from a national standpoint.

Word of the Strand booking already has gone to the Robertson-Cole exchanges as an inspiration to branch managers and salesmen to place their first runs in the best houses in the country and at prices in keeping with the caliber of the picture. This is giving back to the branches a support and inspiration which they already have forwarded to the home office of Robertson-Cole. For executives there, ever since the Astor showing, have been answering telegrams and letters containing contracts and making inquiries of "Kismet."

Special Police Are Required to Handle Crowds at "Over the Hill" Showing

BECAUSE of the crowds daily and nightly before the box office at the Central Theatre on Broadway, New York, seeking admission to the William Fox special production, "Over the Hill," the question of traffic in that vicinity has become a serious problem the picture's producers say. A special policeman has been commissioned to keep the long lines parallel with the sidewalks that traffic may not be blocked, it is stated.

Despite the crowds attending the picture during the first week following its premier on September 19, the eighth week of its Broadway run and the third week of its run at the Central Theatre finds the line of ticket purchasers longer and the "S. R. O." sign displayed at least thirty minutes before each performance, according to reports.

Aside from the simple story of love so well told, critics are devoting considerable space to the special music. From the opening strains of "Auld Lang Syne," to the sweet rhythm of "Mother," which accompanies the climax and final fade-out of the picture, the varied and many musical selections almost convey the illusion that they were written for the picture.

Especially is this true in the renditions of "Mother," and "Mother o' Mine," which carries the theme so happily during the opening titles. In the subsequent scenes the intimate happenings in a typical New England family are accompanied by the old favorite, "School Days."

For the more dramatic scenes, especially those in which the "black sheep" son returns and thrashes his hypocritical brother for the neglect and abuse of his mother, Tschaikowsky's last movement is used. And then "The Glad Girl" is the happy selection as the mother leaves the poorhouse on the arm of her "black sheep" son.

Conductor Joseph Klein is in charge of the music.

Odle Now Has Own House and Runs Hodkinson Films

W. M. Odle, who is the proprietor of the Odle Theatre, Williamsport, Ind., is conceded to be among the most successful small town exhibitors in the state. When Mr. Odle first began his career as a showman he used to run his pictures in the local opera house but so firmly did the public support him and his methods that he has now built his own theatre, which is a most attractive one.

Mr. Odle runs two pictures a week, two nights each and claims that he meets with the greatest measure of success with what is coming to be known as "the Hodkinson type of pictures." He runs his pictures immediately after they have had their first run in Indianapolis, and while this is a more expensive way of doing business, he claims that the results more than justify the expense. He has played such pictures as "The Miracle Man," "Riders of the Dawn," "The River's End," "Sex," "Go and Get It" and "Love Madness" and has met with the greatest measure of success.

AL LINCOLN

To play dual role in "Determination" for the United States Photoplay Corporation

Kitty Gordon Wins Suit

The World Film Corporation lost out in its appeal to set aside the judgment for $1,531.25 obtained against it in February by Kitty Gordon, according to a decision just handed down by the Appellate Division of the New York Supreme Court. Miss Gordon was injured while making "The Beloved Adventuress" at a salary of $1,250 a week, plus a cerain royalty in Fort Lee, N. J. She sued for the loss of the week's salary and the cost of medical attendance.

Counsel for the World Film argued that as Miss Gordon had assumed the risk of the work she was engaged for, she could not hold the defendant responsible for the injuries received. The justices of the Appellate Division, however, held that "she who gives her life for her company, or suffers other physical damages, may recover, and collect, under judgment."

Edward Sloman, one of the best knwon directors on the Pacific Coast, has been selected by Bayard Veiller, chief of production at Metro's West Coast studios, to direct a forthcoming special feature, the title of which has not yet been made public. Mr. Sloman directed all of the Jack London pictures produced by Metro.

DEADMEN TELL NO TALES

Leone Bracker, Famous Artist, to Design First National Posters; Begins with Holubar Production

LEONE BRACKER, American artist and creator of "Keep 'Em Smiling," "Help Lest We Perish," "Hunger Knows No Armistice," "Velvet Joe" and a score of other far-famed money-raising posters, is at work upon a series of art posters for the motion picture, a task for which he was selected because of the unprecedented success of his posters in raising funds for nationwide patriotic and relief drives.

The announcement last week by J. D. Williams, manager of Associated First National, that Mr. Bracker's services have been secured by that organization will readily be conceded as marking at once a notably progressive step in the history of the industry and a unique move towards the perfecting of motion picture poster advertising.

That First National's enterprise in enlisting Mr. Bracker's artistry is of first rate importance to the industry, setting as it does a precedent pregnant with possibilities and marking a notable innovation, will be readily seen, and the forthcoming posters will undoubtedly be awaited with expectant interest by exhibitors and producers alike.

First Work for Holubar

Mr. Bracker, who recently left for Los Angeles, will have the complete co-operation of Allen Holubar in facilitating his work on the poster subjects for the Dorothy Phillips picture, "Man, Woman and Marriage." This forthcoming Associated First National feature was selected as the object of the artist's immediate work partly because the course of its production fits opportunely with Mr. Bracker's undertaking, but primarily because the magnitude of that offering makes it specially worthy of the distinction.

For the Holubar feature Mr. Bracker will make a set of seven picture posters comprising a twenty-four sheet, two six-sheets, two three-sheets and two ones. This artist's subjects are invariably taken from life, and Miss Phillips and the principals of her supporting cast, individually as well as in scenes in the play, will be studied by Mr. Bracker and tentative sketches composed, after which Mr. Bracker will return to New York, where in consultation with C. L. Yearsley, director of Associated First National advertising, the final compositions will be decided upon and the work put into completion.

No "Highbrow" Intentions

Reluctant to speak of himself and expressing his belief that "rather an artist's work should speak for him," Mr. Bracker on leaving for the West Coast was, however, induced to make in a letter to Mr. Williams some expression of his views of what the poster can accomplish in the motion picture field.

"I am entering on this new project," writes Mr. Bracker, "feeling that a revolution can be accomplished in this field. I feel that we can make posters so dramatic and human and withal so illustrative of the real pictures inside the motion picture theatre that the layman will be influenced and will go in.

"It is not my plan to do anything highbrow, but to get right down to earth to create something that will affect 'the man in the street,' but withal that will have the dignity of work well done, and done with pride, and I feel that this will redound with credit to First National for the step they have taken.

A Test of Its Value

"Perhaps I differ from most artists in that I draw my pictures entirely from real people. My first picture was the story of an old sea captain and I hunted the water front till I got one to pose. And so, to this day, each picture is as faithful and dramatic as I can make it. I realize that it is the pictures and not myself that counts, and if my pictures serve I will succeed in the measure that they do serve."

Illustrative of the powerful human interest for which Mr. Bracker's art is famous is an authentic incident which occurred during the exhibition of the original of his poster, "Help Lest We Perish." The picture was placed above an empty cradle. There was nothing whatever suggesting an appeal for money, except the picture itself. No soliciting was allowed or suggested, nor was there a sign asking for contributions in the picture itself. At the end of the showing the cradle was found filled with bills and checks and coins—actual and totally unsolicited proofs of the power of the poster.

Examples of His Work

Notable among Mr. Bracker's poster work will be recalled "Keep 'Em Smiling," done for the Armenian Relief Drive, and in one form or other printed over 30,000,000 times; "Help Lest We Perish," "Hunger Knows No Armistice," and, as distinct from these examples of work on behalf of philanthropic objects, in the commercial field, "Velvet Joe," who never existed yet is more widely known than many real men, and "Skookum Apples" posters. Mr. Bracker drew the prize-winning black and white poster for the national competition of the War Savings Stamps drive, and for years he has drawn the pictures for the Bruno Lessing stories of the East Side. There are few magazines of standing in the country whose readers are unacquainted with Mr. Bracker's illustrations.

Griffith Loans Kate Bruce

Through a special arrangement with D. W. Griffith the Famous Players-Lasky Corporation has obtained the services of Kate Bruce, who has appeared exclusively under Mr. Griffith's management since the early Biograph days, for an important role in "The Quarry," the John Moroso novel which Thomas Meighan is now making at the new Long Island City studio. Miss Bruce will have the sort of a role for which she has become famous, that of a gentle, patient mother who remains faithful to her son, in this case Thomas Meighan, through disgrace and crime that sends him to Sing Sing.

Virginia Valli with Mae Murray

After recently finishing her work in "The Better Way," with Hope Hampton, Virginia Valli has now joined the cast supporting Mae Murray in her forthcoming Famous Players production under the directorship of Robert Leonard. No further word has yet been announced in regard to this picture, which marks the star's first appearance on the Famous program under her husband's direction.

Incidentally, Miss Valli's latest picture, with George Walsh, will be released in the very near future.

M. LEONE BRACKER AND TWO OF HIS BEST POSTERS

This world-famed poster artist is now making a series of posters for the Associated First National Pictures, Inc.

Inter-Ocean Enters On Its Sixth Year as Motion Picture Export Organization

ROUNDING out five years of activity as a motion picture organization, during which time it has grown from a small idea to a big enterprise, Inter-Ocean Film Corporation, with its production and distribution plans for the 1920-1921 season completed, embarks this month upon its sixth year as an export institution.

On the occasion of its sixth anniversary, Paul H. Cromelin, president of the company, has prepared a special statement representing a resume of Inter-Ocean's activities during the past five years of its history. The statement follows in part:

"When the Inter-Ocean Film Corporation was organized five years ago, it defined its policy as a motion picture export organization, specializing in the distribution of high-grade American film and motion picture accessory products in foreign markets. In explaining this policy, Inter-Ocean realized that the American producer who conducted a business largely confined to national boundaries, usually concentrated his sales efforts towards domestic distribution, and gave little or no attention to the foreign film market. The organizers of this project also know that the American producer would be quick to perceive the benefits of such a company.

"That was five years ago. At that time the Inter-Ocean Film Corporation occupied an insignificant suite of offices in the Candler Building. This month, as it enters upon its sixth year of activity, the expansion of its business has necessitated the exclusive use of an entire five-story building. The unusual success of the company has vindicated the judgment of the founders of an enterprise.

"Five years ago, the foreign film market its scope and possibilities were unknown to the American producer. Today, it represents a vital adjunct to his business. Inter-Ocean, acting as the medium through which foreign buyers were enabled to obtain exclusive territorial rights to Amercian productions, with pardonable pride, feels that it has played no small part in the development of foreign trade in behalf of the American producer. Now, as it enters upon its sixth year as an export organization, it pledges its resources, experiences and facilities to the American motion picture industry, and expresses the hope that it will be able to help expand foreign trade.

TELLING ONE OF THOSE TALES

Scene from "Dead Men Tell No Tales," with Catherine Calvert and released by Vitagraph

Changes in Personnel of Paramount's Field Representatives Have Been Made

AS the result of readjustments that have been in progress during the last two months, Claud Saunders, director of exploitation of Famous Players-Lasky Corporation, has announced changes in the personnel of the corporation's field representatives.

John McConville, formerly attached to the Boston exchange, has been transferred to Buffalo, where he and Albert S. Nathan will work together. Eli M. Orowitz, formerly of Detroit, takes over the district included in the Philadelphia Exchange, while Leslie F. Whelan, formerly in southern territory, has been shifted to the Detroit post. Oscar A. Doob, until recently at the Cincinnati Exchange, is now at Chicago, co-operating with Dan Roche as exploitation representatives for that territory. Normal Peel, formerly attached to the Albany exchange, has been promoted to the Portland, Ore., territory. S. G. Sladdin has been transferred from Omaha to Boston and Charles L. Winston, formerly at the latter exchange, has gone to Salt Lake City.

Add to Staff

Several new exploitation representatives have been added to the staff: R. C. Gary, formerly Goldwyn representatives at Kansas City, is covering the Omaha district for Paramount; Fred V. Greene, Jr., has been appointed to the Denver exchange; Abner Robinson is exploitation representative at the New York City exchange, and Harry E. Swift has taken up the duties at Albany.

The positions at the other exchanges are being retained by veterans on the staff as follows: Frank A. Cassidy, Cincinnati; Norman H. Dixon, Des Moines; Charles E. Raymond, St. Louis; John Goring, Kansas City; John Howard, San Francisco; Paul Morgan, New Haven; Albert Nathan, Buffalo; Herman Phillips, Washington; Daniel Roche, Chicago; Elmer Rutter, Pittsburgh; Monte Rice, Los Angeles; Wayland H. Taylor, Seattle, and Fred Walters, Cleveland.

Walter Lindlar, formerly exploitation representative at Minneapolis, is at the home office as assistant director of exploitation.

Los Angeles Profiteers Lead Company to Locate Big Studio at San Jose

A meeting of the directors of the United States Pictures Corporation was held at the Hotel Sutter, San Francisco, on October 26, and a site secured at San Jose. The directors at the gathering included Charles I. Bolles, president; Dr. John Stewart Gordon, of Los Angeles, vice-president; S. X. Christensen, general counsel; O. N. Hilton, of Ontario, of the scenario department; Charles H. Shaw, secretary-treasurer; John S. Williams, William J. Otts and E. Howard.

Explaining the action of the company in coming to this section President Bolles said: "We became interested in the San Francisco region for two principal reasons. In the first place we learned from statistics compiled by the government that this section has more days of clear sunshine than any place in Southern California. That was the prime factor, for it is the sunshine and nothing else that has made this state the home of the moving picture industry. Another reason was the fact that moving picture companies have not always got along very well with the people of Los Angeles. The merchants of that city have been accused of profiteering.

Another concern to cast its lot with San Francisco is the Golden State Motion Picture Corporation, which controls all productions of H. H. Van Loan, the author, and which has arranged to film its productions at the plant of the Pacific Studios Corporation, now in course of erection. Its officers are Joseph Brandt, president; H. H. Van Loan, vice-president; Frank Burt, treasurer, and J. B. Watson, secretary. The directors are Joseph Brandt, H. H. Van Loan, J. B. Watson, Warren Shannon, Theodore A. Bell, Frank Burt, E. M. Keig, Walter J. Kerrigan, Robert H. De Witt and Sydney Rhein.

"Flying A" Makes a Big Contract with A. M. Malone

Mr. A. M. Malone, owner of the Victory Theatre at Fort Smith, Arkansas, has just closed a contract with the American Film Company for several of its most recent specials. David Anderson's story, "The Blue Moon," a super feature, dramatized from a novel and played by well-known actors, which is the company's forthcoming release; "The Gamesters," "A Live Wire Hick," and "Peggy Rebels," head the list of contracts just received from Mr. Malone.

The bookings of these pictures are all for extended runs. With the aid of the press and the campaign book put out by the company for each picture, a systematic campaign is being conducted to show exhibitors how, backed by the right sort of exploitation, they may build up a following for the company's pictures that will result in a profit during a full week's run.

Use Bruce Scenics as a Setting for "Earthbound"

"Solitude," one of the single reel Scenics Beautiful made by Robert C. Bruce on his last trip to the Alaskan and British Columbian coast and released through Educational Exchanges, was used last week as a prologue with the showing of Goldwyn's "Earthbound" at the Imperial Theatre, San Francisco, and several of the motion picture critics of that city commented on the way that it fitted in with the unusual feature and how the atmosphere was maintained through the Imperial's presentation.

"Solitude" is subtitled "A Tale of the Lonesome Land" and pictures the lone wanderings of a man through mountain snowstorms and Nature's great open spaces and his content with the beauties of the world out of doors.

DEAD MEN TELL NO TALES

New Distributing Company Organized for Individual Producers by Walter E. Greene

Will be Known as Walgreene Film Corporation—Will Handle at Least 12 Pictures a Year—Three Productions Ready for Release—Gage Is General Manager

WALTER E. GREENE, formerly vice-president and managing director of distribution of the Famous Players-Lasky Corporation, announced this week that he had completed all the details for his own distributing organization for the sale and distribution of special productions of individual producers. Mr. Greene's new organization will be known as the Walgreene Film Corporation.

Mr. Green stated that his organization would handle for outright sale of negatives or for distribution on percentage arrangements the special productions of independent producers, and that his organization would operate in the American market through the recognized distributing channels of present distributing organizations, with all sales, however, under his personal supervision, thereby offering to the individual producer a sales organization that will be eminently fitted to secure for worthy productions the widest possible distribution.

Will Be Well Represented Abroad

In the foreign field he stated he will be adequately represented through his present affiliations with foreign distributors and that arrangements were being completed now for additional representation in every country in the world.

"Every individual producer who is seeking a market for his product," Mr. Greene stated, "will find in our organization precisely the distribution that he has been looking for, consisting of intensive sales campaigns, elaborate exploitation and publicity on each and every production, together with up-to-date methods for the proper conduct of their business.

"Our organization has been founded on such broad lines that it will be possible for us to act at all times as the producer's representative from every angle of the industry.

Twelve Pictures First Year

"Our first year's output will consist of a minimum of twelve pictures, some of which are already completed and others in their initial stages of production. Every picture will be of the highest quality adapted for the screen from the works of well-known authors and dramatists—both native and foreign."

Announcement was also made from Mr. Green'e office that he contemplates making a series of special productions. For this purpose he has secured the services of Langdon McCormack, the author of "The Storm," one of the hits of the recent Broadway season, for a scenario personally written by the author and based upon one of his well-known stage successes.

Three Pictures Completed

Three productions have already been finished and will be released through the Walgreene Film Corporation in the very near future. The first of these will be the H. O. Davis production of the world-famous stage success, "The Servant in the House," by Charles Rann Kennedy, with an all-star cast, which as a stage production was one of the outstanding successes of the American theatre during the last decade, having been continually before the American and Canadian public for over ten years. In its adaption for the screen, "The Servant in the House" has lost none of its charm or virility, and its story of brotherly love is one that will ever live in the memory of theatre-goers.

Another of the trio of pictures ready for immediate distribution is the Vera McCord, Inc., production, "The Good-Bad Wife," which has been adapted from the popular "Munsey Magazine" story, "The Wild Fawn," by Mary Imlay Taylor. This is an intensely dramatic story of American life with a universal appeal, plenty of heart interest and suspense, together with a tremendous box-office value, in which Dorothy Greene and Sidney Mason are pictured.

Gage Is General Manager

The third production which will be released through Mr. Greene's organization will be that of "Hearts and Masks," produced by the National Film Corporation of America. This picture was adapted from the successful novel of the same name by Harold McGrath, and is a comedy-drama of excellent qualifications and of decided timeliness. Elinor Field and Wallace McDonald play the leading roles.

All three of these productions will be supplemented in the immediate future by others of surpassing appeal and exhibition possibilities. Mr. Greene is negotiating for the distributing of these three productions at the present time for their immediate release.

Frederick Gage, formerly sales manager of the Famous Players-Lasky Corporation, has been secured by Mr. Greene as general manager of his new company, and together they are rapidly welding into shape the new organization.

WALTER E. GREENE
Who has just organized a distributing company

Artistic Film Version of "Courtship of Myles Standish," Suitable for Church and School

A NEW film version of the "Courtship of Myles Standish," which should be an addition to film libraries for church and school use, and prove of value in the teaching of literature and history, has been made by the Associated Cinema Industries, Inc. This production is an artistic picturization of Longfellow's well known poem, which has been closely and faithfully followed, no extraneous matter being introduced in the endeavor to add "pep" and "punch."

The first scenes shown are present day views of the old historical spots connected with the life of the characters of the tale. Then follows the old romance of John and Priscilla Alden, set in the picturesque background of the quaint dress, furnishings and customs of the Pilgrims.

Quotations from Poem

James A. Fitzpatrick, who adapted the poem for the screen and directed it, has used quotations from the poem in the titling, combining them with the action in a smooth development of the story. This is a five reel picture and has been well tinted.

The Tercentenary of the Landing of the Pilgrims makes this production a timely one.

"The Bait," Starring Hope Hampton, Is Slated for Early Release by Paramount

HOPE HAMPTON'S latest starring vehicle, "The Bait," which was adapted from Sidney Toler's stage play, "Tiger Lady," and was directed by Maurice Tourneur, has been purchased by the Famous Players-Lasky Corporation and is slated for early Paramount release.

In this production Miss Hampton's work as a screen artist of promise and ability stand out more forcibly than in anything that she has previously done, the producers say.

Permits of Wide Display

The story itself is, it is said, a happy selection which permits of a wide display of dramatic emotion, balanced by a proper amount of comedy relief. It is the story of a young girl who becomes the victim of a gang of blackmailers, but who finally emerges triumphant through the love of a man.

The production is reported to be rich in "atmosphere" detail and spectacle. In this respect it will be noted that one of the most spectacular theatre scenes ever produced presents one of the big moments of the play, when, at the "Folies Bergere," in Paris, and during the performance when the house is jammed with people, the performing lions break through the cage and, tearing everything before them, create a panic.

"SEVEN YEARS AND STILL GOING!!"
"These SIMPLEX machines have been in use for 7 years and are still going."
Bohemia Theatre, Cleveland, Tenn.

December 5 Release for Pathe Serial, "Velvet Fingers," a Seitz Production

Will Be Organization's Seventh Chapter Play Release During 1920—Marguerite Courtot Stars with Seitz, Who Directs Fifteen Episode Play

A NEW Seitz production will be the next serial release by Pathe. On December 5, simultaneous with the issue of the final chapter of the Ruth Roland vehicle, "Ruth of the Rockies," the first episode of "Velvet Fingers," a fifteen chapter serial starring George B. Seitz with Marguerite Courtot, will be released.

The new picture will be Pathe's seventh serial release during 1920, a year notable above its predecessors for the artistic advance and increased popularity of the episode pictures. The serial program for this year is brought to its close with the issue of "Velvet Fingers" and Pathe is confident that the latest Seitz offering in every way merits the distinction accorded it by its place on that schedule.

"Velvet Fingers," the first fifteen episode picture in which Mr. Seitz is stared, his two former vehicles being in ten chapters, is from the pen of Bertram Millhauser and was adapted by James Shelley Hamilton. Its story is concerned with the adventures of a gentleman-crook, a part in which Mr. Seitz will appear.

Seitz Also Directs

In accordance with his practice since forming his own producing organization, Mr. Seitz directed the picture in which he will star. It is under these conditions that this resourceful screen luminary was able to develop fully the ideas he formed during a long career in the making of serial plays. Mr. Seitz believes there should exist no sharply defined line of demarkation between the artistic qualities of the serial and the feature, and with his first production as a producer, director and star, "Bound and Gagged," he proved that the episode play lost none of its appeal through the addition of artistic setting, plausibility of plot and a vein of humor.

Marguerite Courtot makes her third appearance opposite Mr. Seitz in "Velvet Fingers." "Bound and Gagged" and Pirate Gold" have gone a long way toward establishing this starring team as one of the most potent box office attractions in the serial line. Miss Courtot will be seen as the fiancee of a celebrated criminologist, who later realizes that there is one who holds greater attractions for her, the reformed crook. Mr. Seitz and Miss Courtot are assisted by a cast of seasoned serial players. Frank Redman, Lucille Lennox, Tommy Carr, Joe Cuny and Edward Elkus have prominent parts. Harry Semels plays the heavy characters. Others in the cast also play their parts excellently.

BOTH OF PATHE SERIAL FAME

George B. Seitz and Marguerite Courtot, who are playing the leads in the new Pathe serial called "Velvet Fingers."

Monty Banks in New York; Will Make Short Journey to Europe in November

Monty Banks, the comedian who is producing two reel comedies for Warner Brothers for distribution through the Federated Film Exchanges of America, Inc., is a visitor in New York, where he arrived from the coast last week.

Mr. Banks is spending a few days in New York, looking the big town over and meeting a number of the powers that be in film circles preparatory to a short journey to Europe.

He will sail on November 28 for a flying trip to France and Italy, where he expects to remain about ten days, returning directly to the coast to continue to produce comedies.

During Mr. Banks appearance in Europe Warner Brothers are building a new studio at Hollywood on four and a half acres, and increasing their production facilities generally.

Supreme Court Grants Warner Brothers New Trial but Denies Patrick Powers

PHILIP E. MCCOOK, supreme court justice, has just handed down an interesting decision in which he grants the petition of the Warner Brothers, formerly head of the Warner Motion Picture Features Company, that they be granted a new trial in the suit brought against them by the United States Printing & Lithographing Company, but denies the same relief to Patrick Powers, who was a co-defendant with them in the suit.

The lithographing company sued to recover $52,000 which it is claimed they advanced to the Warner company before it became insolvent, which was used to liquidate many obligations, and that Mr. Powers had obligated himself through guarantees for joint payment of these advances. The case was tried last fall and a jury rendered a verdict in favor of the lithograph company. On appeal a new trial was granted, and again a jury a few weeks ago rendered a verdict in favor of the lithograph company for the full amount sued for.

Both the Warners and Mr. Powers once more sought a new trial on alleged new evidence. Justice McCook in his decision finds that the Warner Brothers are entitled to a release from any alleged obligation to the lithographing concern, as there was overwhelming evidence that they withdrew from the features company which bore their name, and upon whom rested the primary obligation, and that their action under agreement was later on ratified by the lithographing company.

With Mr. Powers, however, the court finds a quite different question is presented, as he had signed a paper covering "any and all obligations" of the features company, of which he was a stockholder and treasurer.

Finally the decision says: "It is to be noted that this is now the second instance where a jury has decided for this plaintiff. The contention that by setting aside the verdict as against the Warners, Powers would be exposed to some hardships is without merit, for no adjudication is involved and any right of contribution against them which he may now have is under this decision retained. Motion to set aside verdict as against defendant Powers is denied."

Farnum's New Role

Following the wonderful reception given the picturized version of Justin Huntly McCarthy's internationally famous play, "If I Were King," William Fox will present William Farnum once more in the role of a Western character in "Drag Harlan," from the pen of Charles Alden Seltzer. J. Gordon Edwards directed the story.

DEAD MEN TELL NO TALES

Fox Serial, "Fantomas," Being Crowded with "Stunts" by Director Sedgwick

THE second William Fox serial, "Fantomas," is not to be a one-stunt-an-episode serial," is the word that comes from the Fox offices. "Director Sedgwick is crowding more stunts and thrills into one episode than most exhibitors have found in fifteen," it is alleged.

In fact, Sedgwick has put so much real "stuff" into the story, it is said, that he has been instructed to make twenty episodes of it instead of fifteen. He has a wealth of water stunts and thrills already completed. He also is using lions and tigers and alligators. He has some motorboat incidents that are said to be hair-raising. In one of these Edna Murphy is jerked from the water by the crew of a speeding boat which does not even slacken its pace.

Miss Murphy, by the way, is acquiring some fame for "nerve." She is also shown while real bullets are making splashes in the water around a rowboat in which she is trying to elude pursuers.

The company's officials who have seen the episodes thus far completed declare the serial will be a bigger drawing card than "Bride 13."

Another big claim for the "Fantomas" serial is that it will have a logical story from beginning to end. The thrills are not being dragged in by the heels, but are part of this daredevil story, reports state.

The story is by French authors of detective tales, Marcel Allain and Pierre Souvestre. The works of these writers have been translated into thirteen languages.

Vitagraph Nearly Ready with "Black Beauty" Film

Production of Vitagraph's elaborate picturization of Anna Sewell's well-known story, "Black Beauty," is rapidly nearing completion at the Western studio of that company, under the direction of David Smith. The magnificent animal which plays the title role recently won a prize at the Los Angeles Horse Show.

The average "dual role" portrayed on the screen or the stage seems comparatively easy when compared to the role which Jean Paige plays as "Jessie Gordon," the little old fashioned girl of the book. Miss Paige must play this character from the ages of thirteen to nineteen years. On this part depends much of the simple, beautiful romance of the book. James Morrison has a paralleled male role in his impersonation of "Harry Blomefield," the Vicar's son.

The remainder of the cast was carefully selected as "Black Beauty" is a play of types. George Webb plays the polished "heavy;" John Steppling and Mollie McConnell take the part of Squire and Mrs. Gordon; Leslie T. Peacocke and Adele Farrington appear as Lord and Lady Wynwaring; Robert Bolder and Margaret Mann play the Vicar and his wife; Colin Kenny is George Gordon, brother of the heroine; Farmer Grey will be done by George Pierce; Gergia French is seen as Jessie Gordon's sister. The Blomfield children are represented by Marie Treboal, Laddie Earle, Burwell Hamrick and Bunny Davey.

The lesser cast is composed of persons who faithfully represent the characters of the story, according to reports.

"Without One Cent Repairs in Two Years"

"I have run this SIMPLEX a little better than two years without one cent for repairs."

Majestic Theatre, Bellflower, Ill.

New Date for Carolina Meeting

The dates for the semi-annual meeting of the North Carolina Division, Motion Picture Theatre Owners of America, has been changed again, this time to Monday and Tuesday, December 6 and 7. This change, it is believed, will result in a much larger attendance, since the North Carolinians can stop over in Charlotte on their way to the Atlanta exposition.

It is planned to obtain stop-overs from the stars who are to visit Atlanta during the week for a day in Charlotte. Arrangements are being made for a special train to leave Charlotte Tuesday night, December 7, to carry the North Carolina exhibitors to Atlanta, and it is believed that the train will carry several hundred exhibitors and their friends for the "big show" in Atlanta.

Personal Touch

(*Continued from page* 182)

Mr. and Mrs. Dal Clawson, who were married Monday, October 25, spent part of their honeymoon at the Hotel Astor, New York. On Saturday, October 30, they motored to Niagara Falls and from there went to Maine for a couple of weeks. Mrs. Clawson was Irene Whipple, daughter of Mr. and Mrs. W. A. Whipple, of Fort Lee, N. J.. Mr. Clawson is now cameraman for R. A. Walsh.

* * *

Isabel Stephen, formerly with the publicity department of the Arrow Film Corporation and previously with New York World and the McClure Newspaper Syndicate, is now associated with the publicity department of the Selznick Enterprises. Miss Stephen was also associated with the Harmsworth Publishing Company of London.

* * *

William Welsh, who played Pa Benton in "Over the Hill," went to the Coast on Tuesday, November 2, on a two-years' contract with Universal, to play character and heavy leads.

* * *

"Smiling Jimmy" Kelly and Director Walter Irving accompanied several World Corporation players to Long Beach, L. I., October 31, where a number of initial scenes were taken for the two-reel comedy, "The Troublesome Inebriate," featuring Eilene Wilson, of "The Lady of the Lamp," presented at the Republic Theatre, New York; Leo Donnelly, who plays opposite George H. Cohan at the Hudson Theatre; Patricia Starr and Gertrude Wayne, formerly of American Film Company.

* * *

William Stormer, formerly casting director and general executive for Selznick Enterprises, has joined forces with Edward Small, of the Putnam Building, as manager of the photoplay department of Mr. Small's large brokerage offices.

* * *

James Young, who has just completed directing George Arliss' picture, "The Devil," is now editing and titling it. Mr. Young will probably be two or three weeks before he completes his work and will probably return to the Coast in December.

* * *

Arthur Kane, who left for the Coast with Mrs. Kane October 21, will motor to Los Angeles from San Francisco on November 6. Charles Ray will send his car to bring Mr. and Mrs. Kane to Los Angeles.

* * *

Milton Hoffman, who has been in Europe for the Famous Players-Lasky for a long time, stationed at the F. P.-L. studio in London, just returned and leaves almost immediately for the Coast.

* * *

John Powers, of Los Angeles, representing the Texas Film Corporation, who has been stopping at the Hotel Astor for the past three weeks, underwent a minor operation for a case of incipient blood poisoning. Mr. Powers thoughtlessly extracted a hair from the index finger of his right hand and it started a pus accumulation that spread through his arm. Quick action averted a more serious condition. Aside from carrying his arm in a sling for a few days, Mr. Powers suffered no inconvenience.

* * *

Tamar Lane, formerly publicity manager of studio publicity of the Selznick Enterprises, is now assisting with the Selznick house organ, "The Brain Exchange," edited by Edward V. Durling.

* * *

Raymond S. Peck, superintendent of exhibits and publicity for the department of trade and commerce for the Canadian Government, located at Ottawa, is making propaganda productions for bi-monthly release.

* * *

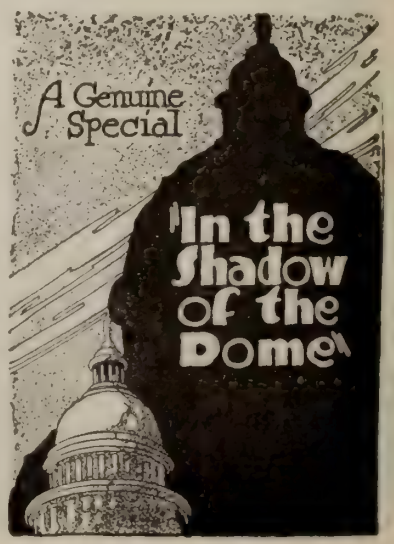
M. Fisher is sales manager for the Famous Players-Lasky Film Service at Toronto, Ontario.

* * *

The sudden return of Walter J. Porges, touring representative for the D. N. Schwab Productions, Inc., from the Coast to New York City, is coupled with the announcement of his sudden indisposition.

Porges was taken sick in Kansas, but disregarding physician's advice, went on with his itinerary, successfully placing the Schwab pictures featuring David Butler throughout the country. In San Francisco his condition became so acute that his wire to Joseph Klein, general manager, brought a response from the latter that he return immediately.

Porges' case, while diagnosed as serious under the care of a specialist, is recovering rapidly.



Elinor Glyn Discusses Scenario Writing; Picks American Business Man for Hero

By MARY KELLY

DEEMING the inaccuracies of the modern cinema to be the grossest fault in the achievements of a magnificent industry, Mrs. Elinor Glyn, English novelist, who is one of the late acquisitions to the Famous Players-Lasky staff of writers, touched upon the subject of what she hopes to do for the moving picture. Mrs. Glyn, who is well known for her "Three Weeks," "The Career of Katherine Bush" and "The Reason Why," has been gathering impressions of America since her arrival in this country a week ago.

"I want the picture fan to look for the truth in what I write, and I don't want him to be disappointed," she said while in Chicago Sunday, October 31, on her way to the Famous Players-Lasky studio in California. "Nothing except the truth ever really makes an impression, and the truth, whether the spectator is conscious of it or not, always carries conviction.

Bent Upon Photographing Life

"I think American society dramas are especially deficient in this regard. We all know how the British deplore the inaccuracies of American screen writers in depicting English royalty and aristocracy, and it seems to me that your writers are equally insincere in picturing conventional life in American cities. If only some of the vast wealth which is lavished upon sets and material detail could be converted into a conscientious study of nature pictures would reach a new zenith.

"If you go in for realism at all, why not be thorough about it? Of course in your splendid western pictures, where romance is the end and aim of art, we don't expect nor want realism. We want to be thrilled by the spectacular — the impossible. Similarly in a superb production like "The Miracle Man," which, to my mind, is beyond criticism, we do not find life as it is, but a sublime, inspiring example of what it might be.

"I have set my heart upon photographing life, and I do not expect to create any characters or situations until I have first made them a study," Mrs. Glyn continued in outlining her plans. "I am going to enter the Paramount studio as a pupil, not as a writer. I want to talk to the directors and stars and learn from them.

"What interests me most about your exceedingly interesting America is the psychological process by which the American business man achieves success.

"The hero of my first photoplay will be a man about forty, one who has 'arrived.' The dashing young hero is no longer so popular. It is the man who does things that the public is interested in. It seems to me that the masculine head of the house never has been given the recognition in literature that he should have. Here in America it is the woman who is primarily acknowledged to be attractive, whether in real life or on the screen. The husband has never been entirely appreciated as story material, and yet he is a most fascinating subject.

"While traveling across the country I am looking for a representative type. I want to study him."

An appropriate interruption followed here, when Mrs. Glyn's secretary stepped in to announce that an unfamiliar masculine voice on the phone had just sent word that the owner was "the perfect man" whom Mrs. Glyn, according to the daily press, was seeking.

She dismissed this intrusion with a laugh and went on.

"But it is a rather serious matter with me. I can't repeat often enough that I want my portraits to be human. No amount of money could tempt me to make them otherwise, and I am convinced that, after a careful study, I can give the screen public what it wants; and I do not hesitate to say that I can make millions of dollars for this wonderful industry."

"The Barbarian" Soon to Be Released by Pioneer

"The Barbarian," a "Pioneer Master Special," starring Monroe Salisbury, will shortly be released according to an announcement issued recently by president A. E. Lefcourt.

This story is by Theodore Seixus Solomens. The screen version was arranged by E. P. Heath.

The theme centers around Eric Straive, played by Monroe Salisbury. Brought to the wilds of Canada at the age of two years, to be raised according to the ideas of his father, who has sickened at the false standards of so-called civilization, Eric becomes a true child of nature.

He is approaching manhood when a group of eastern capitalists scheme to obtain possession of the vast tract of land containing rare mineral deposits and valuable timber, which the elder Straive had been gradually accumulating as an estate for his boy.

Eric's father dies, and the capitalists invade Eric's land, claiming the right of way through a forged agreement with his dead father. Here he meets Floria Heathering, portrayed by Jane Novak, daughter of the head of the syndicate, to whom he seems a barbarian.

After exposing the man responsible for the forgery and soundly whipping him, he orders the members of the party off of his domain, but the girl sees him bathe the wounds of the man he thrashed and her admiration for him turns into love.

Eric relents and agrees to turn his property over to Floria's father, providing there shall be erected a conservatory for the musical education of poor girls, which Floria long desired to establish.

The Canadian forests and lakes provided Salisbury with rich and natural settings in which his artistry attains its greatest heights, it is said.

Legionnaires to Witness "Movies in the Making"

"Movies in the Making" is to be a feature of a three-day armistice celebration of the American Legion to open on Armistice Day, November 11, at League Baseball Park in Washington and continue for two days. A complete studio set and equipment is to be installed by Charles Wallach, who as a lieutenant in the army had charge of many of the important motion picture productions of the government in the recent war.

Anetha Getwell, who won the "Fame and Fortune Contest" of the Motion Picture Magazine, Classic and Shadowland, from 50,000 entries, and received a principal role in a five-reel feature, "Love's Redemption," produced by Eugene V. Brewster and to be released by C. B. C. Film Sales Corporation of New York, and who has just refused an engagement with the Ziegfeld Follies to remain in motion pictures, will head the cast in a special picture to be made during this celebration. Kenneth Carson, loaned by Coscardar Productions, Inc., of New York, will play the principal male lead and a supporting company of pretty girls includes Anna Paulson, Stella MacIntosh, Blossom McDonald, Peggy La Bree, Louise Bosley, Polly Mayer and Dolores Mendez.

Raphael Berretta Sued

Suit has just been filed in the New York County Supreme Court by Bijoir and Hart, Inc., against Raphael Berretta, head of a large moving picture concern in Paris, France. The plaintiffs allege that on June 3 they made a contract with Berretta to lease to his concern the motion picture, "Paul J. Rainey's Heart of the Jungle," including cartoon and review, consisting of 5,200 feet of film, with the right to produce it in France, Belgium and Holland. They charge that $2,500 due them on the delivery of the picture at the offices of the defendant in Paris was not paid and they seek judgment for $2,500.

Rubbernecking

(*Continued from page* 214)

in the "Magic Life," discovered the Douglas MacLean stage, where a trial was going on with a Chinaman on the witness stand, climbed up on a scaffolding and posed for a still, tried to ride a tandem bicycle and got bucked off—had the time of her life generally.

Miss Lawrence told me when I first met her that she had no intention of trying to come back to the pictures, and I think she meant it—then. But I happen to know that she received at least two tentative offers while she was here, and I think that maybe the come-back bee was buzzing around in her bonnet to a considerable extent when she seized the rattler for Frisco.

And why not? Some of the newer crop of fans do not remember the first star of the pictures, but there are millions who do remember her, and many exhibitors who remember what it meant to their box offices when they announced, "The Biograph Girl Tonight."

"WOULD HAVE NO OTHER!!"
"SIMPLEX machines in good condition. Would have no other."
DIXIE THEATRE WINONA, MISS.

DEAD MEN TELL NO TALES

Walter F. Wanger Now General Manager of Production of Famous Players-Lasky

IN a reorganization of the production forces of the Famous Players-Lasky Corporation, which aims to bring the varied production activities of the company under a more centralized control, Jesse L. Lasky, first vice-president in charge of production, has appointed Walter F. Wanger general manager of production, with control over all of the company's production units in the East, Los Angeles, London and India.

By Mr. Wanger's appointment the producing centers of the company will look to the New York office more than ever for general guidance and supervision. From the New York office will be handled the general production policies of the company, as they apply to London, Hollywood and Bombay, as well as the Eastern studios. Mr. Wanger will leave next month for a brief trip to Hollywood to inspect the Lasky studio. In the spring he will go to London and sometime next year will visit the new Famous Players studio in India.

In announcing the appointment Mr. Lasky paid a high tribute to his new general manager. "Since his coming to the company," said Mr. Lasky, "Mr. Wanger has shown a grasp of production affairs and a vision for the future that stamp him as one of the really big producing executives of the industry. He has introduced several new policies and his appointment as general manager of the department will more closely knit the world wide production activities of the company."

Morosco to Build $1,000,000 Theatre and Plans Taking Over Large Studio

OLIVER MOROSCO PRODUCTIONS, INC., announces the actual filming of the first Morosco picture will begin November 15 in Los Angeles and the construction of a $1,000,000 theatre will begin in 90 days.

The new theatre, which will be devoted to the highest class pictures, including those made by the Oliver Morosco Productions, Inc., vaudeville and symphonic music. Following the completion of the first picture "The Half Breed," which he will direct Mr. Morosco will go to Europe to obtain novelty acts for the theatre and also new effects for the film corporation.

The first Morosco production will be made in Los Angeles and it is said one of the largest studios on the Coast later will be taken over by the Morosco corporation, when three pictures will be under way simultaneously.

While it is the policy announced by Mr. Morosco to make each production "personally" up to the standard set by his stage successes, it is believed the facilities will be such that there can be creditable output on the three picture plan. Already there are nineteen of the plays being prepared in the scenario department. It has been the demand of Mr. Morosco that the scenarios closely follow the stage stories. In fact, it is stated that this desire has been one of the strongest factors in bringing him into the film business.

The scenario department was one of the first organized. Among others it involves Anna Nichols who wrote "Linger Longer Letty," and other successes. The Hattons, E. E. Rose, Maude Fulton, Jane Feigl and others will contribute to the scenario department.

Most of the Morosco stars will be seen in the Morosco pictures. Among them are Charlotte Greenwood, Maude Fulton, Grace Valentine, Warner Baxter, Francis X. Bushman, Beverly Bayne.

Stoll Film Company's English Studios Now Possess New Technical Equipment

THE Stoll Film Company, Ltd,. of London, the productions of which will be distributed in the United States by the Stoll Film Corporation of America, is making extensive additions to its manufacturing facilities in England. The company has converted a large aeroplane factory at Cricklewood into a studio, laboratory and general offices which it is stated is the largest plant devoted to motion picture making in the British Isles. The Cricklewood establishment will supplement the large studio at Surbiton, which has served the company since it began producing pictures and which will be continued in active operation.

The outstanding feature of the latest example of Stoll enterprise is the extensive lighting equipment, which is in charge of W. T. Skidmore, an expert formerly connected with the Famous Players-Lasky forces in this country. The apparatus was selected following an inspection of the best studios in the United States, France and Italy by George King, formerly general manager of the Stoll Film Company and now president of the Stoll Film Corporation of America.

Consequently the technical equipment of the Cricklewood plant represents the last word in efficiency. There are, for instance, forty banks of Cooper-Hewitt mercury vapor lamps, four sunlight arcs, twenty-four Wohl broadsides, twenty Wohl duplex toplights and twenty Wohl tilts. Also there are ten Klieg spotlights of 70 amperes each and three of 100 amperes each, as well as eight semi-indirect Wohl toplights.

One of the noveties of the studio is a stage, parts of the floor of which are of glass. Here unusual effects have been secured by shooting streams of light through from below.

ANETHA GETWELL

Amateur Contest Winner in American Legion Film

Anetha Getwell of 270 Convent avenue, New York, has been selected to play the leading female role in a special motion picture to be made at the American Legion Armistice Day Celebration at Washington, D. C., November 11, 12 and 13.

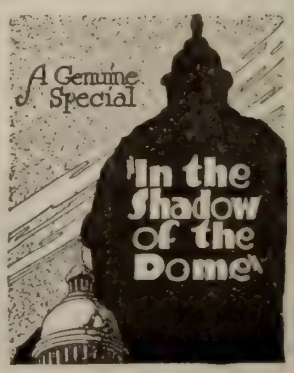
Miss Getwell has just finished a leading role in the feature photoplay "Love's Redemption," winning this part in a National Amateur Contest, in which 50,000 entries were received by the three movie fan magazines.

The judges in the contest were Mary Pickford, Olga Petrova, Howard Chandler Christy, Thomas Ince, J. Stuart Blackton, Maurice Tourneur, Samuel Lumiere, Carl Laemmle, Jesse Lasky, David Belasco and Eugene Brewster.

"Lying Lips" Ince Film to Be January Release

"Lying Lips" will be the release title of Thomas H. Ince's second big special for the Associated Producers, Inc., co-starring House Peters and Florence Vidor, according to an announcement issued recently. The forthcoming feature has been in production under the working title of "The Magic Life." It is scheduled for January release.

A cast which includes several of the screen's ablest players, a story of extraordinary photodramatic value, and lavish production which embodies a wide variety of sensational sequences promise to rank the picture as a very remunerative box-office attraction, it is stated.



Douglas Fairbanks' Next Picture Is Titled "The Mark of Zorro;" Mixture of Melodrama and Comedy

THE MARK OF ZORRO" has been selected as the title for the fourth Fairbanks' production to be released by the United Artists Corporation, the release date having been set for December 5, according to the announcement just made by Hiram Abrams, president of United Artists.

The Fairbanks studio is all enthusiasm over this production and at a pre-review of the picture in Los Angeles last week critics and newspaper men declared it to be the best picture "Doug" has ever made. This success is due to some extent to the ingenious story by Johnston McCulley, "The Curse of Capistrano," which appeared in the All Story Weekly Magazine, from which the picture was adapted. Besides being consistently dramatic it is filled with swift action, a gingery mixture of melodrama and vigorous comedy, crammed full with thrills, suspense and funny angles.

The picture is described as rich with surprises and with an intensely human interesting lure of adventure, together with many spectacular episodes, giving "Doug" numerous opportunities for the display of his athletic propensities. He performs a multitude of neck-breaking, agile stunts, wears his infectious smile, and throws such a tremendous amount of devil-may-care "pep" into the dual role he portrays, that everyone that has thus far seen the production hails it as his best screen offering.

The background of the story is centered around southern California of nearly a century ago when its destinies were zealously guarded by the Spanish settlers. History records the occasions when the Spanish emigrated to the southwest of North America in a climate somewhat similar to that of their native country. They brought with them their customs and art. In order to depict scenes that truly resembled life as it actually existed during the period of the story, a good deal of time was consumed in the research work by the Fairbanks organization.

A replica of the entire city of Los Angeles as it existed during those stirring days was constructed at a great expense. Over 100 genuine types were secured for the purpose of realism. They can be seen in the picture attired in their native costumes and pursuing their usual vocations. In fact, every incident to the most minute detail has been given careful attention.

It is a dual role that Fairbanks is called upon to essay. As Don Diego Vega, the young man, he leads a secluded life. He exhibits a fondness for books and quietness. Anything of an excitable nature was abhorrent to him and never was he found mingling with the populace in their various festivities.

But when he becomes awakened to the oppression and persecution, without justification, of the natives by those in power, he feels that the time has come to act. Disguised as Senor Zorro, he executes various exploits practically unaided in the attempt to free his people from the despot's yoke. He becomes transformed into a veritable dynamo of boundless energy. There is a girl in the story that really furnishes the strong love interest.

With Noah Berry, Robert McKim, Charles Hill Mailes and Marguerite De La Motte, his leading woman, in the cast, Fairbanks has left nothing undone to assure the public the best obtainable in motion pictures. Fred Niblo directed the production.

A Sincere Compliment

163 East Sixteenth street,
New York, Oct. 29, 1920.

Dear Baron Dewitz:

I read every week your articles in Moving Picture World with a very real interest. I find no difficulty at all in agreeing with your recommendations for production that is at once artistic and of scientific importance.

Without doubt the new departure you suggest will not fail to attract a higher average of cultivated people to the screen than are actually now patronizing the "movies," which are all more or less of the same stereotype character.

As a Frenchman I desire to affirm the personal opinion that I entirely approve of the able manner in which you have stated the remarkable results actually obtaining today in the French cinema industry. What you say is vigorously exact and at the same time very refreshing, coming, as it does, upon the heels of so much that is false and misleading in overseas interpretation.

I am sending copies of Moving Picture World every week to my son in Paris, Baron Henri de Reville (Doctor of Sciences), who is now negotiating a very important cinema enterprise with a leading Oriental government.

I feel certain beforehand that your articles will meet with high approval among the elite of that government to whom my son will present the complete series.

I forward my best wishes for your success and offer my sincere compliments.

THE BARON DE REVILLE.

Receivership Follows Labor Troubles of Butte Theatre of Jensen & Von Herberg

THE Rialto, Butte's largest picture theatre and one of a chain of houses in the Northwest controlled by the Jensen & Von Herberg interests, is in the hands of a receiver.

His appointment last week followed the granting of a petition filed in the district court in which Louis Drebelbis and James Rowe, owners of half of the stock of the theatre, valued at $250,000, asked for a dissolution of the partnership and a sale of the company's property on the ground that the attitude of Jensen & Von Herberg in the labor troubles involving their theatres on the Pacific Coast and in Butte had ruined the business of the local theatre.

Boycott Still in Force

Counsel for the non-resident shareholders have filed notice of appeal to the Supreme Court from the order granting the application for a receiver.

When a controversy over the wages arose between the members of the musicians' and projectionists' union in one of Jenson & Von Herberg's theatres in Tacoma, June 15, 1920, it extended to other houses owned by them in Seattle, Portland, Bremerton, Yakima and Butte. Here, on July 9, the union instituted a sympathetic strike and declared a boycott against the Rialto which is still in force.

No Effort to Settle

Jensen & Von Herberg, Rowe and Drebelbis claim, have made no effort to settle the strike, which, although only a sympathetic one, has injured the Rialto to such an extent that it is insolvent. Furthermore, they declared on the stand at the hearing of their petition, that Jensen & Von Herberg have refused either to sell out their own interests or acquire theirs, at the same time rejecting any offers made by them looking toward the settlement of differences with the labor organizations, despite the terms of their partnership agreement.

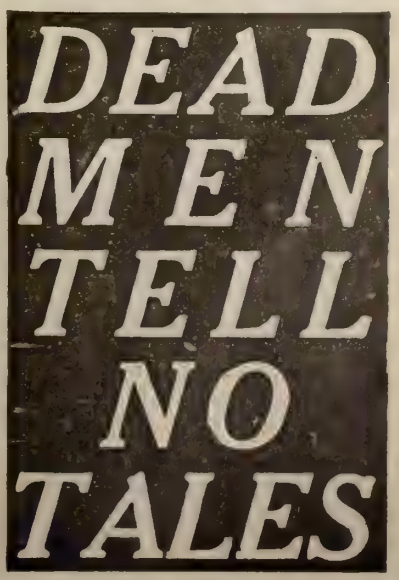
Can Sell at Auction

Up to July 9, 1920, the plaintiffs alleged the theatre was being operated at a profit but that after that date that dividends ceased and operations were conducted at a loss. Because they had no power to remedy this situation, they asked the appointment of a receiver to protect their own interests.

Under the authority given the receiver, George F. Lounsbery, a member of a Butte brokerage firm, he has the power to sell and dispose of the property at public auction and wind up the business of the corporation, but no steps in this direction will be taken pending the appeal to the Supreme Court.

New Sunshine Comedies

"Her Dog Gone Wedding" and "Pals and Petticoats" are the names of two new Fox Sunshine comedies which will be issued in the near future. The famous Sunshine Widows have the support of long established comedians of the screen in both these productions.



Star of Torchy Comedies Makes a Hit With Appearance at Brooklyn's Strand

JOHNNY Hines, portrayer of Sewall Ford's celebrated red-headed office boy in the Torchy. Comedies, scored a success last week with his personal appearance at the Strand Theatre, Brooklyn, in connection with the showing of "Torchy in High," his third two-reeler made by Master Films, Inc., and released through Educational Exchanges.

While New York audiences are fairly familiar with personal appearances and are not so easily impressed as others, the manner in which this one was staged scored an unusual hit. "Torchy in High" centers around an automobile and Torchy's efforts to see Vee, the heroine of the Ford stories. Eventually Torchy recovers the car for whose disappearance he is responsible, and the final scene shows Auntie telling Torchy that he is welcome any night at her home but that the lights go out at ten. And Torchy stretches out his hands and replies: "I'll be there at ten."

Just at the conclusion of the picture, Edward L. Hyman, managing director of the Brooklyn Strand, focussed the spotlight on Hines, standing in the orchestra, costumed as he was at the end of the picture and standing with his hands outstretched. After the applause that greeted him the star told a number of stories, carefully avoiding the usual "star stuff" and confining his talk to topics of the day. He was seen every evening during the week that the picture played.

According to Educational, there has been a marked increase in the demand for the Torchy Comedies. Being an entirely new brand the bookings were slow at the start, but it is reported that every theatre that has shown one has promptly booked the entire series and they are regular features at such theatres as the Rialto in Washington, D. C., Euclid in Cleveland, Tivoli in San Francisco, Rivoli in Toledo, Walnut in Cincinnati, Strand in Louisville, Butterfield circuit in Michigan, Ruben & Finkelstein houses in the Twin Cities, the Rowland & Clark chain in Pittsburg, Turner & Dahnken theatres in California, Jensen & Von Herberg theatres through the Northwest, the A. H. Blank theatres in Nebraska and Iowa, the Skouras theatres in St. Louis and similar circuits throughout the country.

According to Mr. Hyman, he has never shown a series of comedies that have made a success exceeding that of the Torchys at the Brooklyn Strand.

Paramount Election Returns Given to Five Hundred Motion Picture Theatres

PARAMOUNT exploitation service gave prompt election returns Tuesday night to approximately five hundred motion picture theatres in three large cities. In New York City, Chicago and Detroit returns were furnished through the exploitation representative of the organization by special arrangement, in each instance with a local newspaper. Audiences were kept seated long after the usual closing hour and the theatres continued to do business in many cases until well after midnight.

Abner Robinson, exploitation representative at the New York exchange, concluded arrangements with the New York American whereby returns were furnished to two hundred theatres in the city and outlying districts showing Paramount pictures. The Keith houses figured prominently in the arrangement, while theatres in Hoboken, Mt. Vernon, New Rochelle and Jersey City were included in the service.

Suggested by O. A. Doob

The idea was founded in large measure on the suggestion of Oscar A. Doob, Chicago exploitation representative, who concluded a similar arrangement with the Chicago American.

Daily advertisements in the Chicago American read: "Election returns at your Nearest Theatre. The Evening American always, trying to give public service, has perfected arrangements in co-operation with Paramount Pictures for the showing of up-to-the-second election results at hundreds of Chicago theatres." The paper also said that this was the largest distribution of election news ever attempted by any newspaper.

Leslie Whelan, exploitation representative at the Detroit exchange, perfected a similar plan with the Detroit Journal by which more than one hundred motion picture houses in that territory were given election return services.

Plan Succeeded

Reports indicate that the plan was successful. Managers of houses showing Paramount pictures which benefitted by the arrangement in three cities declared that the attendance was above normal and in the majority of cases the houses were packed to capacity. Many of the managers attributed this to the special election return service which had been provided.

Returns were given the theatres by telephone every fifteen minutes so as not to interfere with the program. In most instances the returns were read from the stage, but a good many theatres had plates made of the returns and thrown on the screen as part of the regular program.

One sheets and three sheets, as well as heralds and posters were used by the theatres participating in the service, in announcing this unusual attraction for their election night patrons.

Storm Gets Martin as Art Director for Gish Picture

Jerome Storm has added to his production staff Irving J. Martin as art director and title illustrator for the first Lillian Gish production bearing the Storm trade mark.

Mr. Martin is the artist who originated the unusual scheme of illustrated subtitles for Thomas H. Ince pictures. He was associated with Ince for six years, during which time Mr. Storm was directing Enid Bennet and Charles Ray. It was through this association that the director was able to secure the artist's services.

According to the terms of Mr. Storm's contract with the Frohman Amusement company, the Lillian Gish picture which he now is directing will bear the trademark of Storm Pictures. Mr. Martin has originated a unique form of monogram which will be placed as a trailer to the picture.

Among Mr. Martin's successful innovations in the way of subtitles were the animated ones used for the Ince pictures starring Douglas MacLean and Doris May. They enhanced the farcial value of "Twenty-Three and a Half Hours Leave," "Let's Be Fashionable" and "What's Your Husband Doing?" by the movement of their letters and the symbolic illustrations. The scheme has been adapted since by a number of producers.

Vignola Production for Paramount Nearly Ready

With only a few minor roles remaining to be cast, and with every other detail completed, the fourth of the Vignola Special Productions for Cosmopolitan-Paramount will likely be under way shortly, according to reports.

The forthcoming production is based on a powerful dramatic theme which received widespread attention and comment recently when it was first revealed to the public in fiction form, it is stated. It is not a problem nor a propaganda subject, but a novel and surprising treatment of a popular phase of every-day life. The interiors will represent the last word in artistic charm combined.

An all-star cast is now being assembled but slowly because of the difficulty in selecting the particular types required.

KEPPLER & HOCHMAN, Lawyers

for the convenience of their clients in the Motion Picture Industry, have opened branch offices in the Astor Theatre Building, 45th Street and Broadway.

Main Offices will remain at

Suite 701 to 707 . . . . . Woolworth Building

All New York Likes "Race of the Age," Educational's Great Sporting Picture

Its Two Reels Filled with Thrills and Intense Interest, the Feature Appeals Alike to Horseman and Amateur— Exploitation Brings Record Crowds

LAST week and the previous one New York saw a record set in the exploitation of a picture in the campaign put on for "The Race of the Age," Educational Film Corporation's exclusive picture of Man O' War's victory over Sir Barton at Windsor, Ont., which is having its premiere at the Strand, New York, and the Strand, Brooklyn.

This is said to be the first time that two of the leading theatres of the country have not only made a short subject the dominant part of their bill, but have given the most prominent portion of their lobbies over to its display for a full week in advance of the actual showing. Box office receipts for the first two days of the engagement indicated that both theatres are likely to set a new attendance record.

Knowing that all cameras of every sort, excepting the fourteen in the hands of its own staff, was barred from the Kenilworth Jockey Club track, Educational purposely made no effort to hurry the prints on "The Race of the Age," preferring to wait until it could be properly assembled and titled. More than 5,000 feet of film were made during the course of the race itself by the standard motion picture cameras stationed at every point of vantage, the panoramics and the slow motion machines, and therefore great care had to be used in the selection of the material in cutting the picture down to two reels.

In all of its announcements Educational is laying stress on the fact that "The Race of the Age" is not merely a race picture but a dramatic spectacle that will interest the woman and child knowing nothing of the turf just as much as the most ardent follower of the "sport of kings." Every sordid element on the race track has been eliminated from the picture and the story has been made one of accomplishment, seeking to prove that good breeding, careful training, clean living, devotion to duty and a stout heart win the race of life. According to critics who saw the picture at private showings, the film has reached a dramatic height that has never been attained in a feature with the race scene as the "punch."

In adition to the great amount of publicity given Man o' War-Sir Barton contest and the thousands of stories that have followed the retirement of the world's super horse, a great amount of publicity was gained by two private showings of the picture, one at a dinner given by Samuel D. Riddle, owner of the victor at his farm at Glenn Riddle, Pa., and the other at a banquet at the Police Club, New York, in honor of the horse's trainer, Louis Feustel. In these columns of publicity there was the highest of praise for the picture by the leading sporting writers of the East.

Wide Exploitation

The result was lively bidding for the pictures among New York theatres and the film was awarded to the two Strands after a contract had been offered for the entire circuit at a price that is said to have broken all records for two-reel offerings.

The week before the showing saw a greater portion of the lobby of the Strand given over to the announcement of "The Race of the Age." Fronting on the street were two huge posters, one reproducing in greatly enlarged form the letter of the Kenilworth Jockey Club, giving exclusive rights to make the picture, and another an announcement carrying the statement of Managing Director Joseph Plunkett that he regarded it as a privilege to show the greatest racing picture of all time.

A majority of the lobby frames were filled with announcements of the film and from the ceiling, suspended by the Riddle colors were still other announcements. During the week preceding the showing, announcements were made from the stage of the Strand, something that has been done only on one or two occasions in the history of the theatre.

Tags on Autos

Educational itself conducted a striking exploitation campaign in behalf of the picture, linking it up with the last week of the year's racing at Empire City track. Thousands of tags bearing on one side the legend, "Route Instructions," and on the other announcements of the picture were attached to the steering wheel of every automobile that visited the race track. In an envelope labelled "A Tip on the Big Race" some 50,000 herald announcements of the picture were distributed to the crowds. Special advertisements were carried in the racing papers.

For the first time in the motion picture history of New York advertisements were carried under the list of the entries in the official racing card at the Empire City track.

According to Educational, "The Race of the Age" has already been booked at more leading first run theatres than have ever played any two-reel picture and the volume of inquiries indicates that the total bookings will far surpass all records.

Dial Signs Director Hunter

Otto Bollman and E. P. Hunziker of the Dial Film Company announce the signing of a Dial contract by T. Hayes Hunter, director of "Earthbound," "The Border Legion," "Desert Gold" and "Cup of Fury." Many producers sought Mr. Hunter but he was finally "captured" by Mr. Hunziker in New York last month. His initial production will be Irving Bachelor's "Light in the Clearing." The distribution will be through the W. W. Hodkinson Corporation.

AN army of exhibitors who used to buy Moving Picture World from the newsstands have sent in their subscriptions to receive it direct. As the price is now 25 cents a single copy and the subscription price is $3.00 a year, it's a wise thing to do.

Third of Pearl White Feature Series Is Among Fox Releases for November

"The Thief," an Adaptation of Bernstein's Play, Directed by Charles Giblyn — Other November Stars Are Russell, Walsh, Eileen Percy, Clyde Cook

PROMINENT in the list of releases scheduled by William Fox for November is the third of the Pearl White series of feature productions. "The Thief" is its title and it is a screen version of Henri Bernstein's great play. "The Thief" will be recalled by theatregoers as a notable stage success in New York, London and Paris, after which it gathered many honors on the road.

Under the direction of Charles Giblyn, who also staged the Pearl White vehicle, "Tiger's Cub," now being shown, this story gives the famous star her first opportunity in feature productions to wear the fashionable gowns which gained for her in her serial career a reputation as one of the best dressed stars of the silent drama.

"The Thief" was adapted by Max Marcin, well known Broadway playwright, and Paul H. Sloane, one of the younger veterans of the Fox scenario forces who has contributed several successful original plays. In the cast supporting Miss White the name of Charles Waldron as leading man adds another to the steadily growing list of well known stage figures who have answered the call of the screen.

Another Fox November release is a production starring that increasingly popular actor William Russell, the title of which is "The Iron Rider." The story is by Frank L. Packard and is said to be quite as strong in its type and character as was this author's "The Miracle Man," "The White Moll" or "From Now On"—the last-named a recent release by Fox with George Walsh in the stellar role.

Scott Dunlap, a capable director, is responsible for the staging of "The Iron Rider." Among those supporting Russell are Vola Vale, Arthur Morrison, Wadsworth Harris and George Nicholas.

Another George Walsh picture is forthcoming in November. Written for this star by Thomas F. Fallon, "The Plunger" offers the stalwart young actor a sort of role rather different from his usual athletic type. A "mile-a-minute drama," it is called by the producer, and with Dell Henderson as director it is said that Fox has another good one for Walsh. This is the third production Mr. Henderson has made with Walsh, the other two having been "The Shark," also from the pen of Mr. Fallon, and "The Dead Line."

"The Land of Jazz"

The charming Virginia Valli, who played with this star in "The Dead Line," rose to the rank of leading woman with him in "The Plunger." The cast includes also such sterling players as Byron Douglas, Richard Neill, W. S. Harkins, Inez Shannon, Edward Boulden, Irving Brooks and Robert Vivian.

A comedy of the liveliest sort in which Eileen Percy, one of the newest Fox stars, will appear in November, is "The Land of Jazz." The title in itself is suggestive of jollity and swift motion. The story is an original by Barbara LeMarr Deely, adapted and directed by Jules G. Furthman, and is reported to furnish Miss Percy with the most sparkling role in which she has appeared. A fine cast surrounds the star, including Herbert Hayes, George Fischer, Ruth Stonehouse, Wilson Hummel, Franklyn Farnum, Harry Dunkinson and Blanche Payson.

Second Clyde Cook Comedy

The second of the Clyde Cook special comedies to come from the West Coast studios of Fox will enter the first-run theatres in November. It is called "The Huntsman" and follows "Kiss Me Quick" in order of release. According to Fox reports, it is "just another scream" from begining to end. It was directed by Jack Blystone who has been associated with Fox for a long time making comedies at the Hollywood studios.

In the month's releases are the usual Sunshine Comedies and Mutt and Jeff animated cartoons. There are two Sunshines, "His Noisy Still" and "Pretty Lady," and the Mutt and Jeff comics listed are "A Tight-Rope Romance," "Farm Efficiency," "Cleopatra" and "The Medicine Man."

"Bride 13," the big Fox serial, continues through the month and Fox News, now in its second year, will release eight numbers.

JUST MAKING MOONSHINE WITH AN ARTIST'S BRUSH!
Pretty Katherine Perry, the golden apple girl, who is playing with Owen Moore in a new Selznick picture, "The Chicken in the Case"

Levey Corrects Statement

Harry Levey, president of the Harry Levey Service Corporation, has asked the Moving Picture World to correct a misstatement made in its October 30 issue. Under the heading "Universal Files Answer to Harry Levey's Suit," appeared a statement to the effect that Mr. Levey alleged that he was discharged without just cause from his position as general manager of Universal's industrial and educational department.

Mr. Levey declares that no such allegation was made at any time. He was not discharged from Universal, but resigned of his own accord from the direction of the industrial and educational department of that company. According to Mr. Levey's statement, this resignation was in the hands of Carl Laemmle, president of the company, for a week prior to Mr. Levey's actual withdrawal from Universal. He states further, that this resignation was tendered only after his own attempt to purchase the entire industrial-educational department of Universal had been refused.

Vitagraph Makes Many Additions to Its Laboratories and Studios in Brooklyn

THROUGH numerous additions to its laboratories and improvements in facilities at its Eastern studios at Brooklyn, it is said, the Vitagraph Company of America now has one of the most modern and complete plants in the world, not alone as to the quantity of film that may be turned out, but the quality of the product as well.

During the past year and a half, anticipating the increased demand for its productions, improvements and new equipment have been steadily installed. The capacity for finished prints is now fully ten times as great as it was two years ago.

One of the most important changes made in the Brooklyn laboratories during the past two years was the installation of an entirely new and novel system of developing, fixing, tinting and drying of film, perfected by Albert E. Smith, president of the company.

Handled Mechanically

As now produced the film is handled mechanically and throughout the process of production is kept at a uniform temperature, controlled to one-tenth of one degree. The various solutions are at all times under mechanical control. The drying is done automatically, and in dustproof cabinets. The air through which the film passes is filtered and so perfectly does the new system work that a finished print may be turned out in less than one-tenth of the time occupied by the old system.

Additional perforating, duplex printing, joining and splicing machines have been put in operation and an additional battery of Simplex projecting machines installed. Through the use of the latter every inch of film is projected and approved before it is permitted to leave the plant as a perfect product. Additional cameras also have been added to the title department.

The fireproofing and fire apparatus is modern, and city water is obtainable in addition to that supplied by Vitagraph's own artesian wells. Steel and concrete vaults insure the safety of film, especially the master prints.

"Dinty" to Make Initial Appearance in First National Theatres in November

MARSHALL NEILAN'S newest production, "Dinty," in which little Weslie Barry makes his debut in the stellar role, will receive its initial public presentations in First National theatres throughout the country in November.

That this production will prove the most popular offering from Mr. Neilan's studio yet released by First National, is the belief on the parts of executives of both the producers and the distributors. This feeling is based on the unusual amount of inquiries said to have been received from exhibitors during the past month regarding the new photoplay.

The dramatic story was prepared by Mr. Neilan in collaboration with Marion Fairfax. Wesley "Freckles" Barry comes into his own in this photoplay, it is said. He is given the opportunity of allowing his talents full play. Although featuring a boy star, the film is by no means a "children's play." Several dramatic counter plots are woven into it.

The cast includes Pat O'Malley, Marjorie Daw, Colleen Moore, Noah Beery, J. Barney Sherry, Tom Wilson, Kate Price and others. David Kesson is responsible for the camera work.

Daniel J. Gray is speeding to New York with an advance print for early presentation at the Strand theatre here. Meantime work is progressing rapidly on the next First National release, "Not a Drum Was Heard," a western play based on the Ben Ames Williams story which appeared in Colliers, prepared for the screen by Marion Fairfax. Exteriors for this film were just finished at Glacier Park, Montana.

On Election Night Theatres Everywhere Displayed Pathe News Views of Harding

THE enterprise of the Pathe News in giving "the real news first" was never more clearly indicated than on election night, when virtually every first class theatre in the United States was enabled to show pictures of President-elect Harding, his family and scenes of his home in Marion, almost simultaneously with the announcement of the Republican landslide.

This feat was accomplished through the foresight and judgment of the editor of the Pathe News and his staff. Ten days before election there was shipped from the Pathe News laboratory in Jersey City to each of the thirty-four Pathe offices throughout the country, enough copies of two "specials" to supply every high class theatre in the various territories. One told of the election of Senator Harding and showed about 100 feet of intimate scenes of himself, family and home. The other was based upon the contingent election of Governor Cox.

Copies of each of these specials were supplied to theatres requesting them. Consequently, when word was received of Harding's landslide, the entire story in film form was immediately flashed upon the screens of the foremost theatres not only throughout the United States, but in Canada, where interest in the American election ran high.

This is but another example of speed which has enabled the Pathe News to remain in the front ranks in its field.

AN army of exhibitors who used to buy Moving Picture World from the newsstands have sent in their subscriptions to receive it direct. As the price is now 25 cents a single copy and the subscription price is $3.00 a year, it's a wise thing to do.

Allan Dwan Adopts Plan for "Censor-Proofing"

Probably the first producer-director to advocate a closer co-operation between the producing and sales factors on the question of censorship is Allan Dwan, now in New York conferring with the heads of organizations through which his pictures are distributed. Mr. Dwan's idea is first to submit his scenario to officials of the organization which will do his distributing. Because of their contact with exhibitors and censorship experience in connection with other productions, it is believed they will be able to point out anything that might prove objectionable. Then when the working print is complete, he plans a series of elimination previews. The first will be before an audience of newspapermen, whose criticisms will be sought. The next with an audience of picture patrons, probably in some neighborhood house, who will be requested to write their opinions on printed slips distributed by ushers. The third showing will be to officials of the distributing organization, including the advertising, exploitation and publicity men. After each showing the suggested changes will be taken under consideration by Mr. Dwan and by judicious editing it is believed the finished production will be as adamant to censors.

At the present time the producer is engaged in "censor-proofing" productions made under his contract with Mayflower, for First National release, including "In the Heart of a Fool," "A Splendid Hazard," "The Scoffer" and "The Sin of Martha Queed," the last two of which are yet to be released.

Cast Selected for First George Baker Production

George D. Baker has completed the continuity of the story, "Temple Dusk," which will be the first George D. Baker production. Working hand in hand with the author, Calvin Johnston, Mr. Baker has evolved a script that is considered remarkable. Great care has been exercised by Mr. Baker and Mr. Sawyer in selecting a cast commensurate with the importance of the production. They have chosen Anna Q. Nilsson, Matt Moore, the veteran Frank Currier, and Charles Lane.

Mr. Baker's production staff, which has assisted him in the making of all his past successes, has been engaged intact by the S-L organization. Charles Hunt, one of the most efficient assistant directors in the industry, will be as heretofore in charge of the staff. Mr. Hunt has been Mr. Baker's most valued aid since the day of Mr. Baker's entry in the picture business with the Vitagraph Company.

Famous Artist to Design Posters for "Midsummer Madness," Paramount Film

CONCRETE evidence that the leading men in the field of art are being attracted to motion picture work as a medium of expression for their creative genius, and that the Famous Players-Lasky Corporation intends to be in the van in this important movement, is embodied in an announcement from that company that it has made a contract with Adolph Treidler, one of the foremost poster artists and illustrators in the country, to prepare a full set of posters for the forthcoming William DeMille production for Paramount, "Midsummer Madness."

The contract with Mr. Treidler is the direct result of the first projection room showing of the DeMille production before the Famous Players-Lasky executives, all of whom declared it to be one of the greatest pictures they had ever seen. In fact, Jesse L. Lasky made the unreserved statement, at the conclusion of the showing: "I consider that the gnest picture we have ever had."

To Make Five Posters

The box-office possibilities of the picture were apparent and it was decided to issue a special set of advertising paper which would be fully worthy of the production and executed in complete artistic harmony with the theme. Of the numerous artists considered, Mr. Treidler was agreed upon as the best qualified for the work, his ability in coloring and his creative imagination being pre-seminent. His contract calls for one twenty-four-sheet, one six-sheet, two three-sheets and a one-sheet.

Mr. Treidler has been in New York for the past twelve years, specializing in posters and cover designs, and has executed a large number of covers for Collier's, Scribners, Century and Everybody's. In his poster work he has won many prizes, among them the one awarded during the celebration of the two hundred and fiftieth anniversary of the founding of the city of Newark. He also has won numerous commercial prizes and several awards for war savings posters.

It was his work during the war, however, that brought him perhaps his greatest prominence. It was he who made the first official government poster, the Statue of Liberty with a large question mark and the words, "Have you bought your bonds?" He also made the striking War Savings poster showing a Hun going through a ruined French village, and the compelling caption, "Help Stop This!" Another War Savings poster, also well remembered, was that of a big gun ejecting fire, its crew covered with the sweat of battle, and the words, "These boys are giving their lives—you lend your quarters."

"Movies" in St. Paul's?

The propriety of allowing St. Paul's Cathedral to be used as a motion picture theatre is being seriously discussed by officials of the Church of England. "The Life of St. Agnes" has been suggested as the first picture. As the cathedral is next to Westminster Abbey, the most famous church in the British Empire, it is certain there will be a spirited fight between dignitaries of the church before a decision is reached.

Robert Smeltzer Obtains Merited Pathe Promotion

Robert Smeltzer, for some months manager of Pathe's Washington office, has just been appointed Eastern district manager of the organization. Rising from the ranks through his own initiative and careful application to his duties Mr. Smeltzer will have the important position of supervising eight of the biggest exchanges in the Pathe system. He will oversee the work of branches in Albany, Buffalo, Boston, New York, Philadelphia, Pittsburgh, Washington and Newark.

Mr. Smeltzer is just one of a number of the company's sales forces, who have been promoted recently from the ranks. It has always been the company's policy to reward faithful service of its employes.

Like quite a few other film salesmen, Mr. Smeltzer was recruited from the ranks of the Oliver Typewriter sales force. Slightly more than four years ago he jumped from manager of the Baltimore office of the Oliver company to a berth with the World Film in Washington. Later he was retained by Republic Film, and last May he became Feature Sales Manager of Pathe's Washington branch. Subsequently he succeeded to the managerial reins.

In becoming eastern district manager for Pathe, Mr. Smeltzer will supervise one of the busiest territories in the country. In recent months every branch in his district has been establishing new selling records.

WE'LL SAY THEM NOW: NO MONEY HAS BEEN SPARED" AND "ALL WAS BUSTLE AND CONFUSION"

Applied in truth to the Famous Players-Lasky studio in Long Island City. The studio and laboratory, costing $2,500,000, are seen in the center. Left and right are two scenes taken the first day production started in the studio on George Fitzmaurice's "Money Mad"

E. W. Hammons to Make Announcement of Additions to Educational's Schedule

PRESIDENT E. W. HAMMONS, of Educational Film Exchanges, Inc., recently held a conference of heads of important departments to consider the report made to him by Henry Ginsberg, domestic sales manager, who has just returned from a tour of all the Educational Exchanges and the Los Angeles producing plants. Mr. Hammons told his staff that he was more than pleased by the conditions as they were found by this trip and announced some secondary changes designed to cure minor defects and afford even greater service to the exhibitor.

He also stated that he would shortly announce some important additions to the product released through Educational, and that he expected that this would enable his organization to fill every need in the short subject field.

One of the most important things reported by Mr. Ginsberg was the enthusiasm that he found in every exchange. During this trip the three territories that had not been open, New Orleans, Dallas and Denver, were supplied with exchanges. From the three new offices the results already achieved are said to be very satisfying.

Another important point emphasized was that exhibitors generally have been so delighted with the comedies, the specials and the single reels that they are practically demanding, it is said, that their short subjects be Educational Pictures. Several of the exchange managers reported to Mr. Ginsberg that they had never handled any films in which they found the exhibitors imbued with such confidence in advance.

"This portion of the report," said Mr. Hammons, "is particularly pleasing to me. "We will shortly announce some additions to our schedule and they will be short subjects that are worthy to be released under the general name of 'Educational Pictures.'"

Pioneer's Executive and Employes Held Memorable Dance and Party on Halloween

EXECUTIVES and employes of the Pioneer Film Corporation gave a Halloween dance and party that will long be remembered as one of the most successful in the history of the organization.

The headquarters of the company on the seventh floor of the Leavitt Building were turned into a combined ballroom and cabaret. Everybody connected with the company from President A. E. Lefcourt down to the newest employe assisted the special committee composed of Chairman Michael D. Fields, V. P. Maurer, Miss Zillah Goldstein, Miss Ida Gross, Miss Sybil Reder, Miss Emma Bende, and G. M. Davidson, in making the arrangements.

Among the professional entertainers were Bert Gilbert, Carl Morse, Sid Franklin and Al Broady.

A dance contest was ably judged by Messrs. George Trilling and Jack Bellman, manager of the Pioneer New York Exchange, who awarded the first prize to Miss Lillian Baumkeller and Michael D. Fields, while Miss Bessie Doris and Carl Morse were awarded second honors.

Among the Pioneer stars who joined in the merriment were Miss Alma Rubens and her director, Danied Carson Goodman, and Miss Violet Mersereau.

And They Still Call 'Em "Movies"

Motion pictures will eventually displace many textbooks in the public schools, predicts Louis Nusbaum, associate superintendent of the schools in Philadelphia.

Thirty public schools in the Quaker City now have motion picture machines and rent films from the film exchanges for use in their lessons.

"More can often be learned in five minutes with an instructive specially prepared motion picture than in an hour of study from the text-book," said Mr. Nusbaum in urging the idea before the property committee of the Board of Education. "Motion picture machines would help out in the text-book shortage."

"The Sportsman," Title of New Vitagraph Comedy

"The Sportsman" has been selected as the title of Larry Semon's next Vitagraph comedy. It has been filmed at the West Coast studios and locations on the Pacific coast under the direction of the comedian, and is nearing completion.

Semon has taken what is for him an entirely new theme for this offering. He appears as a lion hunter, a burlesque of course, but a character which will afford him many opportunities for fun-making, it is stated. While hunting "big game" the comedian is captured by Turks and it is his escapades in a harem that provide the plot.

With a harem as the background for elaborate settings, scores of beautiful girls are introduced in a logical manner. Lucille Carlisle will appear as the favorite in the harem.

One of the many novelties will be extraordinary triple exposures, which are said to be seldom accomplished successfully in motion pictures.

Torchy Comedy Featured in All New York Bill

Alhambra Theatre, Cleveland, O., arranged a program last week typifying life in New York City with Realart's "39 East" as the feature picture and "Torchy's Millions," made from the stories of the red-headed office boy by Sewall Ford and released through Educational Exchanges.

"Torchy" is a typical New York character and as all of the scenes for the comedies are made here, it has been pointed out by several critics that they are almost as good as a trip to the big city itself. Many exhibitors have coupled these comedies with strictly American spirit pictures and the reports to Educational have uniformly been that such presentations have scored strongly with the audiences:

Theatre Owners and Newspaper Editors at First National Dinner in New Haven

AN event that is expected to have an important effect upon exhibiting in Connecticut was a "get-together" dinner and entertainment held in New Haven and attended by some 100 exhibitors and newspaper editors from every part of the state. The matter of publicity and the closer co-operation between theaters and newspapers was discussed at length and those who attended were enabled to get a better understanding of local and state conditions surrounding the advertising and publicizing of picture productions.

The affair was arranged by Associated First National Pictures, of New England, and Colonel C. W. Pickett, managing editor of the New Haven Times-Leader, co-operated in extending the invitations to the newspaper men of the state to be present. W. E. Spragg, general manager of Associated First National Pictures of New England, presided at the dinner, which was held at Hotel Taft.

Mr. Spragg as toastmaster devoted his remarks to the explanation and reasons in back of the granting of franchises to exhibitors in Associated First National Pictures, Inc.

Great Grouch Eradicator

Colonel Pickett noted that the industry assuredly fills a large place with the public and that it deserves to, inasmuch as it makes "two laughs grow where only a grouch flourished before." He said that success can come only from an honest foundation and felt sure that through mutual co-operation the two lines of business represented at the dinner could prosper and at the same time perform a big public service.

The pledge that Associated First National Pictures, Inc., will always stand for fair treatment and high standards of production was given by C. I. Yearsley, director of advertising and publicity. He said that the phenomenal growth of the organization during the past four years under Manager J. D. Williams was an accepted fact that could be taken in view of Colonel Pickett's remarks, as a guarantee that First National stood for everything that tendered to elevate the standard of productions, the honesty of advertising and the fairness of presenting the picture to the public.

V. P. True of the Strand Theatre, Hartford, discussed relations between the press and exhibitors, in regard to Hartford. He declared that the co-operation was not all that it might be, and that he felt sure that more interest in the one on the part of the other would result in better publicity for the exhibitor and matter which would prove of interest to newspaper readers, because of the wide interest in motion pictures on the part of the public.

Horace Judge of the publicity department of Associated First National Pictures impressed upon the exhibitors present that the chief urgent desire of the First National publicity department to be of real value to the exhibitor, to help him sell the picture to his patrons.

Following the dinner the entire party went to the Olympia Theatre where a private showing of "Go and Get It," produced by Marshall Neilan and distributed by Associated First National Pictures, was given. The picture is dedicated by Mr. Neilan to newspaper workers, "those from whom we read so much, and about who we read so little."

Telegrams of congratulations to those who sponsored the affair were read from J. D. Williams, general manager of Associated First National Pictures, Inc.; W. E. Gordon, holder of the First National franchise for New England; W. L. Spry, general manager for Mr. Gordon; and Marshall Neilan.

Vitagraph's "Dead Men Tell No Tales" Advertising Causes Queer Coincidences

VITAGRAPH'S nation-wide teaser campaign for its forthcoming Tom Terriss special production, "Dead Men Tell No Tales," which is now nearing release, has brought some surprising results, sometimes startling, often amusing. White on black slugs have been used in the campaign, with the straight announcement that "dead men tell no tales," and without a word to indicate what it meant. Usually they have taken the run of the paper, and not always has the make-up man given any particular attention as to just what matter they followed. For instance:

A physician's card appeared in a Brooklyn newspaper announcing his removal to a new office. It was followed immediately in the column by the unexpected statement: "Dead Men Tell No Tales."

A table d'hote dining place in New York advertised "all you can eat for $1.25," followed by this grim assertion: "Dead Men Tell No Tales."

A columnist of a Chicago paper discovered in a news column that "the dead man and his wife were rigidly cross-examined by the district attorney and told the same story." He inquired: "What d'ye mean by 'Dead Men Tell No Tales?'"

Somewhat ominous seemed the suggestion carried by the white lettering of the black slug when it followed a patent medicine advertisement in a Providence, R. I., paper which promised "instant relief."

"Learn to drive a car in three lessons," was an advertisement which would have looked better without the following "Dead Men Tell No Tales."

One of the most shocking juxtapositions was that in which some well-meant but somewhat over-enthusiastic "Health Hints" ended just above the slug: "Dead Men Tell No Tales."

Marked copies of newspapers containing just such "breaks" are reaching Vitagraph's general offices at 469 Fifth avenue in large numbers. The campaign was not limited to one locality, but included the important daily and trade papers in all parts of the country.

"Dead Men Tell No Tales" is the Vitagraph special production of E. W. Hornung's sensational story.

New Move in Cruze Suit

An action has been filed in the New York County Supreme Court by Simon Goodman and David H. Knott, sheriff of the county to compel the Famous Players-Lasky Corporation to pay over $800 so that it may be applied by the sheriff in liquidating a judgment obtained by Goodman against James Cruze, employed by the Famous Players-Lasky as a director.

Mr. Goodman alleges that in June he obtained a judgment against James Cruze for $258.21 and the judgment was placed in the hands of sheriff in the shape of an attachment against such property of Cruze as might be found in the state. The sheriff was unable to locate any assets of Cruze, as the latter makes his headquarters at the Famous Players-Lasky studios in Hollywood. It was learned, however, that the corporation had $800 salary due Cruze, which was demanded, but the plaintiff says it was refused, so after a conference with the sheriff it was decided to bring suit against the defendents for the money.

State Rights Buyers
Who have not yet seen or bought
Goebel Productions

"THE VICTIM"
Are Missing One of the most Exciting, Thrilling And Soul Stirring Super Features ever offered
It Features Robert T. Haines and a great Cast.
The story is a maze of baffling situations. The settings and photography beautiful.
C.b.C. Film Sales Corp. 1600 Bway
New York.

David Selznick Pleads for Clean Films in Address Before Indiana Clubwomen

A STRONG plea for clean pictures was made by David Selznick, secretary and director of publicity and advertising for the Selznick Pictures Corporation, of which his father, Lewis J. Selznick is president, in an address on Tuesday, October 26, at the annual convention of the Indiana Federation of Clubs at the Claypool hotel in Indianapolis.

He urged the co-operation of the women's clubs throughout the country and said that he wished there were more organizations like the Indiana federation, which is constructive and not destructive in its motion picture policy. He protested against censorship, saying it is not fair to censor all pictures because some fly-by-night producers have gone beyond the limits of good taste, any more than it would be fair to censor all newspapers because some of them were indiscreet in what they published.

Praises Olive Thomas

"I come to plead with you women," said Mr. Selznick, "because it is with the women and children that motion pictures have the greatest influence."

That European countries are at least a generation behind the United States was the opinion of young Mr. Selznick, who recently returned from a trip abroad. American pictures are tending to Americanize foreign countries and therefore are not looked upon with favor by either the prominent or obscure European motion picture men, he said.

Mr. Selznick made reference to the death of Olive Thomas, which occurred while he was in Europe, and denied reports circulated in some American newspapers that the star had engaged in wild orgies before her death. "There was no finer woman alive than Olive Thomas," he stated. Mr. Selznick was accompanied to Indianapolis by C. C. Pettijohn, a former resident of the city, who is now an official of the Selznick corporation.

Frank J. Rembusch, owner of the Ohio, Manhattan and Irving theatres in Indianapolis, addressed the club women on "Pleasing the Public," presenting another phase of the moving picture business. Mrs. Curtis Hodges, president of the Indianapolis Federation of Parent-Teachers' Association, spoke on "The Child and the Movie," and Miss Clara Burnside, supervisor of Indianapolis policewomen, spoke on "Co-operation with the Mayor's Moving Picture Committee."

Associated First National Warns of Confusing Similarity of Trade Names

IN the interests of exhibitors and all concerned too much stress cannot be laid on the confusion that inevitably arises from such practice," says an exhibitor official of Associated First National Pictures, Inc., in drawing the attention of the industry to the not infrequent employment of an essential part of an established organization's name by another firm having no connection with the original, and usually a newcomer into the business.

"So far as Associated First National is concerned," states the representative of that organization, "we cannot lay too much emphasis and exhibitors cannot note too carefully that any organization coming into the industry and using the words 'First National' in connection with its main title has no affiliation of any character whatsoever with our company unless the announcement of its incorporation and activities is made officially by Associated First National."

This statement is said to have been issued because of an announcement which appeared recently in the trade journals by an organization under a firm name commencing "First National" and it is the contention of the organization, of which J. D. Williams is manager, that many exhibitors are thereby subjected to the misapprehension that the announcement is authorized by Associated First National and that that organization has entered a branch of the amusement field with which it has, in fact, nothing to do.

However free from ulterior motive such employment of the words "First National" may be, it is pointed out that its use can be a source of confusion and misconception in the minds of the exhibitors.

"Misconception once entertained is difficult to eradicate," the statement adds, "and for that reason we desire to impress upon exhibitors that only in the case where official announcement is publicly made by Associated First National is there any connection whatever with other firms using the words 'First National' as part of its main title."

Vitagraph Will Star Edith Johnson in "Fighting Fate," with William Duncan

EDITH JOHNSON will be co-starred with William Duncan in his Vitagraph chapter plays, beginning with the next production, according to an agreement just reached between Mr. Duncan and Albert E. Smith, president of Vitagraph. The first release will be "Fighting Fate," on which they have completed six of the fifteen chapters. This play is expected to be available shortly after the first of the year.

The promotion comes to Miss Johnson as a reward for her excellent work in many serials opposite Mr. Duncan.

This film, which is being directed by William Duncan, will show the star and Miss Johnson in the new type of chapter play described by him before the western exhibitors in convention at Denver.

The coming chapter production, he explained, would not be a series of thrills, an objection registered by exhibitors to pictures of this kind.

The thrills have by no means been abandoned, however; but they are in no way forced in the new plan, and appear in a logical manner where the development of the story requires. Balanced against this is an improved development of the dramatic values in the story, it is stated.

It is the contention of Albert E. Smith, who with Arthur P. Hankins created "Fighting Fate," that the continued story on the screen can be just as absorbing as it is in print. It is the aim to make the two-reel episodes complete features, each with the story and action of the five-reel plots.

Short Subjects of Importance

"A Tight Rope Romance"

Little Jeff plays the hero in this amusing Mutt and Jeff animated subject released by Fox. He lassos a tower in which a supposedly fair maiden is held prisoner, and then after securing the rope to a high build ing, walks across to her. The girl turns out to be decidedly portly, and Jeff has a prodigious job recrossing the rope with her. Then Mutt takes the maiden away from him, until both are relieved of her by the keeper of an asylum. This is well presented, and will bring many laughs from spectators.

Kineto Review No. 14

An interesting one reel exposition of the training, care and life of the thorough-bred horses of the Blue Grass State, Kentucky, is shown in this review. The brood mares with their foals are shown, each mare having a separate pasture. An unusual picture, made especially for this review, shows twenty mares and their foals in one pasture. Several of these youngsters are valued at $2,000 a piece. Views of saddle horses and racing stallions, among the latter King Richelieu, Light Brigade and Peter Quince, have a value of $50,000 each. Breaking horses to the different gaits and preparing them for the races conclude the horse pictures. The monument to Daniel Boone, one of the earliest settlers, and the house which inspired the song "My Old Kentucky Home" open and close the reel.

"A Fishy Story"

The action of this two-reel Universal-Century comic centers about the person of a certain Count Vacuum, who loves a girl more than she loves him. There is quite a lot of laughable "water stuff" in this, the opening reel. A boatful of individuals have some funny fishing experiences, in which live fish are in evidence, but a hole in the boat brings disaster. The surf-riding scenes are not new, but quite well done. The other features of the comic are not of any note and it ends tamely.

Urban Movie Chat No. 34

This Movie Chat talks to the spectators in pictures of quite a number of things and people. The water trough of a New England town proves its use for other purposes than drinking. At Llangwyn, South Wales, the cockle pickers; at Havana, Cuba, the carnival; on the Broads of England, wild duck hunting are interestingly depicted. A battle between a beetle and a spider, slack wire walking one hundred feet above the street and speed magnification of the development from bud to blossom of different flowers finish this picture conversation.

Mamma's Boy

A one-reel vacation comic, released by Pathe, picturing the adventures of Eddie Boland among the Vanity Fair girls. Eddie appears as a petted youth, who takes his butler with him on a sojourn in the woods. He is shocked by the sight of some girls bathing and later they appear at his tent, attired in tiger skins, and complete his general scare. The most amusing moment in this is where Eddie feeds a black bear out of his hands, thinking it is a bird dog. As a whole this is decidedly breezy, so far as the girls are concerned, and contains some clever foolishness. It should win its way with the average audience.

"Twin Crooks"

A two-reel Universal-Century comic, by Tom Buckingham, with Charles Dorety as chief comedian. This picture is not notable for any particularly big business, with possibly the exception of some good "skyscraper" stunts, but it carries the interest well and should bring a considerable number of laughs. There is some very deft and well presented small business. Various animals appear, including a lively pig, and the twin brothers make a good addition to the cast. These boys might have been played up to better advantage. The closeups of the bare-legged dancing girls seemed unnecessary. While there is no great offense in this instance, it offers a perennial invitation to censorship.

"Her Secret Still"

A one-reel Universal comic, written by Maynard Laswell and directed by Vin Moore. This features Dorothy Wolbert as comedienne. She appears as a "cook lady" and maid-of-all-work. The types at the employment agency are all amusing and the comedy will appeal to housewives generally, as it deals with the ever-present problem of help in the home. The plot interest is slight and pictures the vain efforts of the maid to win the butler's love. This strikes a good average.

"Mad Hatters"

A Chester Outing, Educational Film Corporation, one reel picture shows life on the Batan Islands in the China Sea. The natives on these islands have a style of head dress all their own. It resembles nothing so much as an individual thatch roof and protects the wearer from sun and rain. The natives are shown at their primitive methods of agriculture, sugar refining and road making, while the younger generation is being instructed in the ways and methods of modern civilization through the agency of government schools. Scenic views complete the reel.

MEDITATION
Margarita Fisher in a scene from "The Gamesters," released by American

"Isle of Marken"

(World Wanderings, Educational Film Corporation.) On the Isle of Marken in the Zuider Zee, lives a happy, contented Dutch people. The quaint dress of the men, with their voluminous trousers and the still quainter dress of the women, with their odd caps and curls and many petticoats—each woman wears as many as she can carry—have not changed in the past few hundred years, so modern fashion worries do not bother the feminine portion of the population. The good-natured children and rosy babies evidently enjoyed being filmed, judging from the happy faces shown.

Haying and fishing are the principal industries and are interestingly shown. The Dutch sailing craft make attractive marine views.

Pathe Review No. 77

Road-building is the subject of some instructive views in this number, both in this country and in France. The tinted scenes at the opening show the marvelous mountain roads of France, some of them hundreds of years old, designed by far-seeing engineers, who knew how to make them endure. The American roads of asphalt and concrete are shown in course of construction. The editing, printing and distribution of a newspaper in Japan shows an alertness in this activity not excelled perhaps in this country or any other. Dr. Ditmars contributes a "duck feeding" insert and Hy Mayer gets some fun out of the ball game and other American sports.

"Insulting the Sultan"

"Snub" Pollard makes his debut, minus a mustache, in this Pathe comedy, looking as young and coy as a June bride. His activities are engaged somewhere in Turkey, where he tries to steal the Sultan's favorite damsel. Snub has a rival in the shape of a very fat young man, also from America. The double attempt to rescue the maiden, with two ladders, is quite amusing. Little Sambo is also in the cast and seems to take very kindly to the abbreviated native costume provided him. The comedy as a whole is diverting and will carry the interest well.

"As Fancy Paints"

The fancies of a poet's dream are picturized in this number of the Post Nature Scenics. One of Thomas Moore's poems has been illustrated with views of secluded spots of Nature's loveliness, as yet untouched by the hand of man. This reel is very beautiful and was used as a companion piece for "The Great Redeemer," at the Rivoli Theatre.

"A Trip to the West Indies"

A trip to the West Indies, made under the auspices of the University of Iowa, and showing all the points of interest both historical and geographical, in this part of the world is depicted in this number of Kineto Review. This Review is being used extensively in the western universities.

Newest Reviews and Comments

Conducted by EDWARD WEITZEL, *Associate Editor*

Sidelights and Reflections

THE English film publication, "The Cinema," in a leading article, "Lord Northcliffe! What Are You Driving At?" takes a number of well directed shots at "the group of popular journals known collectively as the Northcliffe Press" for "conducting what has all the air of an organized systematic attempt to belittle the cinema industry in general and throw cold water upon it as a form of public entertainment."

The article, which appeared in the October 7 issue, further states: "Ostensibly, it is directed almost exclusively against American films. This, again, suggests a whole series of questions. How can those who are conducting the campaign so vigorously reconcile their present attitude with their oft-reiterated declaration which has been made on every note in the journalistic gamut—that America and Great Britain for their mutual salvation, must henceforth walk hand in hand? . . . Is it intended to exalt the British film at the expense of the American? . . . on further reflection, it is clear that patriotism alone cannot be the motive. None know better than the men who write for the Northcliffe Press that American films are as vital today to the existance of the British cinema industry as they have been at any time during the last six years. Without American films the cinema theatre could not keep its doors open. At present and for quite a considerable time to come, no doubt, the British film excellent though it may be in many respects forms and must form but an infinitesimal fraction of the total programs of our cinema theatres."

* * *

After pointing out that both America and Great Britain have produced, as their best work, pictures "of which not alone the cinema industry, but the whole of humanity may well be proud," the English editor brands the Northcliffe campaign as "purely destructive criticism" and reminds the Northcliffe Press that "art is difficult, criticism easy." It is especially applicable in the case of a film play. Before the finished picture reaches the stage when it can be shown on the screen, a thousand and one difficulties of every kind, moral and material, have to be faced and overcome. The producer is himself, if he is worth his salt, far more conscious of what the completed film lacks and of how it might be improved than any critic, however keen and however hostile.

* * *

"The expert critics whom we are taking to task know all this as well as we do, however, so it is useless laboring the point further. . . . We ask them, in all friendship, in all good faith, in accordance with British ideals, to be fair, to take the facts into consideration, and not to theorize about an art the perfecting of which is extremely arduous. To demand that every film, every work of art, shall be perfect and flawless is to ask something with which it is impossible to comply. To search as if with a magnifying glass, and pick holes in every production, and then to cast ridicule on such films so as to reflect on the trade as a whole is un-English and unfair.

* * *

"Give the industry a chance, Lord Northcliffe! For a long time your journals persistently ignored us. As the trade progressed, however, you dealt fairly enough with us. Today you are ridiculing us. May we ask you in the most courteous manner either to leave us alone or, before continuing your campaign, inquire further into the stupendous difficulties that beset the makers of films from beginning to end of their task, and, at the same time, let us know exactly what you are driving at."

* * *

All of which is written in a fine spirit of independence and is a clearly put demand for simple justice. There never has been "an organized systematic attempt to belittle the cinema industry in general in this country." The spectacle of the most powerful group of popular journals in Great Britain taking part in so unwarranted a warfare may well inspire "The Cinema" to ask the proprietor of the Northcliffe Press, "What does it mean? Who is behind it? Whom is it intended to hurt? Whom to benefit?"

IN THIS ISSUE

"Life" (*Brady*).
"The Fatal Hour" (*Metro*).
"The Heart of a Woman" (*Empire*).
"Dead Men Tell No Tales" (*Vitagraph*).
"The Little Grey Mouse" (*Fox*).
"The Woman Untamed" (*Pyramid*).
"Youth's Desire" (*Empire*).
"The Vice of Fools" (*Vitagraph*).
"A Beggar in Purple" (*Pathe*).
"Eyes of the Heart" (*Realart*).
"Seeds of Vengeance" (*Macauley*).
"Marooned Hearts" (*Selznick*).
"Twin Beds" (*First National*).

"Life"

William A. Brady's Screen Version of Stage Melodrama Is Elaborately Produced and Has Unbroken Action

Reviewed by Edward Weitzel.

"Life" is everything that is claimed for it— a fast moving melodrama, elaborately produced and filled with a choice assortment of thrills so dear to the heart, or rather, backbone, of the average human being. William A. Brady introduced the original version to the stage and has now had it adapted to the screen. The experience he has gained in staging plays of this character has led to the selection of an excellent cast, and the director has caught the right tempo and kept the action unbroken throughout the entire story.

The plot is familiar enough, but skillful handling gives it a sufficient sense of reality to hold the interest during all of its seven reels. Melodrama is a standard article of diet in the amusement world, a sort of New England boiled dinner that is relished by all kinds of persons. Certain superior beings may pretend to turn up their noses at such unfashionable food but, so long as it is correctly prepared, it will be in constant demand. "Life" follows the formula set down for the making of melodrama, and there is "something doing" all the time to hold the eye, as the struggle between virtue and vice is waged. The plot is clean, most of the scenes are in the homes of the wealthy and the sensational ones are thrilling without being unpleasant. There is a cleverly managed boat race to start off with, and an escape from Sing Sing is another feature. The murder of a man in front of St. Patrick's Cathedral, the real edifice being shown, the man dying on the steps of the church as the worshipers gather about him and a priest comforts his last moments, is one of the best incidents.

The cast has for its leading members Jack Mower, Arline Pretty, J. H. Gilmore, Rod La Roque, Nita Naldi, Curtis Cooksey and Effingham Pinto.

Cast.

Tom Andrews.....Herbert Druce
Grace, his daughter.....Nita Naldi
Bill Reid.....Jack Mower
William Stuyvesant.....J. H. Gilmore
Ruth, his daughter.....Arline Pretty
Ralph, his son.....Leeward Meeker
Tom Burnett.....Rod La Rocque

Original Play by Thompson Buchanan and William A. Brady.
Directed by Travers Vale.
Length, Seven Reels.

The Story.

Bill Reid, having finished college at the head of his class and as stroke oar of its winning boat crew, is given a position in the bank of William Stuyvesant, with whose daughter he is in love, Ruth Stuyvesant being equally fond of Bill. Tom Burnett, also employed in the bank, is anxious to marry Ruth. To that end, Burnett brings his affair with Grace Andrews to a close and gets her to accept the protection of his employer's son Ralph. Young Stuyvesant installs her in an expensive apartment on Riverside Drive, and helps Burnett use the securities of the bank to speculate with.

Egged on by Burnett, the banker's son forges his father's name to a check, and the jealous rival tries to fasten the crime on Bill. After a series of rapidly moving complications, Burnett kills the banker when threatened with exposure, and Reid is convicted of the murder. Grace is now the condemned man's wife. With the aid of "Bull" Anderson, a detective who helped to convict Bill, but who is now convinced of his innocence, Grace succeeds in effecting her husband's escape from Sing Sing the morning he is to be executed.

Two other characters, "Dutch" Joe Smith and Monsieur Henri, have considerable to do with the plot against Bill. Burnett finds out that "Dutch" Joe, who is a crook, saw him kill Mr. Stuyvesant. He meets Joe in front of St. Patrick's Cathedral and murders him. Ralph Stuyvesant learns that Burnett is playing him false with Grace. During a quarrel between the two men Anderson finds out enough, together with other evidence obtained at a spiritualistic seance, to clear Bill. The innocent man has been hiding in the far West, and when found on the desert by his faithful wife and the detective is half dead from fatigue. The last seen of the reunited couple, they are looking toward the East and the promise of a happy future.

"The Girl with the Jazz Heart"

Madge Kennedy Gives a Diversified Performance in Goldwyn's Comedy-Drama

Reviewed by Mary Kelly

As a character study "The Girl with the

Jazz Heart" is rich in detail. Thanks to careful casting and directing, each one of the performers is strikingly individual, a fact which will be sure to interest anyone who enjoys the inexhaustible study of human types. Madge Kennedy almost completely submerges her own peculiar charm in the delineation of two characters, diametrically opposite to one another, the one a good little girl who has never left her home town, the other the New York girl with the jazz heart. Her work brings credit to her as an actress, but her admirers may experience disappointment in seeing her in two such unfamiliar roles, neither of which seem happily suited to her.

Dramatically, the picture does not quite live up to what its title suggests. In some subtle way, it is tantalizing. The spectator is continually led to expect the transpiring of something dashingly different, something with a lot of color, and this hope is never satisfied. The expected sequence of events, misunderstandings at home, trip to New York, visit to cabarets and final return to the simple life is what happens. A somewhat ungainly episode in the carabet fight between two women, and the ending showing the attack and rescue of the country girl is a much-used melodramatic touch that adds nothing.

The types, such as the church elders, the girl's home town suitor, and those whom she meets in the city, the bell-hops, the cabaret dancers and frequenters are very humanly drawn. The settings before which these various characters move are at all times appropriate, and in some cases they are very attractive.

Indicative of marked originality are the amusing designs which accompany and vivify the subtitles.

Cast

Miriam Smith ..... } Madge Kennedy
Kitty Swasher..... }
Miles Sprague.....Joe King
Tommie Fredericks.....Leon Pierre Gordon
Miriam's Uncle.....William Walcot
Miriam's Aunt.....Helen De Bois
Simeon Althoff.....Robert Vaughn
Detective Quinn.....Emile Hoch
Camille .....Lillian Worth
Jimmie .....Robert Tansey
Mamie .....Dorothy Haight

Story by Robert Shannon.
Scenario by Gerald C. Duffy.
Direction by Lawrence Windom.
Length, Five Reels.

The Story

Miriam Smith's life of domestic and religious tranquility in the town of Gideon, is suddenly interrupted when she answers an ad in the matrimonial paper. She upsets the firmly laid plans of her staid aunt and uncle by refusing to marry Simeon Althoff, the unattractive swain who has long pursued her, and whom her uncle has insisted upon her marrying.

Upon arriving in New York, the first friendly voice she hears is that of Kitty Swasher's, the telephone operator in the hotel. Miriam makes an appointment with the girl, and confesses that she has come to meet a man with whom she has been corresponding but whom she has never met. She has grown frightened at her own boldness and asks sympathy. Miss Kitty Swasher, hardened in the game of life and looking for new prospects, readily offers to take the man off of Miriam's hands. She dresses up in Miriam's clothes and poses as Miriam when Miles Sprague, the man of the love letters arrives. He is somewhat disappointed to find that Miriam, who meets him at the door, is not the girl of the letters. He insists upon takng both of them to a cabaret, where Kitty, who thrives in such an atmosphere, giggles and shimmies to the tune of jazz and Miriam, registers timidity and reluctance at every turn.

Meanwhile the detectives, sent out by Miriam's uncle, arrive and trace her. They arrest Kitty, who claims that she is Miriam, thinking that she can evade them. But Simeon arrives and identifies the real Miriam so that she is taken back to her uncle and locked in her room. Simeon, determined to win, advances toward her room in the night,

"WELL, I'LL BE DARNED,"
Says Charlie Ray, in "An Old Fashioned Boy," released by Paramount

but Miles Sprague and Kitty, who have followed in a machine, see them struggle and rescue her. Miriam and Miles realize that they belong to one another, and Kitty finds satisfaction in a new young man who she met in the cafe.

Program and Exploitation Catchlines:

She Was Too Human to Be a Religious Fanatic—She Had a Melody in Her Heart, But It Wasn't a Hymn!

Hello, Central! Connect Me with the Jazz Cafe; All Day Long She Listened to the Tantalizing Tunes Then Over the Wires Came a Call That Brought Adventure, Romance and Her First Look at a Real Cabaret.

She Decided to Choose Her Own Husband, So She Left Home, Religion and a Pestiferous Suitor and Stepped Into the Land of Jazz, Where She Found a Hero with Tastes as Simple as Her Own.

Madge Kennedy Scores Doubly. As the Quiet Country Maid and the Jazzy-Hearted New Yorker She Will Give You a Surprise.

Exploitation Angles: The title offers splendid opportunity for colorful advertising. Special jazz concerts on the street and given in collaboration with music shops which are putting out new jazz hits will be effective. Saxaphone numbers ought to pay, as a special attraction. Hearts filled with a crazy-quilt design of bright colors could be used on mailing cards and on lobby posters. Snappy lines such as "She Didn't Know Much About Grammar, But, Oh, How She Could Shimmy," will bring in the fans.

"Twin Beds"

First National Presents Mr. and Mrs. Carter De Haven in a Highly Amusing Farce-Comedy

Reviewed by Louis Reeves Harrison.

Light, gay and intended only to amuse, "Twin Beds," released by First National, comes under playwright Gilbert's designation "precious nonsense." Adapted from the stage play by Margaret Mayo and Salisbury Field, it starts with the advantage of fine construction, and this has been utilized with skill and intelligence for the screen version. Then there is added a bright sense of life's laughable incongruities which finds expression in the nervous anxiety of two leading characters and the amusing stupidity of the others. Out of a comparatively simple situation there is evolved a succession of incidents seemingly endless, and so thoroughly have they been worked out that the wonder only is how so much has been extracted from so little.

Mr. and Mrs. Carter De Haven are fortunate in their choice of "Twin Beds" for their first full-length comedy. Mrs. De Haven is pleasing and thoroughly alive to the humor of the situation, but her husband is a veritable surprise, surpassing himself in the impersonation of a temperamental Italian tenor. The entire support responds in kind, Helen Raymond leading with her interpretation of the little tenor's strong-armed wife. As shown to a large audience at the Strand Theatre, "Twin Beds" is a highly amusing and consistent farce comedy breathing a lot of deft craftsmanship that classes it as fine entertainment.

Cast

Signor Monti.....Carter De Haven
Blanche Hawkins.....Mrs. Carter De Haven
Signora Monti.....Helen Raymond
Harry Hawkins.....William Desmond
Amanda Tate.....Catherine Lewis
Andrew Larkin.....William Irving
Nora .....Lottie Williams
Play by Margaret Mayo and Salisbury Field.
Length, Five Reels.

The Story

"Twin Beds" are the cause of a great deal of distress to Signor Monti, fascinating tenor, who takes himself seriously. The fact that Blanche Hawkins likes his voice leads him to imagine that her admiration extends to him personally. Their association arouses the jealousy of alert Signora Monti of gigantic proportions and awakens some suspicion in the mind of Mr. Hawkins. This is the state of affairs when Monti comes home drunk one night and gets into the wrong apartment—there are a series of them, one above the other, all with twin beds.

Hawkins is away on business. Before leaving he has told the maid to remove any clothes he may place on the lounge for cleaning. Mrs. Hawkins is sound asleep when Monti comes in and undresses while retaining his opera hat and a tight hold on his umbrella. He retires with hat and umbrella. Toward morning he is discovered by Mrs. Hawkins, but the maid has slipped in and taken his clothes. He cannot go to his own apartment in pajamas, and he is forced to hide when Hawkins unexpectdly returns.

From that moment on he hides under the bed, in the laundry basket, in the closet, to the distraction of Mrs. Hawkins. Meanwhile, his wife has telephoned to the police and a detective has traced him to one of the apartments. Complications keep on increasing until both Hawkins and the Signora conclude that he is in the apartment. When he is found, the atmosphere is not easily cleared, but truth gradually prevails that Monti was so intoxicated that he got into the wrong apartment, where, most fortunately for Mrs. Hawkins and all concerned, there were "Twin Beds."

Program and Exploitation Catchlines:

Adaptation Of Farce Comedy By Margaret Mayo and Salisbury Field.

Mr. and Mrs. Carter De Haven in a Rollicking Farce Comedy.

The Twin Beds Were the Cause of All the Trouble—When the Italian Opera Singer Returned Intoxicated He Got Into the Wrong Apartment and Then the Fun Began.

Exploitation Angles: Play up the De Havens (Mrs. De Haven was Flora Parker, well known in vaudeville and musical comedy), and then the stage success of the play. Use twin beds for the lobby on the lines of the "Sick Abed" stunt, and repeat in the furnitures stores and in the dry goods stores, if possible. Handle this in a jazzy way to get the smart crowd.

"Seeds of Vengeance"

Macauley Photoplays Presents Bernard Durning in a Story of the Cumberlands Released by Select and Inter-Ocean

Reviewed by Epes W. Sargent.

"Seeds of Vengeance" are the promise of vendetta made by a youngster to his dying father, and the harvest is a series of stirring crises in picturesque settings. It

is a Macauley production to be released in this country by Select and abroad by Inter-Ocean.

Taken from "The Sowing of Alderson Cree" by Margaret Prescott Montague, the story differs from the usual vendetta theme and works to a surprise climax with reasonable speed, but the merit of the production is one of direction rather than story, for the nice graduation of tempo in ascending action is what gives the play its value rather than the author's plot.

Beauty of settings contributes not a little to the general effect and the introduction of a number of types helps to lighten with small comedy touches a story which might otherwise prove too strenuous.

Bernard Durning, as David, plays with earnestness, but the child David, of the earlier scenes does much to motivate the interest in the adult hero. The boy should be given a place in the cast. Jack Levering, in a smaller part, does sound work and the feminine honors are carried off by Eugenie Besserer, whose outstanding impersonation of the outraged wife and mother is most convincing. Jack Curtis, as Kip, has several good opportunities but Pauline Starke and Gloria Hope have little to do with the story, which is almost wholly the story of men.

Though dealing with a hackneyed theme, this play should interest the average patron because the players give it conviction.

Cast.

David Cree.....Bernard Durning
Alderson Cree.....Charles Edler
Judith Cree.....Eugenie Besserer
Kip Ryerson.....Jack Curtis
Martha Ryerson.....Evelyn Selbie
Ellen Daw.....Pauline Starke
Mary Reddin.....Gloria Hope
George Hedrick.....George Hernandez
Adrain Hedrick.....Jack Levering
From the Story by Margaret P. Montague.

Directed by Ollie O. Sellers.

Length, Five Reels.

The Story.

Alderson Cree it is who sows "The Seeds of Vengeance" in this story of the hills. He has been shot from ambush by Kip Ryerson, whose wife has sought the protection of the Crees for herself and her stepdaughter, Ellen. Dying, he makes his son, David, promise to avenge his death when he has grown to manhood. David runs for help and Cree, recanting, tells Mrs. Ryerson to release David from his promise.

She keeps silent, desirous of being ridden of her brutal spouse, and George Hedrick, the storekeeper, leads a crowd to drive Kip from the place and later announces his death, that David may not be forced to keep his vow.

Arrived at maturity, David becomes engaged to Mary Reddin. Kip returns, in a fit of braggadocio, and David's mother seeks to force him to keep his promise, from which Mary has dissuaded him. In gratitude for Mary's kindness Ellen seeks to kill her stepfather, but he escapes, later to meet David and be dashed to death from a mountain trail in an encounter of his own seeking.

Exploitation and Program Catchlines: Seeds of Anger Sown in Wrath Nearly Bring Their Crop of Misery to the Innocent.

A Striking Picturization of Margaret Prescott Montague's Novel of the Cumberlands.

A Tale of Primal Passions Told Among the Virgin Forests.

A Host of Favorites in a Powerful Presentation.

Exploitation Angles: Play on the locale, but avoid the use of "feud" or "vendetta." Stress the promise to a dying man which he himself seeks to recall. Dwell upon the beauty of the scenes and the strength of the cast and connect the star with his work in "When Bearcat Went Dry."

"The Woman Untamed"

Tale of Physical Appeal and Passion in Cannibal Islands, Featuring Doraldina, Pyramid Photo Plays, Inc., Production, State Rights Release

Reviewed by Jessie Robb.

Elmer J. McGovern has presented the dancer Doraldina in "The Woman Untamed," a Pyramid Photo Plays, Inc., production, state rights release. The story was written by Doraldina and is a vehicle to exploit her dances, which are frankly sensual and of the athletic order. The tale is weird and abounds with all the unbridled savagery and passion of cannibal rites. Doraldina is the elemental woman and plays her role to the limit. The settings are those of the tropics.

Cast

Nasoni .....Doraldina
The Man.....Jay Morley
Witch Doctor.....Dark Cloud
Story by Doraldina.
Edited by Elmer J. McGovern.
Directed by Jack Pratt.
Length, 5,020 feet.

The Story

The "Untamed Woman" is the daughter of a skipper of a rum laden ship. During a mutiny, she escapes and swims to shore, where the savage inhabitants are holding a celebration. They think her the goddess, Nasoni, and treat her as such. She adopts their life.

Out hunting one day, she meets "The Man," who is on a hunting expedition, attacks and knocks him senseless. While nursing him back to health they fall violently in love. The chief detects the intrduer, but Nasoni introduces him as a god. A searching party finds "The Man." He pleads with Nasoni to return to civilization, but she refuses and he leaves. Nasoni calls the tribe together, and in the Dance of Life and Death plunges into the sea.

Meanwhile, on board ship "The Man" revives and discovers her absence. He returns to the island, finds Nasoni and presumably they are "happy ever after."

Program and Exploitation Catchlines: A Story of the Cannibal Islands.

A Tale of Physical Appeal and Passion with the Well Known Dancer Doraldina.

A Story of the Elemental Woman with Doraldina.

Exploitation Angles: Play this all to Doraldina. Tell that she wrote the play to exploit the dances which made her one of the most famous figures of the former New York dance craze. You must sell it to those who want to see Doraldina dance, so play her to the limit, particularly with stills and posters and with cuts in your newspaper displays. Use a weird lighting for your lobby and Hawaiian phonograph records on a concealed machine.

"The Little Grey Mouse"

Five Reel Fox Production Presents Louise Lovely in Absorbing Society Story

Reviewed by Robert C. McElravy.

For her first venture as leading performer in a feature picture Louise Lovely has been provided with a story nicely suited to her quiet, effective manner of playing. She has long been a favorite in Fox productions, having supported William Farnum in many of his powerful Western dramas, but in "The Little Grey Mouse" she shoulders chief responsibility in a successful way.

The plot of this production is of an obvious but engrossing type. It runs along in a pleasant way, without any great effort at dramatic effect, but for all its lack of heroics the story is one that probes considerably below the surface and grips the attention of the spectator from start to finish. It presents certain phases of society life that ring true, and, while not a big subject, is the kind of a picture that brings satisfaction to an audience.

Miss Lovely is at her best in the role of Beverly Arnold, the young wife whose literary labors brought fame to her selfish young husband. Philo McCullough plays this role intelligently and the manner in which he succumbs to the lure of the "lion-hunters" forms an interesting part of the story. Rosemary Theby gives a life-like portrayal of the "hard-boiled" society woman who toys with the affections of other women's husbands. As the other man, Sam DeGrasse has a quiet role which he plays easily and naturally.

The settings are attractive, though without special distinction. Many of the lighting effects are unusually pleasing.

Cast

Beverly Arnold.....Louise Lovely
John Cumberland.....Sam DeGrasse
Hedda Kossiter.....Rosemary Theby
Stephen Gray.....Philo McCullough
Henry Lealon.....Wilson Hummel
Mrs. Lealon.....(Miss) Gerard Alexander
Old John.....Willys Marks
Story by Barbara Le Marr Deely.
Scenario and Direction by James P Hogan.
Length, Five Reels.

The Story

Beverly Arnold, in "The Little Grey Mouse," is employed by the law firm of which John Cumberland and Stephen Gray are members. Both men love her, Cumberland in a quiet, retiring way and Gray with the persistence which eventually wins her. She has helped Gray to write a "best seller" novel which leads him to throw up his law work in favor of a literary career.

After their marriage, Beverly continues aiding Gray with his writing, bringing a quiet but effective touch to his work which makes him famous. Gray, in his self-conceit, forgets his wife's part in his success and begins playing about in a fast social set which she does not care for. Eventually he falls into the clutches of a certain Madame Kossiter, who flaunts her power over him before Beverly and brings about a divorce.

Beverly, once she is freed from Gray, makes a literary success on her own account and blossoms out in a social way which astounds Gray. He is anxious to win back her love, but is dismayed to find, when he makes the effort, that her heart has turned to his former partner, John Cumberland.

Program and Exploitation Catchlines: Louise Lovely in the Role of a Young Wife in a Society Drama.

She Helped Him in His Literary Career—Then After Their Marriage He Learns to Love Another—She Takes up a Career for Herself and Astounds Her Former Husband by Marrying His Former Partner in Business.

Exploitation Angles: Make a noise over Miss Lovely's stellar debut and offer this as a novelty. Then play on the writing angle to hundreds who have novels and short stories tucked away in their minds or some safe place of concealment. To the general public offer it as a pleasant tale of the writing world.

"Dead Men Tell No Tales"

Vitagraph Offers a Striking Screen Version of the Well Known Hornung Novel

Reviewed by Epes W. Sargent

Mystery plays in which the mystery is held to the last are rare, but "Dead Men Tell No Tales" leaves the spectator in doubt until the third scene from the last in a seven reel production made by Tom Terriss for the Vitagraph Company.

Usually the burning of a "real" ship is made the final sensation of any story in which this devise is used, but in this tale the burning of the Lady Jermyn is the point from which the action starts, and it speaks for the skill with which the interest is sustained that the suspense continues in growing volume from this point. As a story, the tale is gripping to those who love melodrama, and as a stage production it offers some capitally realistic scenes aboard the burning ship with a nice hand-

ling of the masses interspersed with effective bits of individual action. The acting is sincere in its suggestion of the horrors faced.

Following the big sensation, the interest in the story is built up to a tremendous fight at the close, with the clinch close up but two scenes away.

Catherine Calvert, the featured player, offers a well rounded portrayal, but the greater opportunities go to George Von Seyffertitz, as "Santos," whose creed gives title to the story. Roy Applegate and Walter James stand out well in character parts and Percy Marmont and Holmes E. Herbert, who complete the major cast, both acquit themselves with credit.

Cast.

Eva Dennison .....Catherine Calvert
George Stevenson Cole.....Percy Marmont
Squire John Rattray.....Holmes E. Herbert
Senior Joaquin Santos.George Van Seyffertitz
Jose .....Walter James
Captain Harris .....Roy Applegate

Story by E. W. Hornung
Scenario by Lillian and George Randolph Chester
Length, 7 parts.

The Story.

"Dead Men Tell No Tales" is the creed of Joaquin Santos, who has persuaded Squire John Rattray to join him in certain nefarious schemes and who now proposes that he and Capt. Harris destroy the Lady Jermyn at sea and that Rattray pick up the plotters with her cargo of gold at a given point.

Rattray demurs at the cold blooded suggestion, but his love for Eva Dennison, Santos' step-daughter, and the assurance that no lives will be lost, persuades him to engage in the venture.

Aboard the ship Eva falls in love with George Cole, a young barrister, returning to London from Australia. Cole comes upon the captain's gig, with its ghastly cargo of dead men, and is persuaded that Eva and her step-father are lost, but he comes upon them again at Rattray's place, and after narrowly escaping burial alive, is at last joined to the girl he loves.

Program and Exploitation Catchlines: A Smashing Story of Adventure by the Author of "Raffles."

A Wonderfully Realistic Picturization of a Fire at Sea.

Mystery, Adventure, Daring in Seven Gripping Parts.

A Story That Will Keep You on Your Toes to the Last Inch of Film.

Exploitation Angles: See a special service page elsewhere in this issue.

"An Old Fashioned Boy"

Charles Ray at His Best in a Sparkling Paramount Comedy, Thomas H. Ince Production

Reviewed by Louis Reeves Harrison

"An Old Fashioned Boy," a Charles Ray Paramount picture, in contact with a new fashioned girl brings out a freshness of characterization with vigor of movement added and some delightful revelations of the eternal feminine in the brilliant subtitles. In other words, there is true comedy to start with, the kind that awakens laughter among intelligent people as well as guffaws among the unthinking. Agnes C. Johnston is the author of this bright story, and she displays the distinction of those who know how to write for screen production. There is flawless structure in her comedy, a sincere and charming style of fitting the word to the action, and an individual shaping of the subject matter which is characteristic of fine craftsmanship. The separate art of treatment is quite as well taken care of by Jerome Storm. The whole, under the supervision of Thomas Ince, has been moulded by experience and good taste into a thing of joy for all who go to the picture show.

Charles Ray does not have to strain himself to entertain. There is a role to suit him, though a variation from the conventional, and the amusing situations give him ample opportunity. He is an artist in making the most of what he has to do, and it is furnished with lavish generosity in "An Old Fashioned Boy." He and the play help each other amazingly. A star performance is that of Wade Boteler as "Herbert," and the rest of his support is of the highest quality. The totality of effect of "An Old Fashioned Boy" on a crowded house at the Rivoli Theatre was one of unalloyed delight.

Cast

David Warrington.....Charles Ray
Bettie Graves.....Ethel Shannon
Doctor Graves.....Alfred Allen
Herbert .....Wade Boteler
Sybil .....Grace Morse
Violet .....Gloria Joy

The Children
Frankie Lee, Hal Cooley and Virginia Brown

Author, Agnes C. Johnson.
Director, Jerome Storm.
Length, 4,617 Feet.

The Story

"An Old Fashioned Boy" is David Warrington in that he has ideals of marriage closely related to home life and children. He prepares a pretty home before proposing to Betty Graves, fitting it up in secret with Sybil, their mutual friend and the wife of Herbert. After winning Betty's consent, David takes her to inspect the home, but she suspects that he has dared to make it ready before gaining her consent. Her pride is hurt. She says it is pretty, but she would not care to live in such a place. He is left there, the picture of despair, while she larks away with an unsuccessful suitor.

Herbert and Sybil have a domestic quarrel meanwhile, and Sybil leaves home, sending her children to David to care for until she can make other arrangements. David recovers from his misery in a rollicking "candy-pull" with the three children, and they become sick from eating too much taffy. In response to his agonized call for help comes Doctor Graves. Betty is called from the car to act as nurse. Graves sees an apportunity to reconcile the young people and consents to put the house in quarantine for "black measles."

A new complication threatens when Herbert comes to David's house and breaks through the quarantine. He detects the presence of a woman in the house and suspects that it is his wife. A crisis is reached when his wife actually does come in search of her children. David finds himself in the midst of suspicion from all sides, the target for unjust accusations, until Betty, in sudden conversion, decides that he shall not be abused and clears the atmosphere for him while nominating him as just the kind of man she dearly loves, "An Old Fashioned Boy."

Program and Exploitation Catchlines:

He Was an Old-Fashioned Boy—And She Was a New-Fashioned Girl—He Furnished the Home Even Before He Had Proposed—Charles Ray in a Bashful Boy Role.

Charles Ray in an Agnes Christine Johnson Comedy.

He Loved Her and She Loved Him—But She Didn't Let Him Know Until the Last—A Comedy-Drama with Charles Ray in a New Part.

Exploitation Angles: Play up Ray on this and stress the fact that he has an unusually good notice. Get an imitation of the quarantine sign and hang to every door knob overnight. You can get a big return from this. You can make some use of the title for exploitation, but try the quarantine sign if you possibly can.

"Eyes of the Heart"

Realart Presents Mary Miles Minter in a Drama Adapted from "Blindness" by Dana Burnet

Reviewed by Louis Reeves Harrison.

"Eyes of the Heart" are those which look sympathetically beneath the surface of human character for the good that lies beneath. Such is the theme of a Realart picture adapted from a serial in "The Ladies Home Journal" by Dana Burnet. The subject matter relates largely to the compassionate nature of three crooks and one of crooked tendency who barely keeps within the law and a blind girl they care for most tenderly. Their crooked work is done outside the story until a villainous character attempts to make use of the blind girl's exquisite sense of touch. The story moves slowly during the earlier scenes, but there is life injected into it during the later development and largely by the young star herself.

The impersonation of a blind girl by Mary Miles Minter is a good one, revealing careful study and intelligence on her part, but it is less impressive than a sudden outburst of feeling toward the conclusion which clearly indicates a latent ability in the young actress to interpret emotional roles. It comes in the nature of an agreeable surprise from one who has been regarded as a pleasing ingenue of ability more or less limited to sweet and pensive roles. There is not the slightest doubt that she has capabilities not yet called into action which may suit roles of high intensity. Her support is generally good, the impersonation of "Simon," an amusingly dirty liar and hypocrite, by Burton Law easily carrying the honors. The production is well handled by Paul Powell. It is good entertainment for any program.

Cast.

Laura.....Mary Miles Minter
Mike.....Edward Burns
"Whitey".....Lucien Littlefield
Sal.....Florence Mudgely
Simon.....Burton Law
Landlord.....John Cook
Dennis Sullivan.....Wm. E. Parsons
Doctor Dewey.....Fred Turner
Mrs. Sullivan.....Loyola O'Conner

Author, Dana Burnett.
Scenarist, Clara G. Kennedy.
Director, Paul Powell.
Length, Five Reels.

The Story.

The "Eyes of the Heart" of blind Laura are not deceived, though she has been led to believe that her sordid surroundings are those of beauty. Three crooks, one of them a girl pickpocket, are united with homely and dirty Simon in supporting the young girl. They make her life one of beauty that shines in her face. Their kindness leads them into an act which sends the trio to jail under suspicion for a period. They have, however, succeeded in paying a great physician to restore her sight.

The sordid environment in which she has lived is now revealed to her, and the shock temporarily affects her simple mind. She falls an easy victim to the persuasion of a supposed friend who teaches her to open a combination lock that he may "crack" a big safe. In her dazed condition of mind she accompanies him at night to the office to be robbed and opens the safe door.

Meanwhile, the trio of crooks have been released because of insufficient evidence, and they make a search for Laura which leads one of them straight to the scene of robbery. A fight ensues, in which the corrupter of Laura is worsted. Thus the crook in saving Laura saves the owner of the safe from serious loss. In reward, and to give the kind-hearted trio a chance to begin life anew, the man whose property was saved deeds them an unprofitable ranch out west. There go Laura, Simon in a new suit of misfits and the three crooks, all of them ready for conversion to a better way of living through the sympathetic appreciation of Laura, who sees them all with "Eyes of the Heart."

Program and Exploitation Catchlines: An Adaptation of the Dana Burnett Story Called "Blindness."

Mary Miles Minter As a Blind Girl—She Was Cared for by Three Crooks Who Tried to Make Her Life One of Happiness—She Regains Her Sight—The Crooks Reform and Every One Is Made Happy.

Mary Miles Minter In A Pathetic Role From Dana Burnett Story.

Exploitation Angles: Tell that in this Miss

Minter has a real acting part and arouse interest among her admirers over this fact. You can work the blind angle for sensational press work if that pays you, with newspaper smashes. Make a special drive on the newsdealers with the fact that this is a Ladies Home Journal serial. They will give you window space for a card and stills to sell that publication to new customers.

"A Beggar in Purple"

Six-Part Pathe Release Presents Fairly Strong Story of Financial Intrigue

Reviewed by Robert C. McElravy.

The pretty theme and abundant story interest of the Pathe picture, "A Begger In Purple," based on a novel by Andrew Soutar, would naturally give it a place of considerable importance, but it falls rather short of this owing to awkward continuity and lack of dramatic effect at times. It has been beautifully photographed and contains many effective scenes, but the abrupt transitions tend to scatter the flow of the story interest. It has, for all this, a completeness of effect at the end and will make its way nicely with uncritical spectators.

Leonard C. Shumway plays the role of John Hargrave, a poor youth who raises himself high in the financial world, seeking revenge upon an enemy and learns that "a king without love is yet a 'Beggar In Purple.'" He suffers temporary blindness during the course of the story and gains both love and "light" at the close. Mr. Shumway acts the role of the hero effectively, and Ruth King looks well as the heroine, but there is considerable inexperience visible in her acting at times.

Throughout this production, which contains many pleasing scenes, there are effective touches. The meeting of the two blind men is a good bit; the stock market scenes are exciting and full of action, and the electrical storm is particularly good. With better coordination this feature would have touched a much higher point of interest.

Cast.

John Hargrave.....Leonard C. Shumway
Winton, Sr.....Charles Arling
Roger Winton, Jr.....Stanhope Wheatcroft
Irene Foster.....Betty Bryce
Margaret Carlisle.....Ruth King
Grogan.....Stanton Heck
Mrs. Grogan.....Dorothea Wolbert
Danny Grogan.....Ernest Butterworth
Calvin Reed.....Louis Fitzroy
Secretary.....William F. Moran
Paul Lambert.....Fred C. Jones
Dr. Sinclair.....A. B. Millett

Story by Andrew Soutar.
Directed by Edgar Lewis.
Length, six reels.

The Story.

John Hargrave, in "A Beggar in Purple," is a poor boy, who lives with his mother in a cottage opposite the fine home of Roger Winton and his son. The mother is taken ill and when John appeals for aid to the Wintons, it is refused. His mother dies and John grows up vowing to have revenge upon his neighbors.

In the course of eighteen years John Hargrave has built up a paper mill which rivals that owned by the Winston's, father and son. Both he and Winton, Jr., are in love with a designing society girl, named Irene Foster, who pledges herself to John, but secretly flirts with young Winton. John employs a pretty girl named Margaret Carlisle as his secretary. Some valuable papers are stolen and he for a time suspects the girl, but later events clear her of suspicion.

During the course of combined labor troubles and a clash with his enemies on the stock market, John smashes the Wintons and gets his desired revenge. He learns the truth about Irene and his heart turns to Margaret, who helps him with his business troubles and during a temporary loss of eyesight.

Program and Exploitation Catchlines: A Story of Financial Intrigue.

A Story About a Poor Youth Who Makes a Place for Himself in the Financial World at the Same Time Seeking Revenge Upon His Enemy.

An Adaptation of the Andrew Soutar Novel.

Exploitation Angles: Selling this on Edgar Lewis' name is about the surest angle to get results. Tell them it is a strong story of love and finance based on a novel by Andrew Soutar and hang any exploitation you may try on the title. A mendicant in a purple robe will work either in the lobby, in windows or in the street.

"The Heart of a Woman"

Jerome Lewis Presents a Star Cast in a Touching Story of Woman's Tolerant Fidelity, Empire State Release

Reviewed by Louis Reeves Harrison

The distinguishing features of "The Heart of a Woman" are a star cast and some admirable directing by Jack Pratt. But for unusually fine handling and interpretation the story would drag, as its scenes cover a period of seventeen years, with frequent lapses of time in both the earlier and later periods. The performers and the director have apparently worked in harmony to remedy the difficult story construction, so effectually that there emerge some elements of true pathos leading up to a happy character conversion.

The leading role, realistically interpreted by Jack Richardson, is the repulsive one of a self-righteous brute who brow-beats to a refined woman. The pathos is delicately brought out by the consistently fine performance of Mignon Anderson. George Fisher is dignified and convincing as the faithful friend. To this strong trio must be added the names of Clara Horton and Pat O'Malley in minor roles.

Director Pratt uses the full resources of this exceptional company so skilfully that he overcomes the larger part of the story's structural weakness, and has been careful to provide realistic settings. "The Heart of a Woman" is entitled to a very favorable verdict. It is worth while entertainment.

Cast

Mrs. Robinson.....Mignon Anderson
"Bull" Robinson.....Jack Richardson
Bob Brown.....George Fisher
Lily.....Clara Horton
Harry Dunton.....Pat O'Malley
"Spike".....Francis Brainard

Author, Albert J. Hall.
Director, Jack Pratt.
Length, Five Reels.

The Story

What "The Heart of a Woman" can endure is evident in the life of "Bull" Robinson's wife. Aware soon after her marriage that she is condemned to endure the brutalities of a beastial foundryman she puts up with his actions because she has taken him for better or for worse. The coming of their baby, "Lily," makes very little difference. Her only consolation is the noble friendship of Bob Brown, the man she should have married. His friendship goes so far as to shield her and advance the interests of her husband for more than seventeen years. Lily, an innocent and sweet young girl, has two admirers, one a foundry hand in the employ of her father, the other Harry Dunton, a live young engineer. Between these two there is no other choice than Dunton for the girl, her mother and Brown, but her father favors the foundryman. When Lily and her mother sacrifice all their savings so that the young girl may have a suitable frock in which to accompany Dunton to an entertainment, the father refuses to let her wear it, ordering her to take it off and remain in the house.

In a tiny revolt against this injustice, Lily dares declare that "Bull" is not her father. This tiny spark starts a flame of jealous rage. "Bull" recalls the long devotion of Bob Brown and develops an insane fury. Completely dominated by the idea, he attacks Brown and is badly worsted in a fierce struggle. He staggers back home and is treated with exquisite tenderness by his wife and daughter.

At last it penetrates his thick head that he has given them little return for long years of devotion. Lily explains that she means he was not her father in his treatment of her. "Bull" is completely overcome by the bitter realization of his selfish attitude among his only friends. Bowed in sorrow and repentance, he appreciates how much he owes to the beauty and enduring sweetness in "The Heart of a Woman."

Program and Exploitation Catchlines: Story of a Self-righteous Brute that Marries a Refined Woman.

He Was Brought About to the Realization that His Selfish Attitude In His Home Was Wrong—It Was His Wife's Friend Who Did It.

A Pathetic Story of Home.

Exploitation Angles: Play on the stars, but make the theme of the story your selling point. Similar romances exist in every community, and few women feel that they have married the right man. Play on this with "Is the heart of a woman ever given the right man?" and similar pertinent inquiries and you should reach the major portion of your patrons.

"The Fatal Hour"

Metro Production of English Melodrama Has Elaborate Sets and Excellent Cast

Reviewed by Edward Weitzel

"The Fatal Hour" runs true to form. Originally one of Cecil Raleigh's long list of English melodramas, the screen version made by Metro takes advantage of the story's sensational situations and elaborate interiors and exteriors. When it is explained that a successful attempt to steal the British Crown Jewels from the Tower of London is a part of the plot and that the Henley Regetta is shown, it will be seen that the statement in the first sentence of this review cannot be disqualified.

The story is well handled. Admitting that the theft of the Crown Jewels would certainly shake the British Empire to its very foundations, the author of this high class "thriller" has devised a fairly plausible method of committing the crime. He has also worked in an agreeable love interest. Class distinctions are as sharply drawn as ever, and the titled hero has a knock-down fight with a villain of the bounder type that would be called a lively scrap on our side of the pond. The interiors of the monastery in Switzerland are very impressive.

There is no well known star in the cast, but all of the parts are excellently acted. Thomas W. Ross, the Jim Callender of the story, is the actor of the most reputation and vindicates his position at the head of the list of names by his clever impersonation of Jim. Wilfred Lytell, a brother of the more famous Bert Lytell, is a manly Nigel Villiers. Francis X. Conlan, Frank Currier, Gladys Coburn and Thea Talbot are next in order of merit.

The Cast

Jim Callender.....Thomas W. Ross
Nigel Villiers.....Wilfred Lytell
Lord Adolphus Villiers.....Francis X. Conlan
The Duke of Exmoor.....Lionel Pape
Dudley.....Jack Crosby
Anthony.....Henry Hallam
Felix.....Louis Sealey
The Abbot.....Frank Currier
Dorothy Gore.....Gladys Coburn
Bessie Bissett.....Thea Talbot
Mrs. Bissett.....Jennie Dickerson
Lily de Mario.....Florence Court
Lady Margaret Villiers.....Marie Shaffer
Sally.....Effie Conley

Based upon stage melodrama by Cecil Raleigh.
Scenario and Direction by George Terwilliger.
Length, Six Reels.

The Story

Dorothy Gore, the daughter of Sir Anthony, keeper of the Crown Jewels in the Tower of London, is engaged to Nigel Villiers, an officer in the Coldstream Guards. While celebrating the Henley Regetta at a clubhouse on the Thames, Villiers receives

word that his uncle, the Marquis of Deerminister, is dead. Among those who congratulate him are his cousin, Lord Adolphus Villiers, known as Lord "Dolly," and Bessie Bissett, his companion, a London burlesque queen. The actress is repulsed. So also is a friend of hers, a money lender named Jim Callender. The two vow to have revenge.

Bess is anxious to marry "Dolly," but he has no money. The title of the Marquis of Deerminister carries with it an income of 10,000 pounds a year. Jim plans to prove that Nigel's father married the young chap's mother before his first wife was dead. In that case the Deerminister title and estate would come to "Dolly." Jim has another scheme. Dudley Gore, Dorothy's brother, has forged a note which the money lender discounted, and Jim threatens to hand him over to the police unless he steals the Crown Jewels. Dudley gets past the guard at the tower, steals the jewels, hands them to Jim and is shot and killed.

The money lender knows the only proof that the first wife of nobleman died before he married Nigel's mother is in the death records of a monastery in Switzerland. "Dolly" has been told to claim the estate, while Jim goes to the monastery and destroys the record. Nigel has hardly taken possession of Deerminister when "Dolly" and Bess arrive and make their claim. Determined not to wed Dorothy until he is positive that there is no shadow on his name, the new Marquis goes to Switzerland. Here he meets Jim, who has torn out the page that Nigel is so anxious to find.

Dorothy also arrives on the scene. Jim tries to escape in an auto, but Dorothy jumps in and fights him until Nigel heads off the car on horseback and takes the job into his own hands. The stolen page and the Crown Jewels are found on the money lender, after Nigel thrashes him. In trying to escape, Jim falls to his death over a cliff.

Program and Exploitation Catchlines: An English Melodrama Telling of the Theft of the Crown Jewels.

Adaptation of Cecil Raleigh Melodrama.

An English Story about the Theft and Recovery of Valuable Crown Jewels.

Exploitation Angles: Drury Lane melodrama does not mean so much now that these annual productions are no longer repeated in America, but you should be able to hook up with other big production of plays from similar source and tell that these are the aristocracy of melodrama. Then play hard on the big features in sensational newspaper ads or throwaways, listing the many big points, and plaster paper all over your territory. Jewelers will hook up on clock displays for the title. Get after them.

"The Vice of Fools"

Society Drama of the Popular Type Released by Vitagraph, Stars Alice Joyce

Reviewed by Mary Kelly.

A marked effort to follow popular taste rather than to introduce anything decidedly original in the way of plot or plot treatment, is evident in Vitagraph's "The Vice of Fools." The story, with an idealistic trend, showing what a great sacrifice one woman makes for another who is obviously underserving, is the type of subject that meets generally with favor, but to some it is bound to appear as somewhat far fetched.

To promote the union of a good man with a coquette and later to keep the husband from knowing the truth about his wife's infidelity is the task which has been allotted to the heroine. This seems to indicate a mistaken idealism on the part of the author, an effort to evoke admiration from the spectator for a series of acts that really benefit no one. This irregularity in the reading of human life and character is more or less noticeable throughout the picture. For instance, the incident of the young wife's refusal to tie her husband's cravatte seems a petty if not actually crude way of indicating the growing estrangment. A little more discernment on the part of the author and director would have remedied this.

There is much that is attractive about the picture in the way of sets, cast and costumes. It represents a generous expenditure of time and money. Alice Joyce is pleasing in a congenial role. Robert Gordon's sincerity compensates, in part, for the weakness of his role and the other principals, too, give satisfaction.

Cast

Marion Rogers.....Alice Joyce
Diana Spaulding.....Ellen Cassity
Cameron West.....Robert Gorden
Granville Wingate.....Raymond Bloomer
Stewart Rogers.....William Tooker
Mrs. Rogers.....Elizabeth Garrison
Mrs. Spaulding.....Agnes Everett

Story by Francis James.
Scenario by Graham Baker.
Direction by Edward Griffith.
Length, Five Reels.

The Story

Marion Roger's love affair with Cameron West is broken up by her mother whose disapproval is so evident that Cameron gets discouraged. He develops an infatuation for Diana Spaulding, a flirtatious society debutante. Marion watches the progress of the affair regretfully, and then decides to forget it by accepting the attentions of Wingate, an adept in the love game.

Diana also is encouraging Wingate and is discovered flirting with him, by Cameron, who decides that the quickest way to cure her is to marry her. This he does and unhappiness follows. Wingate's manner becomes insulting toward Marion and she gives him up. One day Cameron discovers that Marion is trying to prevent him from knowing the truth about his wife and her infatuation for Wingate. His efforts to check this are fruitless.

A few evenings later at a party at the Rogers' home, Marion slips out of the house in search of a partner whose number corresponds to hers in the stunt game which they are about to engage in. She hears Diana and Wingate planning to elope, and determines to prevent this for Cameron's sake. The place set for the lovers' rendezvous is the dock. Marion hastens to meet Wingate before Diana can get to him. Through her clever interference she succeeds in dismissing Wingate, who leaves without Diana. She goes back to the house and arrives before Diana has left. A storm of words follows between the two women, who are interrupted by Cameron. Marion accounts for her absence and shields Diana from disgrace in her husbands' eyes.

Cameron's love for Marion is too great for him to conceal and they agree to await the coming of happier days when fate will grant their union.

Program and Exploitation Catchlines: Would You Sit Quietly and Allow the Man You Love to Yield to a Mad Infatuation that You Know Will Result in His Unhappiness? See the Solution of This Problem that Demanded all of a Woman's Tact and Patience.

After Living through a Whirl of One Flirtation and Infatuation after Another, How Is a Woman to Know Her Own Heart, and Recognize Love when it Does Come?

Exploitation Angles: Sell this on its value as a society drama and on the woman angle. It ought to go well with women. Call it a quadrangular love plot based on the mistakes human beings make in reading their own hearts. Feature Alice Joyce as in a typical role, one that calls for womanly strength and resourcefulness.

"Youth's Desire"

Alkire Production, Presenting Joseph Bennett in a Story of Aspiring Youth, Empire State Release

Reviewed by Louis Reeves Harrison

A story of ambitious young manhood, and thoroughly American in its theme, "Youth's Desire" is well-constructed by P. H. White and produced under his personal supervision. The central figure, a country boy of Yankee ingenuity and courage, is admirably conceived. The line of action he follows is truly dramatic in that he struggles bravely against overwhelming difficulties and is not daunted by the ridicule to which he is subjected by his first failures. The girl in the case is also entirely modern and realistic. Having done so well with his leads, Mr. White depends for side comedy upon the stage "rube," the chin-whiskered, duster-clad type long discarded because his artificiality is destructive of the natural effect. The story itself is made pleasingly convincing. A large number of narrative subtitles may also be placed to the debit of the picture. Good interpretation on the part of Joseph Bennett and Doris Baker, the wholesome motif, fine story construction, contribute so heavily to the credit side of "Youth's Desire" as shown at the Stanley Theatre that the production can be safely called very pleasing entertainment.

The Cast

Bud Wise.....Joseph Bennett
Edith Kent.....Doris Baker

Story by P. H. White.
Length, Five Reels.

The Story.

"Youth's Desire" in the case of Bud Wise of Plainfield, California, is to become an aviator. He even dares attempt the construction of a monoplane from very raw materials and the engine of a motor cycle. The idea is laughed to scorn by all the men of the village, but he persists in secret until he has a machine which will run along the ground in night trials. Confident that it will fly, he gives a public trial previously announced in the village newspaper. This publicity draws a representative crowd to the field, including Edith Kent, a rival suitor for her hand, Bud's parents and the Mayor. The Mayor makes such an enthusiastic speech that he is induced to become a passenger on the first trip. This trip is a circular one around the field, jolting up and down, to the amusement of all beholders, until there is a sorry spill for the budding aviator and his passenger. Bud is laughed out of town, but he retains the faith of his sweetehart and his parents.

In the course of time he writes from a genuine aviation field that he is shining among the "aces" of aviation. He is only shining their machines. He is still in an humble capacity when his sweetheart and her father, together with the rival, come to visit the field. Edith taunts him into attempting a flight. He arranges with other mechanics to claim that the machine is out of order after he starts it. The start is made, but he cannot stop. In vain he consults his book of instructions—it blows from his nervous hands. He has learned enough, however, to regain control, and he astonishes both his friends and the professional aviators by his remarkable airmanship. He descends safely to the arms of his loved one, an unexpected hero with the fondest gratification of "Youth's Desire."

Program and Exploitation Catchlines: A Story of Young Manhood Struggling Against Overwhelming Difficulties.

He Told the Town Folks to Come Around and Watch His Airplane Exhibition—But His Plane Smashed—Then He Went Away to a Regular Field—Came Back and Showed the Folks How to Fly.

Exploitation Angles: This story offers great opportunities for hooking up with the Army and Navy recruiters to gain interest in the air services of the two branches. If there is no recruiting station in your town work this angle anyhow, and perhaps you can obtain the services of a sergeant by applying to the nearest station. There is also a good chance for toy aeroplane races and prizes for the best home made planes. The idea is there; you can work it.

"HEAD NEVER OFF STAND FOR TWO YEARS!!"
"SIMPLEX installed August 24th, 1918, and has run every show since then, and the head has never been off the stand. As noted above, machine is a wonder."
Snow's Shows Garrettsville, O.

CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. "C-R" signifies page where may be found resume of reviewer's opinions. "Ex." indicates pages on which have appeared stories of the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified, all dramas are five reels in length.

FOX ENTERTAINMENTS

SPECIALS.

The White Moll (Pearl White). Vol. 45; P-507.
If I Were King (William Farnum).
The Skywayman (Lt. Omer Locklear). Vol. 46; P-246; C-R, P-388.
While New York Sleeps (All-Star Cast).
The Face at Your Window (All-Star Cast).
Blind Wives.
Over the Hill (All-Star Cast).
A Connecticut Yankee in King Arthur's Court (All-Star Cast).
Skirts.
Queen of Sheba (All-star Cast).

WILLIAM FARNUM SERIES.

The Joyous Troublemakers (William Farnum—Six Reels). Vol. 45; P-251; C-R. P-369.
Drag Harlan. Vol. 47; P-109.
The Scuttlers.

PEARL WHITE SERIES.

The Thief.
The Tiger's Cub. Vol. 46; P-993; C-R, P-1220.
The Mountain Woman.

TOM MIX SERIES.

3 Gold Coins. Vol. 45 P-371.
The Untamed. Vol. 46; P-114.
The Texan.
Prairie Trails.

WILLIAM RUSSELL SERIES.

The Man Who Dared (William Russell). Vol. 45; P-932; C-R, Vol. 46; P-388.
The Challenge of the Law. Vol. 46; P-1152; C-R, P-1220.
The Iron Rider.

SHIRLEY MASON SERIES.

Merely Mary Ann (Shirley Mason). Vol. 46; P-389.
Chin Toy.
Girl of My Heart.
The Flame of Youth.

GEORGE WALSH SERIES.

From Now on (George Walsh). Vol. 46; P-688; C-R, P-766.
Number 17.
The Plunger.
Dynamite Allen.

20TH CENTURY BRAND.

Firebrand Trevision. Vol. 45; P-637.
The Husband Hunter (Eileen Percy). Vol. 46; P-530; C-R, P-766.
The Little Grey Mouse (Louise Lovely).
Sunset Sprague (Buck Jones).
Beware of the Bride (Eileen Percy). Vol. 46; P-1294; C-R, Vol. 41; P-36.
The Rangers (Buck Jones).
The Land of Jazz.
Just Pals.

SERIAL.

Bride 13 (Marguerite Clayton——Fifteen Episodes). Vol. 45; P-934; Ex., Vol. 46; P-936.

SUNSHINE COMEDIES.

Mary's Little Lobster.
A Waiter's Wasted Life.
His Wife's Caller.
An Elephant's Nightmare.
Hold Me Tight. Vol. 47; P-106.
His Noisy Still.
Pretty Lady.

CLYDE COOK COMEDIES.

Kiss Me Quick. C-Vol. 46; P-999.
The Huntsman.
All Wrong.

MUTT AND JEFF CARTOONS.

The Song Birds.
The League of Nations. C, Vol. 46; P-13
A Tight Rope Romance.
Farm Efficiency.
The Medicine Man.
Home Brew.
Gum Shoe Work.
A Hard Luck Santa Claus.
All Stuck Up.
Sherlock Hawkshaw and Co.
Northwoods.
On the Hip.
The Papoose.
The Hypnotist.

FAMOUS PLAYERS-LASKY

August.

The World and His Wife (Cosmopolitan Production). L-6,702 Ft. Vol. 45; P-638.
The Fighting Chance (Special)—L5,894 Ft. Vol. 45; P-778.
The Prince Chap (W. DeMille Productions). L-6,168 Ft. Vol. 45; P-506; C-R, P-63.
Crooked Streets (Ethel Clayton)—L-4,570 Ft. Vol. 45; P779.
The White Circle (Maurice Tourneur Production). L-4,017 Ft. Vol. 45; P-639.
What Happened to Jones (Bryant Washburn). L-4,539 Ft. Vol. 45; P-1066; C-R, P-1211.
Guilty of Love (Dorothy Dalton). Vol. 46; P-249.
Hairpins (Enid Bennett)—L-4,796 Ft.; Vol. 45; P-934; C-R, P-1064.

September.

The Right to Love (George Fitzmaurice Production). L-6,661 Ft. Vol. 45; P-1066; C-R, Vol. 46; P-218.
The Village Sleuth (Charles Ray—Ince Production). L-4,082 Ft. Vol. 46; P-531.
Lady Rose's Daughter (Elsie Ferguson—L-4,585 Ft. Vol. 46; P-247; C-R, P-388.
What's Your Hurry? (Wallace Reid). L-5,040 Ft. Vol. 45; P-1214; Ex. 491-493.
Humoresque (Cosmopolitan Production). L-5,987 Ft. Vol. 44; P-982; C-R, Vol. 46; P-220; Ex. 362, 493, 1,094.
Half an Hour (Dorothy Dalton). L-4,667 Ft. Vol. 47; P-109.
Civilian Clothes (Thomas Meighan-Hugh Ford Productions). Vol. 46; P-246. Ex. 1,096; Ex. Vol. 47; P-45.
Little Miss Rebellion (Dorothy Gish). L-4,835 Ft. Vol. 46; P-529.

October.

Something to Think About (Cecil B. DeMille Production). L-7,000 Ft. Vol. 46; P-836; Ex. 1234; C-R, Vol. 47; P-36.
The Jailbird (Ince Production—Douglas MacLean). L-4,961 Ft. Vol. 46; P-835; C-R, P-918.
The Round Up (Roscoe Arbuckle). L-6,417 Ft. Vol. 46; P-110.
Deep Waters (Maurice Tourneur Production). L-5,035 Ft.
The Cradle of Courage (William S. Hart). L-4,737 Ft. Vol. 46; P-689; C-R, P-918.
The City Sparrow (Ethel Clayton). L-4,618 Ft. Vol. 45; P-640.
Held by the Enemy (All-Star). L-5,526 Ft. Vol. 46; P-835; C-R, P-918.
A Full House (Bryant Washburn). L-4,200 Ft. Vol. 46; P-390.
The Restless Sex (Cosmopolitan Production—Marion Davies). L-6,506 Ft. Vol. 44; P-1789.
An Old-Fashioned Boy (Ince Production—Charles Ray). L-4,617 Ft.

November.

Behold My Wife (George Melford Production)—L-6,556 Ft. Vol. 46; P-1153.
Sins of Rozanne (Ethel Clayton)—L-4,862 Ft. Vol. 46; P-1154.
Always Audacious (Wallace Reid)—L-5101 Ft.
Her Husband's Friend (Enid Bennett—Ince Production)—L-4,539 Ft.
The Frisky Mrs. Johnson (Billie Burke)—L-5,586 Ft.
Burglar Proof (Bryant Washburn)—L-4,495 Ft.
Idols of Clay (George Fitbmaurice Production).
A Romantic Adventuress (Dorothy Dalton)—L-4,736 Ft.

COMEDIES.

Sept 5—Don't Weaken.
Sept. 12—Kids Is Kids.
Sept. 19—It's a Boy.
Sept. 26—A Reckless Romeo.
His Youthful Fancy.
My Goodness. C, Vol. 46; P-998.
Movie Fans.

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES.

(One Reel).

Sept. 5—Alsatian Days.
Sept. 12—Luzon Lingerie.
Sept. 19—In Rural Belgium.
Sept. 26—Farmers of Famosa.
Oct. 3—Moselle Memories.
Oct. 10—With the Sultan of Perak.
Oct. 17—The Land of Pardons.
Oct. 24—Rubbering in Selanger.
Oct. 31—Nature's Contrasts.

PARAMOUNT MAGAZINE.

(One Reel.)

Oct. 3—Magazine Items—Cartoons by Frank Moser.
Oct. 10—Magazine Items—Cartoon by Henry D. Bailey.
Oct. 17—Magazine Items—Cartoon by Earl Hurd.
Oct.24—Magazine Items—Cartoon by Pat Sullivan.
Oct. 31—Magazine Items—Cartoons by Frank Moser.

POST NATURE PICTURES.

Sept. 5—From a Piscatorial Angle.
Oct. 10—The Cloud.
Oct. 17—Winter Sports in St. Morita.

FIRST NAT'L EXHIBITORS

Go and Get It (Marshall Neilan Production—Seven Reels). Vol. 45; P-642; C-R, P-913.
The Notorious Miss Lisle (Katherine MacDonald). Vol. 45; P-1212; C-R, Vol. 46; P-109.
The Jack Knife Man (King Vidor—Six Reels). Vol. 45; P-932.
Forty-Five Minutes from Broadway (Charles Ray—Six Reels). Vol. 46; P-245; Ex. 1093; C-R, P-1220.
Good References (Constance Talmadge—Six Reels). Vol. 46; P-687; C-R, P-918.
In the Heart of a Fool (Allan Dwan Special—Seven Reels).
Curtain (Katherine MacDonald). Vol. 46; P-998.
Harriet and the Piper (Anita Stewart). Vol. 46; P-996; C-R, Vol. 47; P-36.
The Branded Woman (Norma Talmadge—Seven Reels). Vol. 46; P-391; C-R, P-608.
The Master Mind (Lionel Barrymore—Six Reels). Vol. 46; P-531; C-R, 608.
What Women Love (Annette Kellerman—Six Reels). Vol. 46; P-1068; Ex. 1013, 77, 361.
The Kick in High Life (Lehrman—Two Reels).
Toonerville Trolley (Dan Mason—Tdo Reels).
Peaceful Valley (Charles Ray—Six Reels). Production.
Nomads of the North (James Oliver Curwood—Six Reels). Vol. 46; P-836; C-R, Vol. 47; P-36.
Twin Beds (Mr. and Mrs. Carter De Haven).
Old Dad (Mildred Harris Chaplin—Six Reels).
Wet and Warmer (Lehrman—2061 Ft).
The Devil's Garden (Lionel Barrymore—5,600 Ft.). Vol. 47; P-107.
Dangerous Business (Constance Talmadge—5,118 Ft.).
Love, Honor and Behave (Mack Sennett).
Unseen Forces (Sylvia Breamer).
Dinty (Wesley Barry).

AMERICAN FILM COMPANY

The Thirtieth Piece of Silver (Margarita Fisher). Vol. 44; P-981.
The House of Toys (Seena Owen). Vol. 44; P-1502; C-R, P-1787.
Peggy Rebels (Mary Miles Minter).
The Week End (Margarita Fisher—Six Reels). Vol. 45; P-933.
A Live-Wire Hick (William Russell).
A Light Woman (Helen Jerome Eddy)—Six Reels). Vol. 46; P-690; C-R, P-1096.
The Gamesters (Margareta Fisher and R. C. Shumway—Six Reels.
The Blue Moon.

CURRENT FILM RELEASE DATES

W·W·HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHORS PICTURES.

The Sagebrusher (Hampton Production). Vol. 43; P-207; C-R, P-1010.
The Dwelling Place of Light (Claire Adams—Six Reels). Vol. 46; P-390.

ZANE GRAY PICTURES, INC.

Riders of the Dawn (Six Parts—Hampton). Vol. 44; P-980; C-R, P-1105.
Desert Gold (Hampton Production).

J. PARKER READ, JR., PRODUCTIONS.

The Lone Wolf's Daughter (Louise Glaum—Seven Parts). Vol. 42; P-1010.
Sex (Louise Glaum—Seven Reels). Vol. 43; P-2013; Ex. 1331.
Love Madness (Louise Glaum—Seven Reels). Vol. 45; P-1067; C-R, P-1211.

DIETRICH-BECK, INC.

The Harvest Moon (Doris Kenyon—Six Reels). Vol. 44; P-302; C-R, P-723.

DIAL FILM COMPANY PRODUCTIONS.

King Spruce (Mitchell Lewis—Seven Reels). Vol. 43; P-2177; C-R, Vol. 44; P-723.

ARTCO PRODUCTIONS.

Cynthia-of-the-Minute (Leah Baird) — Six Parts). Vol. 45; B-154; C-R, P-777.

ROBERT BRUNTON PRODUCTIONS.

The Dream Cheater (J. Warren Kerrigan). Vol. 43; P-2013; C-R, Vol. 44; P-299.
No. 99 (J. Warren Kerrigan). Vol. 44; P-1234; C-R, P-777.
The Green Flame (J. Warren Kerrigan). Vol. 45; P-505; C-R, P-633.
The House of Whispers (J. Warren Kerrigan). Vol. 46; P691; C-R, P-766.

JOSEPH LEVERING PRODUCTIONS.

His Temporary Wife (Rubye de Remer). Vol. 43; P-773; C-R, P-2002.

LOUIS TRACEY PRODUCTIONS.

The Silent Barrier. Vol. 46; P-997.

NATIONAL PRODUCTIONS.

The Kentucky Colonel (J. J. Dowling). Vol. 46; P-530.

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-third Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. George B. Seitz and Margaret Courtot Are Stars of "Pirate's Gold." "The Phantom Foe" Serial Stars Juanita Hansen.

Releases for Week of October 3.

The Riddle: Woman (Geraldine Farrar—Six Reels). Vol. 46; P-921.
No. 8 of Pirate Gold (Knifed).
No. 6 of Ruth of the Rockies (The Eagle's Nest).

Releases for Week of October 10.

Forbidden Valley (Bruce Gordon and May McAvoy—Six Reels). Vol. 46; P-996; C-R, P-1076.
No. 9 of Pirate Gold (The Double-Cross).
No. 7 of Ruth of the Rockies (Troubled Waters).
Fellow Citizens (Harry Pollard—One Reel).

Releases for Week of October 17.

No. 10 of Pirate Gold (Defeat—and Victory).
No. 8 of Ruth of the Rockies (Danger Trails).
No. 1 of the Phantom Foe (Juanita Hansen and Warner Oland—Doom—Three Reels). Vol. 46; P-1153.
Alias Aladdin (The Vanity Fair Girls—One Reel).

Releases for Week of October 24.

Half a Chance (Mahlon Hamilton—Seven Reels). Vol. 47; P-108.
No. 2 of the Phantom Foe (The Disappearance of Janet Dale).
No. 9 of Ruth of the Rockies (The Perilous Path).

Releases for Week of October 31.

The Money Changers (Claire Adams and Roy Stewart—Six Reels). Vol. 47; P-110.
No. 10 of Ruth of the Rockies (The Secret of the Trunk).
No. 3 of The Phantom Foe (The Trail of the Wolf).
Mamma's Boy (The Vanitay Fair Maids—One Reel).

Releases for Week of November 7.

A Beggar in Purple (Six Parts).
No. 11 of Ruth of the Rockies (The Fatal Diamond).
No. 4 of The Phantom Foe (The Open Window).
Harry Pollard Comedy (One Reel).

Releases for Week of November 14.

No. 12 of Ruth of the Rockies (The Secret Order).
No. 5 of The Phantom Foe (The Tower Room).
The Sandman (Vanity Fair Girls—One Reel).

Releases for Week of November 21.

The Unwilling Husband (Blanche Sweet).
No. 13 of Ruth of the Rockies (The Surprise Attack).
No. 6 of The Phantom Foe (The Crystal Ball).
Harry Pollard Comedy.

Releases for Week of November 28.

The Devil to Pay (Fritzi Brunette and Roy Stewart—Six Parts).
No. 14 of Ruth of the Rockies (Regina Island).
No. 7 of The Phantom Foe (Gun-Fire).
Queens Up (The Vanity Fair Girls—One Reel).

UNIVERSAL FILM MFG. CO.

"The Vanishing Dagger" Serial Stars Elmo Lincoln; "The Dragon's Net" Serial Stars Marie Walcamp, and "The Flaming Disk" Serial Stars Elmo Lincoln. International News Issued on Tuesday and Friday, and the New Screen Magazine Is Issued Once a Week.

Hitchin' Posts (Frank Mayo). Vol. 46; P-114.
No. 15 of The Vanishing Dagger (The Great Pendulum).
Fix It for Me (Bertine Burkette—One Reel).
A Prohibition Monkey (Joe Martin—Two Reels).
The Profiteering Blues (Merta Sterling and Eddie Lambert—Two Reels).
The Honor of the Range (Leo Maloney and Louise Neilson—Two Reels).

The Secret Gift (All-Star Cast).
No. 16 of The Vanishing Dagger (Beneath the Sea).
Rings and Things (Josephine Hill and Neal Burns—One Reel).
Love and Gasoline (Connie Henley and Bud Jamison—Two Reels).
The Big Catch (Hoot Gibson—Two Reels—Western).

Once a Plumber (Lyons-Moran). Vol. 46; P-391.
No. 17 of The Vanishing Dagger (Beasts of the Jungle).
No. 4 of The Dragon's Net (Into the Chasm).
The Belle and the Bill (Bartine Burkett—One Reel).
His Master's Breath (Century Wonder Dog.)
A Gamblin' Fool (Hoot Gibson—Two Reels).
Pink Tights (Gladys Walton). Vol. 46; P-532.
No. 18 of The Vanishing Dagger (The Vanishing Dagger).
No. 5 of The Dragon's Net (A Jump for Life).
No. 1 of The Flaming Disk (Elmo Lincoln Serial—The Rails of Death).
Bill's Wife (Ben Wilson and Neva Gerber—One Reel).
Red Rider Series—No. 1—A Son of the North Leonard Clapham—Two Reels).
A Shot Gun Wedding (Harry Sweet and Myrta Sterling—Two Reels).
The Grinning Granger (Hoot Gibson—Western—Two Reels).

Sundown Slim (Harry Carey). Vol. 46; P-?
No. 6 of The Dragon's Net (Captured in China).
No. 2 of the Flaming Disk (The Span of Life).
Where Is My Dog? (Harry Mann—One Reel).
A Wild Night (Joe Martin—Two Reels).
No. 2 of The Red Rider Series (The Girl and the Law—Leonard Clapham—Two Reels).
Loose Lions (Robert Anderson and Dixie Lamont—Two Reels—Century).
One Law for All (Hoot Gibson—Two Reels—Western).

The Marriage Pit (Frank Mayo). Vol. 46, P-835; C-R, P-1220.
No. 7 of The Dragon's Net (The Unseen Foe).
No. 3 of The Flaming Disc (The Perilous Leap).
Over the Garden Wall (Edgar Allen and Ann May—One Reel).
No. 3 of The Red Rider Series (Big Stakes—Leonard Clapham—Two Reels).
Should Tailors Trifle (Two Reels & Century).
Some Shooter (Hoot Gibson—Western—Two Reels).

Wanted at Headquarters (Eva Novak).
No. 8 of The Dragon's Net (Trailed to Peking).
No. 4 of The Flaming Disk (Fires of Hate).
Mops and Hops (One Reel).
No. 4 of The Red Rider Series (When the Devil Laughed—Leonard Clapham—Two Reels).
Uncle Tom's Caboose (Charles Dorety and Peggy Prevost—Two Reels—Century).
In Wrong Wright (Hoot Gibson—Western—Two Reels).

The Gilded Dream (Carmel Myers). Vol. 46; P-1156.
No. 9 of The Dragon's Net (On the Great Wall of China).
No. 5 of The Flaming Disk (The Vanishing Floor).
My Lady's Ankle (Robert Anderson—One Reel).
No. 5 of The Red Rider Series (The Forest Runners—Leonard Clapham).
A Blue Ribbon Mutt (Lillian Byron and Charles Dorety—Two reels—Century).
Cinders (Hoot Gibson—Western Two Reels).

Fixed by George (Eddie Lyons and Lee Moran). Vol. 47, P-112.
No. 10 of The Dragon's Net (The Train of Death).
No. 6 of The Flaming Disk (The Pool of Mystery).
Hearts and Clubs (Star—One Reel).
No. 6 of The Red Rider Series (The Timber Wolf—Leonard Clapham—Two Reels).
A Lyin' Tamer (Cliff Bowes and Dixie Lamont—Century—Two Reels).
Double Danger (Hoot Gibson—Western—Two Reels).

VITAGRAPH

SPECIAL PRODUCTIONS.

Dollars and the Woman (Alice Joyce—Six Reels). Vol. 44; P-1501; C-R, Vol. 45; P-117.
The Courage of Marge O'Doone (James Oliver Curwood—Seven Reels). Vol. 44; P-1239; C-R, P-1787; Ex. Vol. 46; P-82-258.
September—Trumpet Island (All-Star Cast—Special—Seven Reels). Vol. 46; P-247; C-R, P-918.
The Silent Avenger (William Duncan—15-Episode Serial).
The Invisible Hand (Antonio Moreno—15-Episode Serial).

CORINNE GRIFFITH.

June—Bab's Candidate. Vol. 45; P-370; C-R, P-503.
September—The Whisper Market.
October—The Broadway Bubble. Vol. 46; P-1152.

EARLE WILLIAMS.

The Fortune Hunter (Earle Williams—Seven Reels).
September—The Purple Cipher. Vol. 46; P-995.

ALICE JOYCE.

September—The Prey. Vol. 45; P-639; C-R, P-918.
The Vice of Fools.

LARRY SEMON COMEDIES.

Solid Concrete.
September—The Stage Hand.

BIG V COMEDIES.
(Two Reels).

A Parcel-Post Husband (Earle Montgomery).
He Laughs Last (Jimmy Aubrey).
August—Springtime (Jimmy Aubrey).
The Back Yard.
His Jonah Day.
The Decorator.

UNITED ARTISTS

Sept. 1—His Majesty the American (Douglas Fairbanks—Eight Reels)
Oct. 20—Broken Blossoms (D. W. Griffith—Six Reels)
Dec. 29—When the Clouds Roll By (Douglas Fairbanks—Six Reels)
Jan. 18—Pollyanna (Mary Pickford—Six Reels).
Apr. 5—Down on the Farm (Mack Sennett).
May 30—Romance (Doris Keane — Seven Reels). Vol. 44; P-1239; C-R, P-1787
June 13—The Mollycoddle (Douglas Fairbanks—Six Reels).
June 27—Suds (Mary Pickford).

CURRENT FILM RELEASE DATES

GOLDWYN DISTRIBUTING

The Strange Boarder (Will Rogers). Vol. 44; P-729; C-R, P-979.
Out of the Storm (Barbara Castleton). Vol. 44; P-1107; C-R, P-1211.
Jes' Call Me Jim (Will Rogers). Vol. 44; P-1361; C-R, P-1499.
Dollars and Sense (Madge Kennedy). Vol. 44; P-1363; C-R, Vol. 45; P-250.
The Return of Tarzan (Gene Pollar). Vol. 44; P-1504; C-R, Vol. 45; P-117; Ex. P-910.
Scratch My Back (T. Roy Barnes and Helene Chadwick). Vol. 44; P-1632; C-R, P-1787; Ex. Vol. 46; P-82.
The Great Accident (Tom Moore). Vol. 44; P-1634; C-R, Vol. 45; P-250.
Double-Dyed Deceiver (Jack Pickford). Vol. 44; P-1791; C-R, Vol. 45; P-250.
The Slim Princess (Mabel Normand). Vol. 45; P-254; C-R, P-369.
Going Some (Rex Beach Production). Vol. 45; P-637; C-R, P-777; Ex. Vol. 46; P-642.
Cupid—The Cowpuncher (Will Rogers). Vol. 46; P-780.
The North Wind's Malice (Rex Beach Production). Vol. 45; P-1968. Ex. Vol. 46; P-1236; C-R, Vol. 47; P-36.
The Penalty (Lou Chaney). Vol. 45; P-1069.
Earthbound (All Star—Seven Reels). Vol. 45; P-1069; C-R, Vol. 46; P-109.
Stop Thief (Tom Moore). Vol. 45; P-1215.
The Truth (Madge Kennedy). Vol. 46; P-246; C-R, P-527.
It's a Great Life. Vol. 46; P-248; C-R, P-388.
Milestones (Lewis Stone—Alice Hollister). Vol. 46; P-389; C-R, P-608.
Madame X (Pauline Frederick—Seven Reels). Vol. 46; P-529; C-R, P-918; Ex., 940, 1092.
Honest Hutch (Will Rogers). Vol. 46; P-530; C-R, P-608.
The Man Who Had Everything (Jack Pickford). Vol. 46; P-995.
The Song of the Soul (Vivian Martin). Vol. 46; P-1155; C-R, Vol. 47; P-36.
Officer 666 (Tom Moore). Vol. 47; P-112.

BRAY PICTOGRAPH.

(One Reel.)

Pheasants, Aristocrats of Birdland.
Professor B. Flat—A Musical Novelty.
Guardians of Our Gateways.
Famous Robberies.
High Cost of Courting.
Taos Indians and Other Subjects.

FORD EDUCATIONALS.

(One Reel.)

Aug. 1—Into the Big Cypress—No. 212.
Aug. 8—Starting Life—No. 213.
Aug. 15—To a Queen's Taste—No. 214.
Aug. 22—"Aqua"—No. 215.
Aug. 29—Out of the Woods—No. 216.
Sept. 12—Having a Circus—No. 218.
Sept. 19—"Air"istocracy—No. 219.
Sept. 26—In the Glory of the Past—No. 220.
Oct. 3—Between Friends—No. 221.
Oct. 10—For the Future—No. 222.

L-J-SELZNICK ENTERPRISES

Distributed by Select Exchanges.

SELZNICK PICTURES.

The Man Who Lost Himself (William Faversham). Vol. 44; P-150.
The Flapper (Olive Thomas). Vol. 44; P-1239; C-R, P-1499.
Aug. 2—Panthea (Norma Talmadge).
Aug. 2—Johnny (Herbert Kaufman Masterpiece—One Reel).
Aug. 9—Darling Mine (Olive Thomas). Vol. 45; P-1213; Vol. 46; C-R, P-527.
Aug. 23—The Point of View (Elaine Hammerstein). Vol. 45; P-1065; C-R, P-1211.
Aug. 30—The Poor Simp (Owen Moore). Vol. 46; P-687.
Oct. 3—Everybody's Sweetheart (Olive Thomas). Vol. 46; P-996.

SELECT PICTURES.

Aug. 16—Just Outside the Door (Edith Hallor).
April—The Gift Supreme. Vol. 44; P-727; C-R, P-1499.
The One-Way Trail (Edythe Sterling). Vol. 44; P1236; C-R, Vol. 45; P-250.
The Great Shadow. Vol. 44; P-1237.
Man's Plaything (Montagu Love-Grace Davison). Vol. 44; P-1792.
Girl of the Sea (Williamson). R-507.
Children Not Wanted (Edith Day). Vol. 45; P-642.
Kinograms (News Reel).

NATIONAL PICTURES.

March—Just a Wife. Vol. 44; P-458; C-R, P-979.
March—Blind Youth. Vol. 44; P-600.
The Invisible Divorce (Leatrice Joy—Walter McGrail. Vol. 45; P-252.
July 19—Marooned Hearts (Conway Tearle).
Aug. 23—Out of the Snows (Ralph Ince).

METRO PICTURES CORP.

Aug. 2—Held in Trust (May Allison—Six Parts). Vol. 45; P-1065; C-R, P-1211.
Aug. 16—The Chorus Girl's Romance (Viola Dana—Six Parts). Vol. 45; P-1213.
Sept. 1—The Hope (All Star—Six Parts). Vol. 46; P-113; C-R, P-388.
Sept.—Love, Honor and Obey (All-Star). Vol. 46; P-250; C-R, P-527.
Sept. 13—The Price of Redemption (Bert Lytell—Six Parts). Vol. 46; P-686; C-R, P-766.
Sept. 20—Clothes (All Star—Six Parts). Vol. 46; P-689; C-R, P-766.
Oct. 4—Blackmail (Viola Dana—Six Reels). Vol. 46; P-994.
Oct. 4—The Hope (All Star—Six Parts).
Oct. 18—The Saphead (Crane-Keaton—Six Parts).
Oct. 25—Body and Soul (Alice Lake—Six Reels). Vol. 46; P-1292; C-R, Vol. 47; P-36.
Nov. 1—The Fatal Hour (All Star Cast—Six Reels).
Nov. 8—Are All Men Alike? (May Allison—Six Reels). Vol. 47; P-110.
Nov. 15—Someone in the House (All Star Cast—Six Reels).
Nov. 29—The Misleading Lady (Bert Lytell—Six Reels).
Dec. 13—Hearts Are Trumps (All Star Cast—Six Reels).
Dec. 20—Polly With a Past (All Star Cast—Six Reels).
Dec. 27—Cinderella's Twin (Viola Dana—Six Reels).

NAZIMOVA PRODUCTIONS.

January—Stronger Than Death (Seven Reels). Vol. 44; P-631.
April—The Heart of a Child (Seven Reels). Vol. 44; P-459; C-9, P-857.
October—Madame Peacock (Six Reels). Vol. 46; P-995; C-R, P-1076.
Dec. 6—Billions (Nazimova—Six Reels).

C. E. SHURTLEFF, INC.

Aug. 23—The Mutiny of the Elsinore (All-Star Cast—Six Reels). Vol. 44; P-636; C-R, P-777.
Nov. 22—The Star Rover (All Star — Six Reels).

TAYLOR HOLMES PRODUCTIONS.

April—Nothing But Lies (Six Reels). Vol. 44; P-1235; C-R, P-1787.

BUSTER KEATON COMEDIES.

Sept. 1—One Week.
Oct. 27—Convict 13.
Dec. 22—The Scarecrow.

ROBERTSON-COLE

The Devil's Claim (Sessue Hayakawa). Vol. 44; P-984.
The Fortune Teller (Marjorie Rambeau). Vol. 44; P-1107; Ex. P-1598.
The Notorious Mrs. Sands (Bessie Barriscale). Vol. 44; P-1108; C-R, P-503.
The Wonder Man (Georges Carpentier—Six Reels). Vol. 44; P1502; C-R, P-1737.
The Heart of Twenty (ZaSu Pitts). Vol. 45; P-118; C-R, P-503.
Uncharted Channels (H. B. Warner). R-506.
Li Ting Lang (Sessue Hayakawa). Vol. 45; P-505; C-R, P-633.
Life's Twist (Bessie Barriscale). Vol. 45; P-640; CR, P-777.
An Arabian Knight (Sessue Hayakawa). Vol. 46; P-534.
Big Happiness (Dustin Farnum). Vol. 46; P-251.
Occasionally Yours (Lew Cody—Six Reels). Vol. 46; P-1293.
The Stealers (Special—Seven Reels). Vol. 46; P-688; C-R, P-766.
So Long Letty. Vol. 36; P-993; C-R, Vol. 47; P-36.
A Slave of Vanity (Pauline Frederick—Six Reels). Vol. 46, P-1295.

SUPREME COMEDIES.

Artistic Temperament.
In Room 202.
Come Into the Kitchen.
Take Doctor's Advice.
Oh, You Kid!
Letty's Lost Legacy.
Becky Strikes Out.

MARTIN JOHNSON.

Lonely South Pacific Missions.
Recruiting in the Solomons.
The City of Broken Old Men.
Marooned in the South Seas.

ADVENTURE SCENICS.

Sons of Salooskin.
Ghosts of Romance.

PIONEER FILM CORP.

Thoughtless Women (Alma Rubens).
Place of Honeymoon (Emily Stevens with Montagu Lovve). Vol. 47; P-110.
Midnight Gambols (Marie Doro).
What Women Want (Louis Huff).
Where Is My Husband? (Jose Collins).
Out of the Depths (Violet Mesereau and Edmund Cobb).
Empty Arms (Gail Kane and Thurston Hall).
Finders Keepers (Violet Mesereau and Edmund Cobb).
His Brother's Keeper (Martha Mansfield, Rogers Lytton and Gladden James).
The Inner Voice (E. K. Lincoln).
Bubbles (Mary Anderson).
A Moment's Madness (Marguerite Namara).
Idle Hands (Gail Kane and J. Herbert Frank).
A Good Woman (Gail Kane and J. Herbert Frank).
Luke McLuke's Film-osophy.
Sonny Series.

REALART PICTURES

Special Features.

The Deep Purple (R. A. Walsh Production—Six Reels). Vol. 44; P-983. C-F, P-1233; Ex. P-1594; Vol. 45; Ex. P-746.
The Law of the Yukon (Charles Miller Production—Six Reels). Vol. 46; P-534; C-R, P-766.

Star Productions.

Miss Hobbs (Wanda Hawley). Vol. 44; P-1637, Ex 1599-908, C-R Vol. 45, P-117.
A Cumberland Romance (Mary Miles Minter). Vol. 45, P-641
A Dark Lantern (Alice Brady). Vol. 45; P-934; C-R, P-1064
The Soul of Youth (Lewis Sargent). Vol. 45; P-1216; C-R, Vol. 46; P-109
Sweet Lavender (Mary Miles Minter). Vol. 46; P-532; C-R, P-1076.
39 East (Constance Binney). Vol. 46; P-534; C-R, P-766.
You Never Can Tell (Babe Daniels). Vol. P-993; C-R, P-1076. Ex 1239.
Food for Scandal (Wanda Hawley). Vol. 47; P-111.

CURRENT FILM RELEASE DATES

ASSOCIATED PRODUCTIONS

THOMAS H. INCE PRODUCTIONS.
Homespun Folks (Lloyd Hughes—Six Reels). Vol. 46; P-249; C-R, P-388; Ex. P-640.
The Magic Life (House Peters-Florence Vidor—Six Reels).

J. PARKER READ, JR.
The Leopard Woman (Louise Glaum—Seven Reels). Vol. 46; P-836; C-R, P-1220.
A Thousand to One (Hobart Bosworth—Six Reels).

ALLAN DWAN PRODUCTIONS.
The Forbidden Thing (James Kirkwood—Six Reels).
In the Heart of a Fool (Mary Thurman). Vol. 46; P-690; C-R, P1220.

MAURICE TOURNEUR PRODUCTIONS.
The Last of the Mohicans (Barbara Bedford—6 Reels).

MACK SENNETT PRODUCTIONS
A Small Town Idol (Ben Turpin).

EDUCATIONAL FILMS CORP.

Chester Comedies.
(Two Reels.)
Four Times Foiled.
An Overall Hero.

Christie Comedies.
(Two Reels).
Kiss Me Caroline (Bobby Vernon).
A Seaside Siren (Fay Tincher).

Torchy Comedies.
A Knight for a Night (Johnny Hines).
Torchy Comes Through.

Mermaid Comedies.
A Fresh Start (Marvel Rea).
Duck Inn (Lloyd Hamilton).

Specials.
The Why of Volcano.
The Valley of Ten Thousand Smokes. Vol. 44; P-1363.
A Day with Carranza.
Modern Centaurs.

Robert C. Bruce Series.
The Wanderlust.
The Log of the La Viajera.
The Song of the Paddle.

Chester Outing Scenics.
(One Reel.)
Wanted—An Elevator.
Pigs and Kava.
Dreams Come True.

Screenics.
(Split Reel.)
Forbidden Fanes.
Barks and Skippers.

MISCELLANEOUS RELEASES

EQUITY PICTURES.
For the Soul of Rafael (Clara Kimball Young). Vol. 44; P-983; Vol. 46; Ex. 745.
Whispering Devils (Rosemary Theby and Conway Tearle—Six Reels). Vol. 46; P-112; C-R, P-388.
Midchannel (Clara Kimball Young). Vol. 46; P-528; C-R, P-608.

FEDERATED FILMS EXCHANGES OF AMERICA, INC.
Nobody's Girl (Billie Rhodes).
Bonnie May (Bessie Love).

KINETO COMPANY OF AMERICA, INC.
Urban Popular Classics.
Charles Urban's Movie Chats.
Kineto Reviews.

MONTEBANKS COMEDIES.
(Two Reels.)
His Naughty Night.
A Rare Bird.
Nearly Married.

CAPITAL FILM COMPANY.
(Two Reels Each.)
Escaped Convict.
The Square Gambler.

Fritzi Ridgeway Productions.
(Two Reels.)
The Girl of the West.
Almost An Outlaw.
The Avenging Trail.
Western Rays.
Shadows of the Past.
A Fight to the Finish.

Lester Cuneo Productions.
Lone Hand Wilson.

DEMOCRACY PHOTOPLAY COMPANY.
Democracy. Vol. 46; P-113; C-R, P-388.

SPECIAL PICTURES CORPORATION.
(Comedyart—Two Reels Each.)

Comedyart.
Henpecked and Pecked Hens.
Prince of Daffydil.
Shorty's Long Suit.
Rocked to Sleep.
Sweet Dynamite.
Hay Fever.
Open the Bars.

Comiclassic.
Oct. 3—Up in Betty's Bedroom (Charlotte Merriam).
Oct. 17—A Pajama Marriage (Neely Edwards)
Oct. 31—A Seminary Scandal (Charlotte Merriam).
Nov. 14—Watch Your Husband (Charlotte Merriam and Neely Edwards).

Sunset Burrud Scenics.
(One Reel).
Oct. 3—In a World of Living Color.
Oct. 10—The Path of '49.
Oct. 17—The Highway of Wonderland.
Oct. 24—Going North.
Oct. 31—Dawnland.
Nov. 7—Totem Land.

Claypole Comedies.
Sept. 19—The Virgin of Hamboul.
Sept. 26—Up on the Farm.
Oct. 3—Dreams.
Oct. 10—Bubbles.

Moranti Comedies.
Oct. 3—Almost.
Oct. 17—Guilty.
Oct. 31—Kids.

Chester-Conklin.
Oct. 7—Home Rule.
Nov. 14—Who Am I?

FINE ARTS.
Up in Mary's Attic (Five-Reel Comedy—Eva Novak and Harry Gribbon). Vol. 56; P-781; Ex. 146; 1015; C-R, 930.

STATE RIGHT RELEASES

ARROW FILM CORPORATION.
The Sacred Ruby.
Bitter Fruit.
Woman's Man (Romaine Fielding). C-R, P-766.
Love's Protege (Ora Carew).
Blazed Trail Productions (Every Other Week).
Lone Star Westerns (Every Other Week).
Lightning Bryce (Serial).
The Lurking Peril (Serial).
The Fatal Sign (Serial).
Thunderbolt Jack (Jack Hoxie Serial—Fifteen Episodes).

COMEDIES.
Arrow-Hank Mann (Two Releases a Month).
Muriel Ostriche Productions (One a Month).
X & N A Ardath (One a Month).

CELEBRATED PLAYERS FILM CORP.

Gump Cartoons.
Andy on Skates.
Andy's Mother-in-Law Pays Him a Visit.
Andy's Inter-Ruben Guest.
Andy Redecorates His Flat.
Andy the Model.
Accidents Will Happen.
Militant Min.
Andy Fights the High Cost of Living.
Ice Box Episodes.
Wim & Wigor.
Equestrian.
Andy the Hero.
Andy's Picnic.
Andy the Chicken Fancier.
Andy the Actor.
Andy on the Beach.
Andy on Pleasure Bent.
At Shady Rest.
Howdy Pardner.

C. B. C. FILM SALES.
The Victim (Six Reels).
Screen Snapshots (Twice a Month).
Star Ranch Westerns (Every Two Weeks—Two Reels).

Hall Room Boys Comedies.
Aug. 5—Some Champs.
Aug. 19—Clever Cubs.

Climax Film Corporation.
Love's Battle (Joe Moore and Eileen Sedgwick).
The Fourth Face (All Star Cast).

Commonwealth Film Corporation).
Hidden Light (Dolores Cassinelli—Six Reels).

INDEPENDENT FILM ASSOCIATION.

Neal Hart Series.
Oct. 1—Hell's Oasis. Vol 46; P-1155.
Nov. 15—Skyfire.
Jan. 1—The Lumberjacks.

Damfool Twins Comedies.
Nov. 15—Cedarbrook Farm (Two Reels).
Dec. 1—Don't Ever Marry (Two Reels).

JANS PICTURES, INC.
A Woman's Business (Olive Tell). Vol. 44; P-1505.
Madonnas and Men (Seven Reels). Vol. 44; P-1790.

FIDELITY PICTURES COMPANY.
The Married Virgin (Six Reels).
Frivolous Wives (Vera Sisson). Vol. 44; P-1140.

GAUMONT COMPANY.
In the Clutches of Hindoo (Serial).
Husbands and Wives (Vivian Martin). Vol. 44; P-142.
The Fall of a Saint. Vol. 46; P-690.

BERT LUBIN.
Honeymoon Ranch. Vol. 46, P-1292.

Victor Kremer Film Features, Inc.
Mad Love (Lina Cavalieri). Vol. 47; P-111.
Voices (All Star—Six Reels). Vol. 46; P-1155.
Skinner Dress Suit (Bryant Washburn—Reissue).
Burlesque on Carmen (Charlie Chaplin—Four Reels).
The Champion (Charlie Chaplin—Two Reels).
Work (Charlie Chaplin—Two Reels).
The Jitney Elopement (Charlie Chaplin—Two Reels).
By the Sea (Charlie Chaplin—One Reel).

REELCRAFT PICTURES CORPORATION

TEXAS GUINAN WESTERNS.
(Two Reels.)
Desert Vulture.
Girl of the Rancho.

Royal Comedies.
Oct. 15—When the Cat's Away (All Star Cast).

Matty Roubert.
(Romances of Youth.)
She's a Vamp.
Circus Days.

Alice Howell Comedies.
(Two Reels.)
Lunatics in Politics.
Good Night Nurse.
Convict's Happy Bride.
Squirrel Time.

Billy Franey Comedies.
(One Reel.)
The Snitch.
Moonshiner.
Number 13.
Pile Driver.
The Pest.
Undressed Kid.
Live Wire.

Royal Comedy Series.
(Two Reels.)
Aug. 15—Snakes (Billy B. Van).
Aug. 30—Plucky Hoodoo (Billy B Van).

S. E. ENTERPRISES.
Cowboy Jazz (Western).
It Might Happen to You.

D. N. SCHWAB PRODUCTIONS.
Girls Don't Gamble (David Butler). Vol. 46; P-248.

JOAN FILM SALES.
The Invisible Ray (Ruth Clifford and Jack Sherill—Serial). Vol. 45; P-1070.

C. B. PRICE CO., INC.
Indian Dramas (Fifteen Single Reels—Princess Mona Darkfeather).
His Pajama Girl (Billie Rhodes).
Power (Holbrook Blinn).
Your Daughter—And Mine (All-Star Cast).

SUPERIOR PRODUCTIONS.
Female Raffles Series.
The Oath of Vengeance (Two Reels).

PROJECTION

By F. H. RICHARDSON

Projection Room Waste

Few realize the possibilities for waste in the projection room and the unnecessary burden imposed upon the industry thereby. Perhaps an exposition of this will prove both interesting and instructive. It is a matter which cries to heaven for rectification and its consideration cannot but result in some degree of good.

Let us first inquire regarding the waste caused by unnecessary damage to films—damage which would be entirely eliminated, or at least reduced to a negligible value were intelligence, expert knowledge and care substituted for the ignorance and slovenly carelessness still found to a greater or less degree in many projection rooms.

A new reel of film has a cash value of about forty dollars (four cents per foot), so that the projectionist handling first run exclusively has in his charge the equivalent of forty dollars for each reel of his program.

If the program be eight reels, then the value placed in his hands in the form of easily damaged property is $40 \times 8 = \$320.00$, and since he handles this property every day, usually in the shape of a new program, the total value placed in his charge during a year is $116,800.

Few First Runs

As a matter of fact, however, but comparatively few theatres have strictly first run programs, and as films age they have less money value, so that for purposes of computing probable damage let us make liberal deduction, assuming a twenty-five dollar-a-reel valuation and an average program of six reels, which we think you will all agree is well within the probabilities, taking one theatre with another.

It is a well established fact that by the application of expert knowledge and intelligent care it is quite possible for the projectionist to run a program a full day with no damage at all to the films and with but slight wear.

We believe that we are entirely safe in saying that when the projection conditions are what they should be and the rewinding intelligently done, the films will have deteriorated in value during a ten-hour run by not more than one-tenth of one per cent., which, on the basis of valuation proposed, would be just fifteen cents.

In other words after a program of six reels has been used under right conditions for ten hours it should have a physical valuation of within fifteen cents as much as it had before the run, hence the damage to films in a ten-hour-a-day house in which projection conditions are as they should be would only be $44.75 per year.

Now Let Us Consider

And now let us consider what the actual condition is. Will any man well acquainted with projection room practice, including all things having effect on possible film damage, undertake to question the statement that the average damage to films, is one per cent. of their value per day? Some might when it is remembered that this supposes a film to be entirely ruined in one hundred days, whereas many films last much longer, but we are talking about the AVERAGE, which includes the not inconsiderable number of the total which do not last one week, and the few which are utterly ruined the very first day.

If we allow the average of damage to be one per cent., then the average of unnecessary damage to films per day per theatre is $1.50, and since there are presumed to be 16,000 theatres in this country, the total would be twenty-four thousand dollars ($24,000) per day, which is, you will all admit, quite an item.

But the damage does not stop there because in every succeeding theatre in which the films are run the show is of less value by reason of imperfect presentation on the screen due to damage done to the films in the theatres which have used them previously, and since deterioration in screen results brings about an inevitable lessening of box office receipts, the damage in money loss through this source is an increasingly heavy factor as the films become older.

Its amount cannot even be estimated. Probably it amounts to many thousands of dollars a day, taking the country as a whole.

So much for the films. Let us now examine into the possibilities for deterioration of the plant under unintelligent methods. Here we may speak with assurance. There is no guess work about it when we say that the average life of projectors is two and a half years, whereas it should be at least one-third longer. The same proportion holds good for motor generators and most of the other equipment, though the time of its service will vary. The statement that the average life of equipment is one-third what it should be, and what it would be under right conditions, is not the subject for argument. It is just plain, demonstrated fact.

Two modern projectors now cost in excess of $1,200, a motor generator costs decidedly more than half as much, and the other equipment will bring the total well above two thousand dollars. If this equipment lasts but two and a half years, whereas it should be three and a half, it figures out that eight hundred dollars per year is the amount of deterioration in equipment per year if the equipment lasts two and a half years.

If it lasts three and a half years (as it certainly should) then the deterioration would be $570 per year, which means that under right conditions this would be $230 a year less deterioration in the plant each year.

Now, if we add this unnecessary expense to the unnecessary damage to film on the basis before set up we have a total of $777 per year for each theatre. If we now assume that there are 16,000 theatres in the United States and Canada we shall have a grand total of twelve million, four hundred and thirty-two thousand dollars avoidable waste in the projection rooms of this country and Canada alone.

Perhaps theatre managers and exhibitors who imagine that even though this be true, it does not concern them very much, since some other concern—the exchange or producer—absorbs the film damage.

If these brave financiers will stop and think for a moment perhaps they may grasp the fact that there is absolutely no source of income in the motion picture industry except the income from the box offices of theatres, hence every cent of expense, no matter in what form it may be, will in the last analysis necessarily have to be borne by the theatre itself.

What May Be Done

But the manager or exhibitor asks, what about it? What can the exhibitor do in the matter? How can he get the expert knowledge and care necessary to reduction of or elimination of the unnecessary damage described? Surely we are now paying enough to be entitled to it. How can we get it?

The answer is that until you use a little more common sense and place the item "ability" at least somewhere nearly on a par with "pay," you won't be able to get real knowledge and ability in the projection room as a general proposition. When the union comes to you with a proposed new, and of course higher wage scale, do you make any really searching inquiry into the ability of its members to give you better service?

You probably make a broad and angry statement that "they are not worth what we're paying now." Do you make any real inquiries as to what, if any steps the union has taken to improve the knowledge of its members since last year?

Is it not a fact that you yourself more or less openly sneer at the value of competency and skill in the projection room?

Do you not, by your very attitude, convey the impression that you do not believe high grade skill is necessary in projection?

Answer those queries honestly, Mr. Exhibitor or Manager, and if the answer is yes, then be well content to go right along paying your share of the $12,000,000 OR MORE waste brought about through incompetency in the projection rooms, and

Notice to All!

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through the department remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens charts (two in one, 11x17 inches, on heavy paper for framing) are in successful use by hundreds of progressive projectionists.

Don't "guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callendar Building, Los Angeles, Cal.

don't let us hear a single peep out of you about "high film rentals," etc.

You have no right to demand that the producer clean his dooryard, so long as your own is thus badly littered.

Where Is He?

On our desk we find a communication, signed Ray Gagnon, Projectionist, which has no date line or address. Very likely it was attached to a letter, but has become separated therefrom and we are unable to find anything which matches the handwriting.

Often men send a typewritten letter, with a separate sheet of notes in pencil. It sometimes happens that the two sheets will become separated and there is then no way of re-uniting them, unless they both be signed.

The sheet we speak of reads:

Am using 40 amperes A C. Distance between collector lens and crater three inches. Using 6.5 plano convex condenser combination, spaced 1¾ inch apart. Working distance of projection lens 3.5 inches. Diameter of projection lens 1 11-16 inches.

What I want to know is, what would be the right diameter of projection lens under the conditions named. Have about a 72-foot throw and a 14-foot picture.

Failed at One Point

You have evidently tried to give complete information, but you have nevertheless failed at one important point—the working opening of the condenser. This would probably be about 4.25 inches unless you use a slide carrier, in which case it would be considerably smaller.

You may determine the exact diameter required in either of two ways, viz., get a large sheet of light colored paper and pin it down flat on a smooth table top. Get a long straight-edge which you know IS a perfectly true straight-edge. A carpenters' square will do, or a spirit level is excellent, or you can get a carpenter to dress off a narrow board to a perfectly straight edge.

Next set an inside caliphers to the exact width of your projector aperture width and, first having drawn a straight line across the paper to represent the optical axis of the optical system, lay the caliphers down on the paper about six inches from one edge of the paper, and with the axis line as nearly as you can guess (a bit of variation here will not matter much) central between its points. With a pencil whittled to a fine point, mark the exact position of each of the caliphers points, and the distance between these marks will be your aperture width.

Next

Next—oh, the dickens! I see you have also omitted the distance from center of condenser to aperture, which is of absolutely vital importance in answering such a question. Well, next, with its center at the axis line draw a vertical line, A in diagram, the length of which shall be the widest diameter of the condenser working open. (We say "widest" because if a slide carrier be used the opening will be wider than it is high.) Then from the top and bottom of line A, draw lines C and D, as shown, and their separation at 3.5 inches beyond the aperture will be the necessary diameter of your projection lens, if it is to pick up the entire ray. The drawing is based on a 4.25 inch condenser opening and 12 inches condenser to aperture, under which condition a 2-inch lens will do.

The other method is to draw a circle on white, translucent paper, such as ordinary writing paper, the exact diameter of the working aperture of your projection lens, using black ink and a draughtsman's compass preferably, though a good black pencil will do.

Remove the projection lens and support the paper inside the mechanism in such manner that its surface will be parallel to the aperture and its center opposite the center of the aperture—on the opical axis of the system.

Now open the projector gate, strike an arc, open the dowser and have some one pull the lamphouse back until the rectangle of light on the paper will all fall inside the circe on the paper, which means that it will also all fall insdie the working opening of the projection lens.

This latter is designed to determine when the light beam will be picked up by your projection lens, but when you first project the light to the paper, if you measure its diameter you will see what diameter projection lens would be necessary to accommodate the beam. After pulling back the lamphouse, if you do, we would refer you to Griffith diagram, August 14 issue, to determine the condenser focal length you would need.

Just What He Wants

Nicholas A. DeRenz, who signs himself "Chief Operator," Strand Theatre, Bangor, Pa., says:

Enclosed find price of lens charts. Think they are just what I want and just the right thing to place in my projection room.

Have two Simplex projectors and a transverter. If it will not be too much trouble will you kindly advise as to what I must do to get into touch of answering some questions, or asking some. Hope you will send the lens charts as soon as possible.

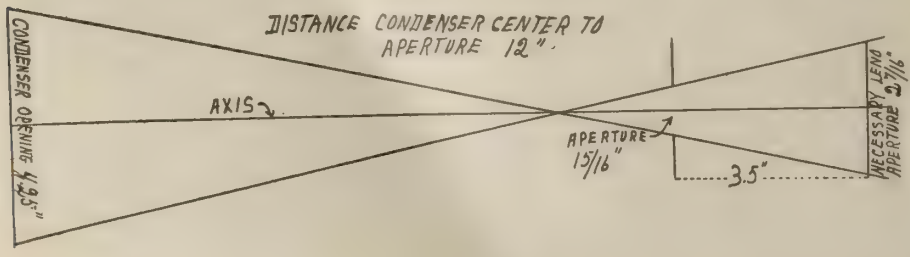
Your question is not very clear, but we presume what you want is to have some questions answered. If that is it, all you have to do is write the editor of the projection department, asking any question or questions you may desire which pertain to projection, being sure to give such information as will enable us to give you an intelligent answer. There is no charge for answering questions through the department.

Incidentally, let us remind you all that when you purchase a new Power or Simplex projector, you are entitled to a lens chart with it. A chart is included as a regular part of the equipment.

As to your signing yourself "Chief Operator," why don't you really want to be known as anything more than the operator of a mechanism?

Most any dub can run a machine, after a fashion at least, but he is only a machine operator, ranking with Heinze's fifty-seven varieties—there are just about that number of different varieties of "operators."

Why not claim the title "Projectionist," and aspire to higher and better things?



We Visit Hamilton, Ohio

When it became known that the Society of Motion Picture Engineers would meet in Dayton, Ohio, and that one F. H. Richardson would be in attendance, we ("We" being the aforesaid F. H. R.) received an urgent invitation to visit Hamilton, Ohio, and address the projectionists, exhibitors and theatre managers of that city, plus the projectionists, exhibtors and theatre managers of Middletown, Ohio, twenty miles distant from Hamilton, who would, we were told, be invited to attend.

We accepted, and the Hamilton men wired an invitation to the Society of Motion Picture Engineers to be present, as follows:

Society of Motion Picture Engineers,
Dayton, Ohio.

Gentlemen:

You are cordially invited to attend a banquet to be tendered Mr. Richardson, of the Moving Picture World, by the theatre managers and projectionists of the city of Hamilton tonight.

(Signed) G. W. BETZ.

In response to this invitation H. A. Campe, president; and Will C. Smith, treasurer, S. M. P. E., together with Frank Rembusch, exhibitor, Selbyville, Indiana ("The" Frank Rembusch), J. S. Gillman, of the Dwyer Company, Cincinnati, Ohio, and the editor of this department motored down to Hamilton in Friend Rembusch's car, with Frank for chauffeur, and while the loss of rest involved was a very real hardship, still we think none of us were anything else than glad we made the trip.

At the Palace theatre, Hamilton, we were greeted by G. W. Betz, chief projectionist, Palace Theatre; T. C. Smith, supervising projectionist, Jewell Photoplay Company; F. L. Myers, managing director, Palace Theatre; Harry Silver, resident director, Palace Theatre and J. Schwalm, president, Jewell Photoplay Company—five as thoroughly good fellows as one would meet in many a days travel; also five live, progressive theatre men who have for their battle cry the word "progress," instead of the too often encountered "aw, that's good enough."

The Palace is a charming 837 seat house, with a very pretty lobby and seating all on one floor.

Aside from a very bad orchestra lighting, a couple of rather bad exit signs and an abomination in the shape of one of those over-illuminated clocks, all of which it has been agreed will be remedied, the theatre is not a subject for any just criticism. The floor slope is ideal, the auditorium lighting, aside from the errors named, as excellent as one could wish, and the decorations very pretty.

Projection Room a Model

The projection room of the Palace may well serve as a model in several particulars. It is twenty feet wide, thirteen feet from front to back and has a nine foot ceiling.

Its present vent is too small, but there is a large exhaust fan on the ground, waiting installation. The walls are not black, but dark in color and non gloss. The observation ports are of good width, though they might be a bit more generous in up and down size without hurting anything. The projection ports are stopped down to the actual requirement of the light beam, and the observation ports are covered with glass, set at correct angle to kill reflection.

There is a telephone, a film storage cabinet which has individual compartment for each reel, and which is on wheels so that it may be readily moved to any desired location. Current is rectified by a Martin motor generator.

There were two Simplex projectors. Everything was in order, and as clean as a new pin. On the whole it was as good a room as we have seen in quite a long while. W. G. Bizdorf is second projectionist.

Columbia

Natural Cause and Effect

COLUMBIA Projector Carbons mean sharper delineation—quicker, snappier, more responsive "reading" of the pictures your house is showing.

You will always use Columbias, because you take pride in giving your audience the most *comfortable* and *enjoyable* evenings to be had in your district.

Write for information

NATIONAL CARBON COMPANY
Incorporated
Cleveland, Ohio San Francisco, Calif.
Canadian National Carbon Co., Limited, Toronto, Canada

and screen result was excellent when the orchestra was absent, but when it was on the job both the screen and the audience were outraged by the brilliantly lighted music.

The musician claims his desire for a forty watt lamp (or a sixty if he can get away with it) is because a weaker light strains his, or her eyes. Piffle! The real reason of the horn tooter and fiddler for demanding a brilliant light is to enable him (or her) to pose before the audience. And don't lettum tell you different! They want to be SEEN. The resultant damage to the screen effect and to the eyes of the audience, which must stare at those brilliant splotches of light for hours, is as nothing compared to the importance of the musician posing before the audience.

When we look at such things we are tempted to say that the general results would be as good, if not decidedly better, with no music at all, and the brilliantly lighted music absent. Nor is the theatre management altogether to blame. The drum thumper and his colleagues, not satisfied with using sufficient light to amply illuminate the music, PLUS enough to amply illuminate THEM as well, persist in turning the music stands into any position which suits their fancy, utterly regardless of the rights of the man who pays their wages and of the audience.

Were we an exhibitor we would construct light fenders for the music stands, place in the music stand sockets lamps of sufficient power to enable an ordinary man to read the music without undue effort. We would place the stands in correct position and would fire the very first man or woman who altered either the CP of the lamp or the position of a music stand without permission. If the musicians union objected we would tell them in plain language to go to the devil, and would dispense with music, if necessary, until such time as the musicians were ready to listen to reason.

The Rialto Theatre is another Hamilton house having a very pretty 867 seat auditorium. We here met H. Truberg, treasurer of the Jewell Photoplay Company, which owns the Rialto, and D. O. Luke, projectionist of the Rialto. The projection room is fair as to size, has running water and all the necessary equipment and conveniences.

Powers 6-B projectors are used—6-B's. The ports, ventilation, etc., are excellent. The Jewell Photoplay Company operates the Rialto, Jefferson, Jewell and Grand theatres.

The Banquet

Middletown men, both exhibitors and projectionists, were present in full force, having come over by trolley after the shows closed. It goes without saying that the Hamilton men were all there. The affair was staged in the dining room of the Elks Club, and the prettily decorated table was an island, in the sense that it was completely surrounded.

F. L. Myers, managing director of the Palace Theatre acted as toastmaster. G. W. Betz welcomed the visitors, after which Messrs. Campe, Smith, Rembusch, Schwalm and others were called upon and spoke on various pertinent topics, after which came an hour-and-a-half talk on projection by the editor of this department.

It was remarked by both exhibtors, managers and projectionists that it was the first time they had all met together on a friendly basis, and that such a meeting could not but be productive of much and lasting good, entirely aside from the lecture itself.

We arrived in Dayton in broad daylight—five thirty A. M. Frank Rembusch fully demonstrated both his nerve and ability as gasoline buggy pilot by projecting us through the cool morning air, in spots (whisper) at fifty per, a speed which caused

Projection Experience

MOTION PICTURE

HANDBOOK

For Managers and Operators

By F. H. RICHARDSON

The recognized standard book on the work of projection. Complete descriptions and instructions on all leading machines and projection equipment.

There isn't a projection room in the universe in which this carefully compiled book will not save its purchase price each month.

A Practical Book for Practical Use

Buy It Today $4 the Copy, postpaid

MOVING PICTURE WORLD

516 Fifth Avenue, New York City
Schiller Building, Chicago, Ill.
Wright & Callender Bldg., Los Angeles, Cal.

To save time, order from nearest office.

Smith to acquire three additional gray hairs and Campe to nearly swallow his false teeth.

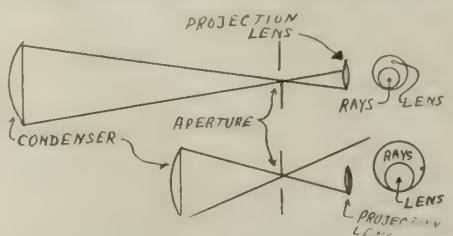
We congratulate Hamilton men on their excellent theatres and on their enterprise in holding so successful a meeting. May we respectfully suggest to them that they have a sort of get together meeting each year, joining perhaps with Middletown.

Why not? It cannot but be productive of good feeling and friendliness, and merely because men happen to be rivals in business or in their profession is no reason why they cannot be or should not be fast friends personally. The editor of this department thanks you all for the honor you did him in asking him to your city, and hopes he shall again some time in the future meet you all again.

Rock Me to Sleep, Mother

Here we have just begun, after years of study, investigation, guessing, reasoning and digging, to talk with reasonable confidence with regard to the optical system of the projector, with a carbon crater source of light, when here comes Griffith with a whole basketfull of brand new problems. He writes thusly:

That article, "A Really Big Thing," August 14 issue, concerning which you, in October 9 issue, did slap me on the wrist, was dictated by you on the front porch at Point o' Woods Beach, and that's quite a ways from my cellar (Brother Griffith came over from Ansonia to visit the editor one Sunday, and fetched the rough draft of the article along. We dictated the article, as finished from the Mss, with Griffith present. That is what he means by the foregoing—Ed.).



The Brain Fag Stuff

The Mazda proposition is interesting. Evenness of illumination (screen) is obtained in a different way than it is obtained with the carbon crater light source. With the arc crater source we so adjust the optical system that a line drawn from the top of the condenser aperture to the bottom of the projection lens working opening will just miss the lower edge of the aperture opening.

With the Mazda light source the system is adjusted so that a line drawn from the top of the condenser aperture to the bottom of the projection lens working opening will just miss the *top* of the film aperture. This gives us a different group of rays from each point of the film.

With the crater light source we have a very narrow angled group, which falls completely within the working aperture of the projection lens, whereas with the Mazda we have a wide angled group, which more than fills the working aperture of the projection lens, but as even the marginal groups completely fill the lens, an equal amount of light from each group reaches the screen.

We thus see why the Mazda spot is hotter than the spot from the crater light source. Given equal screen illumination there is more light passing through each point of the film with the Mazda light source than with the arc, because the Mazda is only getting a part of the light through each point of the film to the screen, and the rest, which is wasted between the aperture and projection lens, is adding heat and light at the aperture.

This does not necessarily mean that the Mazda wastes more light than the crater, but that it wastes it in a different place.

What Griffith Is Driving At

What Griffith is driving at seems to be just this. The Mazda, being closer to the condenser, the collector lens collects more of the total available light than it does from the crater, which is further away, but since the Mazda condenser is right up close to the aperture the diverging of the beam between the aperture and the projection lens operates to waste much more there than does the arc with its longer distance from condenser to film.

He also says we get even illumination with the Mazda because the cones of rays shown in the diagram have such wide divergence that they all cover and overlap the projection lens opening.

Well, this may be so, but from what we have seen to date we are not at all satisfied that it really works that way, in so far as the Mazda be concerned, though we admit that it ought to.

What do some of you Mazda men have to say on this point—projectionists we mean, though Mazda lamp men are welcome to take part in the discussion if they care to.

As to the heat of the spot and Brother John's theory, why we cannot quite see it. In the first place the illumination is *not* equal. In the second place the Mazda spot so far as we have observed, is larger than the arc spot.

Well, we suppose in good time all this will be so well settled that we will be as well posted on Mazda optical dope as on arc, meanwhile bring on seven quarts of headache tablets—fresh, strong ones, too.

? ? ? ? ? ? ? ?

One of the best projectionists in Lil' Ole Noo York sprung a proposition on the editor which, had it come from a man of less reputation we would have dismissed the matter with a smile. It is that the carbon gives better results when placed in the lamp with the trademark toward the condenser.

He very frankly said he had not the faintest glimmer of an idea why it should be so, but swore by Isis and Osiris and all that is good and holy that, according to his observation, thus it is. We therefore lay the matter before you, appending a long string of ? ? ? ? ? marks.

NO PROJECTION ROOM

Is Thoroughly Equipped Without a Set of the Lens Charts

PRICE 50 CENTS STAMPS

Order Them Today

They all listen to me!

Grown ups—gripped by dramatic tension respond to the organ and orchestral tones of the Fotoplayer.

Kiddies—caught by the comedies reflect the gay spirit of vibrant melody with accompanying trap and effect.

The FOTOPLAYER

is recognized by progressive exhibitors to render the fullest musical expression to their entire program.

Write us for "proofs" of Fotoplayer economy and artistic service in the orchestra pit—also our special payment plan.

The AMERICAN PHOTO PLAYER CO.

NEW YORK CITY
MECCA BLDG.—1600 B'WAY.

CHICAGO, ILL.
64 E. JACKSON BLVD.

SAN FRANCISCO CAL.
109 GOLDEN GATE AVE.

Better Equipment

Conducted by E. T. KEYSER

Naval Projectionists' School Is Link in Film System Maintained for "Gobs"

UNCLE SAM'S boys in the navy not only see good motion picture shows but put them on themselves. Approximately 15,000 first-class films are in circulation each month in the navy, and to provide for the proper handling of this quantity of film the navy has begun systematizing things. The work, of which few people know the scope, includes the development of good projectionists as well as a distribution system.

In the past it has been the custom for the navy to rent all films for various purposes through the numerous film exchanges, a distributing office or clearing house being maintained at the Vanderbilt Building, New York City, for this purpose. So great was the demand for good films, however, and so important a part is the motion picture playing in the affairs of the navy, that a regular film exchange was constructed in the Brooklyn navy yard, which was erected under the supervision of Lieutenant Joseph O'Reilly, U. S. N.

With the completion of this building on April 15 the navy started the working-out of its new program which called for the elimination of film renting and provided for the direct purchase of all of the film used throughout the entire navy. At the present time approximately 15,000 reels are being handled through this exchange with new reels being added each day.

A force of twenty men is required to inspect and care for these reels, which are handled and shipped in regulation containers. The film exchange itself can well be placed on the par with the largest commercial exchanges in the industry, being fully equipped with fireproof vaults, inspection and shipping rooms and fully equipped projection or reviewing rooms where all films are censored.

General and executive offices are there, as well as an extensive office staff of stenographers, bookkeepers and film bookers, all of these employes with very few exceptions being in the service, the majority of them chief petty officers.

The Naval Projectionists' School

More than 250 ships along the Atlantic Coast are supplied with film programs from this exchange, while those ships in European waters and along the West Coast are supplied with double quota of reels which are distributed and exchanged between the various ships. Exchanges similar to the one at Brooklyn will be established later on the West Coast to take care of the Pacific fleet. The Philadelphia and Charleston navy yards respectively are supplied with film through the Brooklyn Exchange.

Lieutenant O'Reilly was quick to observe the tremendous amount of damage that could result to his extensive and well-kept film program at the hands of inexperienced and careless projectionists aboard the numerous battleships. To overcome this, a school for developing high-class men was suggested and established. Joseph H. Taylor, head of the Taylor School of New York City, was selected to take charge of this training school, which is undoubtedly one of the most completely equipped schools of its kind in the world.

Every man who is selected to operate a projection machine in the navy is required to take a complete course of instruction in this school whether he has had previous experience or not. The men selected for projectionists are for the most part electricians. The course of teaching covers a period of four weeks and includes everything necessary from putting on a high-class performance to the maintenance and repairing of the various electrical and mechanical equipments used in projection.

The men attending these classes put in practically seven hours a day operating the various types of machines. The first week of the course calls for the inspecting, patch-

UNCLE SAM'S PROJECTION SCHOOL AT BROOKLYN NAVY YARD AND ITS INSTRUCTOR

Upper left: First-class of August, 1920. Upper right: Men under instruction. Lower left: Classroom, showing screens. Lower right: exterior view of school and exchange. Center: Instructor Joseph H. Taylor

"Trust Means Confidence"

Our experts act in any capacity having to do with negative developing and positive printing where reliance on quality and integrity are the chief requisites.

TEL. BRYANT 7190

REPUBLIC LABORATORIES

729 SEVENTH AVENUE NEW YORK CITY

PROMPT SHIPMENTS made from large stock of all sizes. Positively no delay in delivery. Stock carried in both New York and Chicago.

"ELECTRA" CARBONS
MADE ESPECIALLY FOR MOVING PICTURE WORK
PINK LABEL
TRADE MARK
GUARANTEE OF PERFECT PROJECTION FOR A.C. & D.C.

HUGO REISINGER

11 BROADWAY. NEW YORK.

Bass Guaranteed Cameras

COMPARE PRICES

400 ft. Liberty War model, brand new Universal, fitted with 50 M.M. Tessar F:3.5 lens, 6 magazines, shipping trunk, case for camera, case for magazines, repair kit, extra parts. Bass price.....$450.00

ACT AT ONCE

200 ft. Model Prestwich camera, Tessar F:3.5 lens, perfect running. Price....$125.00

Bell & Howell Panoram and Tilting Top Tripod with flat top to fit any camera. Price $130.00

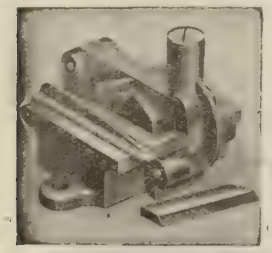
Brand new Precision ball-bearing tripod with pan and tilting top, leather carrying case with shoulder straps. List, $190.00. Bass price $150.00

Complete stock of Carl Zeiss Tessars 50 M.M., in focusing mount, $45.00; 75 M.M., in barrel, $45.00. Minor Ultrastigmat F:1.9, $75.00. Micrometer mounts made to order, $32.00.

Spectro lights, $90.00. Northern lights, $65.00. Stineman Tanks from $30.00 to $86.00. Everything for making Motion Pictures. Eastman negative film. Write to Motion Picture Headquarters.

BASS CAMERA COMPANY
109 N. DEARBORN ST. CHICAGO

THE ONLY **Fool-Proof Splicing Machine**



Not because of its RIGHT PRICE but for the uniform first-class Splice it makes, is it exclusively used in the largest Laboratories.

All parts are interchangeable.

[Price, $7.50 Post-paid]

GENERAL MACHINE COMPANY
MOTION PICTURE APPARATUS
359-363 East 155th Street New York City

PERFECTION IN PROJECTION

Gold King Screen

10 Days' Trial
No. 1 Grade, $1; No. 2 Grade, 75c.
Strechers Included
TRY BEFORE YOU BUY
Sold by all the leading supply dealers throughout the country.
Factory: ALTUS, OKLAHOMA

ROMAYNE STUDIOS
CULVER CITY, CALIF.
Open and closed stages and equipment for rent to companies coming to produce in Los Angeles. Write or wire for terms.

National Electric Ticket Register Co.
Manufacturers of Electric Ticket Issuing Machines for Moving Picture Theatres and Restaurants. Sold direct or through your dealer.
NATIONAL ELECTRIC TICKET REGISTER COMPANY
1511 North Broadway
St. Louis, Mo., U. S. A.

ing and threading of film, as well as the care and handling of film against fire. The second week carries the student into the disassembling, repairing and assembling of machine mechanisms and lamphouses.

The student at this time is also required to familiarize himself with a nomenclature of machine parts as well as that of the optical system. The care and up-keep of various machines specified by the navy is also taken up here, as well as the wiring and the care of and purposes of the rheostats.

The third week students take up the installation of the projector as well as the adjustment of film mechanisms, optics and lamps, while the setting of carbons, adjustment of arc and incandescent lamps and general projection work complete this part of the course. The fourth and last week of the course calls for the projection of pictures on the screen with the various types of projectors as used in the navy, while precautions against fire while projecting the picture determine fairly conclusively just how well the student has assimilated the lessons of the three preceding weeks.

Last Day for Examinations

The last day of the fourth week is taken up in final examinations for qualifications. Written, oral and practical examinations are held each week to determine the man's qualifications, and if at the end of the first week a man shows that he is not fitted for the work of a projectionist, he is sent back to his ship or station and another man is sent in his place.

The qualifications of each man at the end of the term are placed upon his service record, and in each case the projectionist, after qualifying for the position, receives extra compensation amounting to $25 a month. A report card is sent out with each show, to be filled in by the projectionist, on which card is contained a detailed description covering the condition of each reel, as well as the condition of the projector. In this school, the newly compiled Simplex mechanism chart, as well as machine, optical and lamphouse parts, are used almost exclusively as shown in the accompanying photographs.

School at Norfolk, Virginia

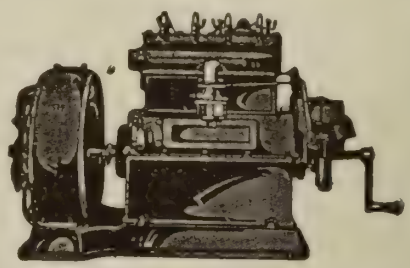
At Norfolk, Va., is located the official naval electrical school which provides for a nine months' electrical course and which at all times has an attendance of 400 students. At this school a student is given a most comprehensive course in elementary and practical electricity, covering every form of appliance with which electricity is used throughout the navy. Lieutenant O'Reilly of the Brooklyn school, on a recent visit to Hampton Roads, Va., realized that including his motion picture course with the nine months' curriculum at the electrical school would furnish the naval electrical student with every necessary knowledge in the electrical line.

Navigation Bureau Indorses

This suggestion was referred by him and indorsed by the Bureau of Navigation with the result that Mr. Taylor, the chief instructor, is now at Hampton Roads preparing to establish his motion picture course in the electrical school there. Mr. Taylor, whose activities in the motion picture industry date back to 1900, when he first operated a gas show in a vacant store in Chester, Pa., has had a most interesting career in the line of projection, which includes service in the vaudeville field in the early days when he toured the country through the large vaudeville circuits with a motion picture outfit, this part of the program being looked upon in those days as more or less of a feature act.

Mr. Taylor projected the first pictures of Paul Rainey's popular "African Hunt" at the New York Hippodrome, as well as having charge of the projection in a number of popular Manhattan motion picture houses on upper Broadway. The Taylor School of which he is the head as well as chief instructor, was established in 1907 and is located in the American Theatre Building.

Many of the instructors that were used in the numerous training camps during the war were recruited from the Taylor School, and when the Bureau of Navigation decided upon opening its school at the Brooklyn navy yards, Mr. Taylor was selected as chief instructor, and undoubtedly the success attending the operating of the Brooklyn school will in the near future be repeated not only in Norfolk, Va., but on the West Coast as well.



4 K. W. Electric Generating Set

60 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker. Portable type with cooling radiator all self-contained.

Send for Bulletin No. 30

UNIVERSAL MOTOR CO.
OSHKOSH, WISC.

"NEWMANLITES"

The Flare Light That Made Night Photography Possible

USED BY MOTION PICTURE PRODUCERS AND CAMERAMEN WHEREVER PICTURES ARE MADE

Manufactured by
I. C. NEWMAN CO., INC.
Manufacturers of
MOTION PICTURE FIRE, LIGHT AND SMOKE SPECIALTIES
320 BROADWAY NEW YORK

LA CINEMATOGRAFIA ITALIANA ED ESTERA

Official Organ of the Italian Cinematograph Union

Published on the 15th and 30th of Each Month

Foreign Subscription: $7.00 or 35 Francs Per Annum

Editorial and Business Offices:
Via Cumiana, 31, Turin, Italy

TransVerteR

Automatically supplies only such voltage as arc requires. No waste of current in ballast.

HERTNER ELECTRIC CO.
West 114th Street Cleveland, Ohio

DO IT NOW

Buy These New Lighting Fixtures and Plastic Relief Ornaments

You'll be surprised at the attractiveness which can be added to your lobby or interior by the use of our plastic relief ornaments and fiberolitic lighting fixtures.

An old run down front can be made to look like a new one at small expense.

BEAUTIFY your house now. Don't wait until your competitor beats you to it.

Write for our catalogue today.

The National Plastic Relief Co.

330 MAIN STREET CINCINNATI, OHIO

Are You Proud of Your Plant and Your Product?

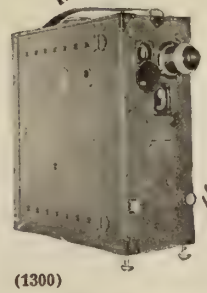
Then teach your salesmen as well as patrons the fine points of both. Show them how your goods are made, what they will do, why they are "just right."

The American Projectoscope

"The Portable Motion Picture Projecting Machine Without an Apology"

The American Projectoscope is small, light, and portable, but it is not a toy. It is built for practical commercial use.

Set it on the table, plug into any electric light socket and it is instantly ready to show clear, bright, flickerless motion pictures. Uses any standard film; can be run forward or backward so that any part can be repeated without rewinding, and any section can be shown as a "still" for close study. The light arrangement concentrates the white rays on the pictures and spreads the heat rays beyond the edges of the film, thus avoiding danger of fire when the reel is stopped. Motor or Hand Driven.



(1300)

Write for our attractive little booklet on how the American Projectoscope will help you.

AMERICAN PROJECTING COMPANY

SAMUEL S. HUTCHINSON, President

6260 BROADWAY, CHICAGO, ILL.

SPEER

Directo Hold-Ark

and

Alterno

Projector ***Carbons***

Place an order with your nearest dealer at once and learn why projectionists all over the country are so satisfied with the results produced by SPEER PROJECTOR CARBONS.

SPEER CARBON COMPANY

ST. MARYS, PA.

MIRROROID

UNITED MIRROROID UNITED MIRROROID

Here is one of the many proofs we receive daily showing the values of the Best Projection Screen:

Nov. 1, 1920

Mirroroid Corp., New York City

Gentlemen: Kindly send me a sample of your screens, have been using my Mirroroid for seven years, is good yet, but am anxious to try the new. Size of my screen is 15½x13½.

Signed:

Yours truly,

JOHN B. C. GENTNER,

Retina Theatre, Market St.,

St. Louis, Mo.

SEVEN YEARS! How many times would you paint that canvas screen in that time? How many of the aluminum screens, painted or put on with an air brush, would you have to buy in that time, mounted on window shade cloth? Don't you think it pays to invest in a good screen and save electricity and at the same time get a real picture?

Our samples prove our claims as well as the praise of our satisfied users.

ALSO CARBONS, LAMPS AND FILM CEMENT

MIRROROID CORP.

725 7th Avenue, New York City

DAYLIGHT SCREEN

SPECIAL ROLL TICKETS

Your own special Ticket, any colors accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings: 5,000, $6.00 Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

SPECIAL TICKET PRICES

Five Thousand	$3.00
Ten Thousand	5.00
Fifteen Thousand	6.50
Twenty-five Thousand	9.00
Fifty Thousand	12.50
One Hundred Thousand	18.00

National Ticket Co. Shamokin, Pa.

We do not CUT prices but quote SENSIBLE prices for

DEVELOPING—PRINTING TITLES—TINTING

Cameramen Furnished—All Work Guaranteed

STANDARD MOTION PICTURE CO.

1005 Mallers Bldg., Chicago

15,012 Motion Picture Theatres

in the United States—no more. Use our addressing or list service and save 50 to 80% in postage. Also lists of State Rights Buyers, Supply Dealers and Producers.

Motion Picture Directory Co.

244 West 42nd Street, New York, N. Y.
Phone: Bryant 8138

MACHINES THEATRE EQUIPMENT AND SUPPLIES

WRITE FOR CATALOG

ERKER BROS. OPTICAL CO.

ST. LOUIS, MO

New Portable Lighting Outfit Develops Over Two and One-half Million C. P.

DIRECTORS who have been confronted with the problem of getting adequate artificial light for shooting scenes far from studio facilities will welcome the announcement from Andrew Kennedy, of Brooklyn, New York, of a Portable Generating Unit which is capable of delivering over two and one-half million candle power continuously without overheating.

Mr. Kennedy has developed his Unit after years of practical experience with smaller generating outfits. His present Unit was designed and built with a full knowledge of the difficulties which had to be overcome, and recent performances of the Unit give practical demonstration of its reliability and fitness to deliver full candle power for as long a time as required without overheating.

The power plant and generator are mounted on the chassis of a two and one-half ton Clydesdale truck having a road speed of 15 to 18 miles per hour, and fitted with pneumatic tires. The whole is enclosed by a strong body that affords complete protection from the deteriorating action of weather. Current is derived from a General Electric 50 kilowat dynamo directly connected to a Sterling engine rated at 100 H.P. at 1,500 R.P.M. Both dynamo and motor were especially designed to meet the requirements of a generating plant of this nature.

Over-Heating Eliminated

The problem of providing an adequate cooling system was especially given careful attention, for overheating has always been a serious trouble in the past. Mr. Kennedy has succeeded in overcoming this difficulty in his new Unit.

Since its completion the Unit has been rented to Metro, Famous Players, Fox and Associated Exhibitors, and in every instance has given complete satisfaction. Perhaps the most notable performance to date was in the making of Vitagraph's new production, "Dead Men Tell No Tales." In this production the Unit was used almost continuously for four weeks in the work of filming the interior scenes and for over two weeks in shipwreck scenes. For the latter work the Unit was run aboard a scow and towed to the locations at sea. During these scenes the generating plant was put to the very severe test of having to run continuously from sunset to daybreak. This it did, and without overheating.

Use

Reco Color Hoods

Fits 5, 10, 25 and 40 W. Lamps

INSTEAD OF DIPPED LAMPS

Infinitely better, more lasting and cheaper in the long run.

Made of natural colored blown glass.

Do Not Fade or Wear Out

Reynolds Electric Co.

426 S. Talman Ave., Chicago, Ill.

"THE BIOSCOPE"

The Representative Weekly Journal of the British Film Industry

Of special interest to all who buy or sell Films.

OFFICES:

85, SHAFTESBURY AVENUE LONDON, W. I.

Specimen copy free on request.
Foreign Subscriptions: One pound ten shillings (Gold).

ANDREW KENNEDY'S PORTABLE GENERATING UNIT

This convenient generating plant has been successfully utilized by Metro, Fox, Famous Players and Associated Exhibitors

PREPARATION

for combating opposition and other elements of invasion is an undisputable necessity. We can equip your theatre, and offer suggestions that will prove of lasting worth.

We operate extensively thruout the United States and Canada—carry a tremendous stock—and guarantee genuine satisfaction with every business transaction.

Our big catalogue of 180 pages and almost a thousand illustrations will give you but a slight conception of the magnitude of our organization and operations.

LUCAS THEATRE SUPPLY CO.

HARRY K. LUCAS, General Manager

ATLANTA :: :: GEORGIA

WANTED

Manager to take full charge of Motion Picture Film Laboratory. State experience and qualifications.

Box 149

c/o Moving Picture World, 516 Fifth Ave.
New York City

MONSOON
HEATING
VENTILATING
COOLING

Let the theatre ventilation specialists tell you how —

Send today for Booklet 6

MONSOON COOLING SYSTEM, INC. NEW YORK
BRANCH - 1325 VINE ST. PHILA. PA. 70 W. 45TH ST.

Special Sale of Guaranteed Rebuilt Machines

We fully guarantee the machines to be as represented and to be in A-1 condition.

6 Simplex Machines, complete with lenses, Hand drive.....$225.00
110-volt, 60-cycle, Motor drive..... 250.00
5% discount allowed for cash with order.

1 Motiograph Machine, 1915 model, complete with lenses, Hand drive 125.00
Motor drive 150.00
5% discount allowed for cash with order.

2 Motiograph Machines, 1918 model, complete with lenses, Hand drive 175.00
Motor drive 200.00
5% discount allowed for cash with order.
All orders subject to prior sale.

All machines furnished with lenses, reels, and rewinds. Machines can also be purchased on our installment plan.

Write Today for Particulars

AMUSEMENT SUPPLY COMPANY

We are the Oldest Supply House in the Motion Picture Trade.

2d Floor, Consumers Bldg.
220 SO. STATE STREET CHICAGO, ILLINOIS

Everything For the Theatre

THE MOTION PICTURE APPARATUS CO., Inc.

AT PRESENT AT 110 W. 32ND STREET

WILL OCCUPY NEW AND MUCH LARGER QUARTERS ON OR BEFORE NOVEMBER 1st

AT

118 WEST 44th STREET NEW YORK

Peerless

AUTOMATIC ARC CONTROLS

are feeding the carbons on the projector lamps of over 500 of the nation's leading theatres.

No hand feed arc CAN produce the clear, even and constant volume of light on the screen that the PEERLESS maintains ALL the time.

An indispensable article of booth equipment in the theatre that values and demands perfect projection.

Write for booklet.

Manufactured by

THE J. E. McAULEY MFG. CO.

34 N. JEFFERSON STREET CHICAGO, ILL.

Export Distributors

HOWELLS CINE EQUIPMENT CO., 729 7th Ave., New York

CLASSIFIED ADVERTISEMENTS

3c. Per word for situ tions wanted and help w_nted. Minimum $0.50

5c Per word for all commercial advertisements. Minimum $1.00

SITUATIONS WANTED

WANTED—Position as manager first-class moving picture, vaudeville or stock theatre. Best references; bond. L. J. Fosse, 1713 S. Street, N. W., Washington, D. C.

BUSINESS OPPORTUNITIES

DOLLARS FOR DIMES is the return your advertising should bring. "Picture Theatre Advertising," by E. W. Sargent, is the dollar-for-dime ad help. It is crammed with ideas, stunts and tested plans. 300 pages. $2.00 postpaid. Chalmers Publishing Co., 516 Fifth Avenue, New York City.

CAMERAS, ETC., FOR SALE

CAMERAMEN AND STUDIOS, get my latest list of motion picture apparatus! Immediate delivery on Minor ULTRA-STUGNAT, F: 1.9 lenses, in barrel. Price, $75.00. Micrometer Mount $32.00 extra. Plain Mount for Universal, $15.00. STINEMAN MOTION PICTURE DEVELOPING OUTFITS: 100 feet, complete, at $50.00; 200 feet, complete, at $86.00. USED UNIVERSAL Cameras at $265.00 and $295.00. ERNEMANN professional, 400-feet camera, with TURRET FRONT and three lenses, at $450.00. Write to me today. BASS FOR A SQUARE DEAL. Charles Bass, president, Bass Camera Company, Inc., 109 N. Dearborn St., Chicago, Ill.

BASS offers three Shustek Printers comlete with motors at $245. Each worth $500. Bass Camera Company, Chicago.

STERN OFFERS three Schustek Printers complete with motors at $225.00, each worth $500.00. David Stern Company, Chicago, Ill.

WE HAVE ON HAND latest model DeBrie Camera with two-inch F-3.5 Krauss lens, six extra magazines, and carrying case. Complete outfit, $1,200. One Wilart Camera, latest model, with two extra magazines, and built in dissolve, $1,200. Six Universal cameras. Bell & Howell precision and Universal tripods. Howells Cine Equipment Company, Inc., 729 Seventh Avenue, New York City.

EQUIPMENT FOR SALE.

OPERA CHAIRS from war camps, booths, machines and entire equipments furnished at half original cost. Write your requirements. J. P. Redington, Scranton, Pennsylvania.

FILMS, ETC., FOR SALE.

FOR SALE—"Gloria's Romance," 40 reels; featuring Billie Burke; "Social Pirates," 30 reels; "Seven Deadly Sins," 37 reels; all with paper; also series of 17 single-reel "Mary Pickford" specials; also large selection of features, excellent condition; comedies, etc. Guaranty Pictures Co., 130 West 46th Street, New York City; 11th floor.

FILMS WANTED

WANT TO BUY Hawaiian film, four, five or six reels, with paper or without. Good condition and cheap for cash. L. J. Fosse, 1713 S. Street, N. W., Washington, D. C.

FILMS FOR SALE

FOR SALE—Five-reel features with posters, slides and photographs in any quantity desired. Central Film Company, 729 Seventh Avenue, New York City.

STRAND COMEDIES featuring Billie Rhodes and Elinore Field; excellent condition, with posters. Ten dollars each. The Rosary, seven reels; perfect condition. Noxall Film Company, 729 Seventh Avenue, New York City.

THEATRES WANTED

THEATRE WANTED in town of 5,000 or more. Will lease or buy. State particulars in first letter. L. O. Davis, Hazard, Kentucky.

NO EXHIBITOR Feels Really Certain Regarding the Merits of Films or Equipment Unless He Sees Them Advertised in

The Moving Picture World

He KNOWS

That Only Reliable Concerns Can Gain Admission to the Columns of the MOVING PICTURE WORLD.

American Houses Years Ahead of French and English, Says Christian W. Brandt

CHRISTIAN W. BRANDT, picture theatre architect, Kresge Building, Detroit, has recently returned to this country from an extended trip through England and France, where he has been studying picture theatre architecture and arrangements, for the purpose of comparing French and English picture houses with those of America.

Judging from the letter recently received from Mr. Brandt, whatever comparisons were made were vastly in favor of our American houses.

Mr. Brandt says:

I found practically no comparison between French and American houses. During my visits to some twenty or twenty-five French theatres, I found the operating booths located in top balconies and on the main floor. The spot lights are located almost anywhere in the house. Fireproof curtains were practically non-existent, and the signal for the rise of the curtain was given by pounding on the floor—this in the very best Parisian houses.

The French usher system is worse than poor and in order to obtain one's seat location, it is obligatory to tip the usher.

Most of the French legitimate theatres run motion pictures as part of their show, while houses running pictures exclusively are small and approximate the types which Americans knew in the old store show days.

Music and Pictures—90 per cent American

Ninety per cent. of the pictures and music in the houses which I attended were American. A matter of fact, I am bound to confess that I found nothing in France which could be used as suggestions for improving American houses.

After spending one month in France, I crossed to England, and made a three weeks' inspection of the English houses.

"Here I found operating booths located anywhere from the main ceiling of the theatre with balconies to front of balcony, and in the centre of main aisle at rear of the house.

The English fire exits are better located than in the French houses, and the English theatres are equipped with asbestos curtains.

I found houses in England where one hour of the show consisted of moving pictures with the balance of vaudeville or drama. Most of the London houses run pictures exclusively. Ninety per cent. of the pictures and music were American.

Futurist An Up-to-Date House

An English picture theatre that I saw which bore the closest resemblance to a modern American theatre was in Birmingham. The construction of this theatre had been commenced shortly before the war broke out, when operations were stopped and it has just been completed. The name of the house in the "Futurist" and it is considered the most up-to-date picture theatre in England.

This house seats approximately sixteen hundred people, has one balcony, at the rear of which the projection room is situated. The stage was equipped with a very good screen and the house quite cleverly designed.

As a result of my experience, I was forced to the conclusion that the American picture theatre is years ahead both in comfort and convenience of the French and English houses.

The Kineto People Are Hustlers

David P. Howells, who is in Europe, cabled for an immediate shipment of three prints on "Don't Ever Marry." The cable arrived on a Monday morning. Mr. MacDonald, of the Howells office, telephoned immediately to Carl H. Pierce, of Kineto laboratories, 71 West Twenty-third street, New York, and explained the situation.

"We'll send right down," said Mr. Pierce.

The negative was called for about 10 a. m. and that evening at five o'clock the prints were in the Howells office, ready for showing. They were inspected, pronounced perfect and shipped immediately.

About 10 days after the cable came, the the prints were in Mr. Howells hands in Europe.

PICTURE THEATRE ARCHITECTS

These men can design a good house. Let them plan yours.

·H·W·J·EDBROOKE·
Architect
·DENVER· COLORADO·

District of Columbia

ZINK & SPARKLIN, Inc.
943 Munsey Bldg., Washington, D. C.

Michigan

CHRISTIAN W. BRANDT
1114 Kresge Bldg., Detroit, Mich.

C. HOWARD CRANE
100 Griswold Bldg., Detroit, Mich.

New York

EUGENE DE ROSA
110 West 40th Street, New York

W. ALBERT SWASEY, Inc.
101 Park Ave., New York

Pennsylvania

W. H. LEE CO.
Architects & Engineers Theatre Specialists
32 So. 17th Street, Philadelphia, Pa.

THE CINEMA

NEWS AND PROPERTY GAZETTE

30 Gerrard Street
W. I. London, England

Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal.

YEARLY RATE:
POSTPAID, WEEKLY, $7.26.
SAMPLE COPY AND
ADVERTISING RATES ON REQUEST.

Appointed by Agreement Dated 7/8/14

THE OFFICIAL ORGAN OF
THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD.

GUARANTEED

Mailing Lists

MOVING PICTURE THEATRES

Every State—total 22,170; by States, $5.00 Per M

1,057 film exchanges.....$7.50
313 manufacturers and studios..... 4.00
368 machine and supply dealers..... 4.00

Further Particulars:

A.F.WILLIAMS, 166 W. Adams St., Chicago

B. F. PUTS MORE LIGHT ON BROADWAY

B. F. PORTER Installs LARGE SIMPLEX PROJECTORS, Special Spot Light, Robin's Cinema Time and Speed Indicators, International Special Screen and Special Booth at CRITERION THEATRE, 44th ST. and BROADWAY, The MARVELOUS PROJECTION of "WHY CHANGE YOUR WIFE" is PERFECT from all VISUAL ANGLES.

B. F. PORTER, EXCLUSIVE EQUIPMENT, 729-7th AVENUE, at 49th STREET, NEW YORK

—TO THE CINEMA ART
AS STERLING IS TO SILVER

STANDARD BELL & HOWELL COMPANY CINEMACHINERY

Reg. U. S. Pat. Off.

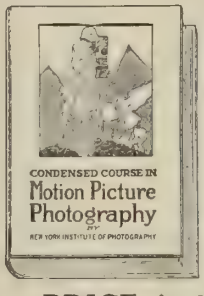
A Guaranty of Performance and Workmanship

USED WHEREVER MOTION PICTURES ARE MADE

NEW YORK **BELL & HOWELL CO.** LOS ANGELES
1801-11 Larchmont Ave., CHICAGO

MOTION-PICTURE PHOTOGRAPHY

A COMPLETE COURSE



A practicable, usable, standard treatise for both the professional cinematographer and those without experience. About 500 pages—400 pages of text and 100 pages of illustrations—by New York Institute of Photography.

Edited by Lieut. Carl L. Gregory, F.R.P.S., Chief Instructor in Cinematography for the Government Signal Corps School of Photography at Columbia University, with special chapters by Charles W. Hoffman, formerly Feature Photographer for Thanhouser, Edison, Pathe, and World Film Companies, and by Research Specialists, Research Laboratories of the Eastman Kodak Company.

PRICE $6.00 MONEY REFUNDED if not satisfied with this course after five days' examination.

NEW YORK INSTITUTE OF PHOTOGRAPHY
Dept. 3—145 W. 36th St., N. Y.

ALSO AT LEADING DEALERS—TERMS TO DEALERS ON REQUEST

FOUR EXHIBITOR AIDS

MOTION PICTURE HANDBOOK
By F. H. RICHARDSON
Covering every phase of projection room activity.
700 Pages, Illus., $4.00

PICTURE THEATRE ADVERTISING
By E. W. SARGENT
Crammed with crowd-pulling advertising schemes.
300 Pages, $2.00

MODERN THEATRE CONSTRUCTION
By E. B. KINSILA
Full of good tips for any Exhibitor who wishes to remodel his house or build a new one.
270 Pages, Illus., $3.00

MOTION PICTURE ELECTRICITY
By J. H. HALLBERG
Wiring, lighting, all electrical equipment fully explained by a well known electrical expert.
280 Pages, Illus., $2.50

WISE EXHIBITORS TAKE ALL FOUR!

CHALMERS PUBLISHING COMPANY
516 FIFTH AVENUE, NEW YORK

Rothacker Prints

The Utmost in Screen Brilliancy

STOP LEAKS AND LOSSES

THE AUTOMATICKET SYSTEM STOPS BOX OFFICE LEAKS & LOSSES
ASK US ABOUT IT

AUTOMATIC TICKET SELLING & CASH REGISTER CO.
1780 BROADWAY NEW YORK

LA VITA CINEMATOGRAFICA

The Leading, Independent Organ of Italian Film Trade

SUBSCRIPTION FOR FOREIGN COUNTRIES **SIX DOLLARS A YEAR**

Advertisements: Tariff on application.

Editorial Offices: TURIN (Italy)—Galleria Nazionale

In Answering Advertisements, Please Mention the Moving Picture World

TYPHOONS COOL & VENTILATE

TYPHOON FAN COMPANY 345 WEST 39TH ST. NEW YORK CITY
1044 CAMP ST., NEW ORLEANS, LA. 255 NO. 13TH ST., PHILADELPHIA PA. 64 W. RANDOLPH ST., CHICAGO, ILL.

Mile after mile of

EASTMAN FILM

is exposed and developed each month at the Research Laboratories, so that through continuous practical tests we may be sure that the quality squares with the Eastman standard.

Eastman Film never has an opportunity to be anything but right.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

EAGLE ROCK FILM

The Quality Raw Stock

Right Photographically.
Maximum Service in the Projector.

Made by

THE EAGLE ROCK MANUFACTURING CO.
Verona, New Jersey

BIO

The Perfect Projection

CARBONS

The Marks of Quality

ARC
BIOGRAPH CARBONS

The Absolutely Dependable Kind That All Discriminating Operators Want

ARCO ELECTRIC COMPANY

EXCLUSIVE DISTRIBUTORS
110-114 WEST 42ND STREET, NEW YORK

B.F. KEITH
THEATRES

Alhambra
Hamilton
Royal
Riverside
81st Street
Colonial
Palace
Jefferson
Orpheum
Prospect
Bushwick
Greenpoint
Madison
Monroe
New Fordham
Union Hill
5th Avenue
(WEST NEW YORK)

and the following
Keith-controlled
B.S.MOSS theatres

Coliseum
Dyckman
Regent
Flatbush
Broadway

With the
SIMPLEXIZING
of the World-famed
ACADEMY OF MUSIC
BROOKLYN

We take this opportunity
of pointing out the other
beautiful
KEITH HOUSES
in GREATER NEW YORK

Making this famous local
circuit One Hundred
per cent SIMPLEX

MADE AND GUARANTEED BY
THE PRECISION MACHINE CO. INC.
317-321 East 34th St— New York

MARLOW THEATRE
EVERYBODYS PLAY HOUSE

E. R. CUSTER, MANAGER

IRONTON, OHIO.
September 1, 1920.

Nicholas Power Company,
Ninety Gold Street,
New York, N.Y.

Gentlemen:

We feel that it is only fair that you should know why we installed two POWERS 6B machines in our new Marlow Theatre, which is one of the most beautiful in the state.

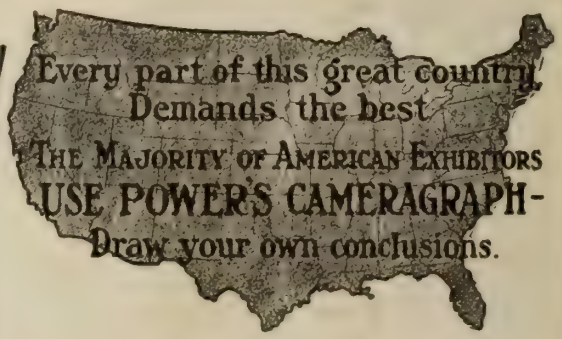
Knowing that projection is the most important feature of a theatre we spared no time or money in obtaining the concensus of opinion of the leading exhibitors in this territory and that opinion was POWERS.

Very truly yours,

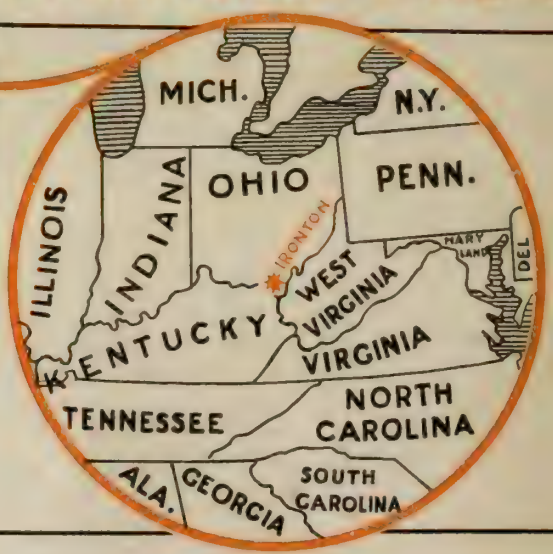
E R Custer

C:H

Manager.


Every part of this great country
Demands the best
THE MAJORITY OF AMERICAN EXHIBITORS
USE POWER'S CAMERAGRAPH-
Draw your own conclusions.

MANAGER CUSTER
LOOKED ABOUT CAREFULLY



And Then Bought Power's Projectors

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

Vol. 47, No. 3 NOVEMBER 20, 1920 Price 25 Cents

MOVING PICTURE World

STATE LIBRARY

FOUNDED IN 1907 BY J. P. CHALMERS

A Lois Weber PRODUCTION

An epic of modern American life. A drama of a dozen thundering climaxes based on the greatest problem of all history

To Please One Woman

Distributed by Famous Players-Lasky Corp.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

Published by CHALMERS PUBLISHING COMPANY
516 FIFTH AVENUE - NEW YORK CITY

A Weekly. Subscription Price: United States and its Possessions, Mexico and Cuba, $3 a year; Canada, $3.50 a year; Foreign Countries (postpaid),

Selected Salesmanship

The merchant who devotes his time and thought and care to the selection of his stock, and then allows an ordinary labor agency to supply him with any sales people they may happen to have about the place is a foredoomed failure. As a matter of fact no sane merchant would think of following such a procedure. On the contrary he will devote an even greater care to the selection of his sales force than he will to his stock in trade. He realizes that they are the more important of the two—for he knows that a good salesman could sell fans to an Esquimau—whereas a poor one couldn't sell the same customer an oil stove!

The motion picture exhibitor too often pursues a different policy. He puts the cart before the horse. He may select his film with rare good judgment and discrimination—while in the matter of posters (which constitute his sole selling force) he trusts entirely to luck. If his luck is good he gets RITCHEY posters. Otherwise not.

Posters are too important to be left to chance, for the size of an audience is always in direct proportion to the quality of the posters used to attract them. That the biggest audiences appear at those theatres that have RITCHEY posters on display does not have to be argued. At all times it can be observed! For the RITCHEY poster is the most potently powerful ticket selling agency that has ever been devised!

Ritchey

RITCHEY LITHO. CORP.

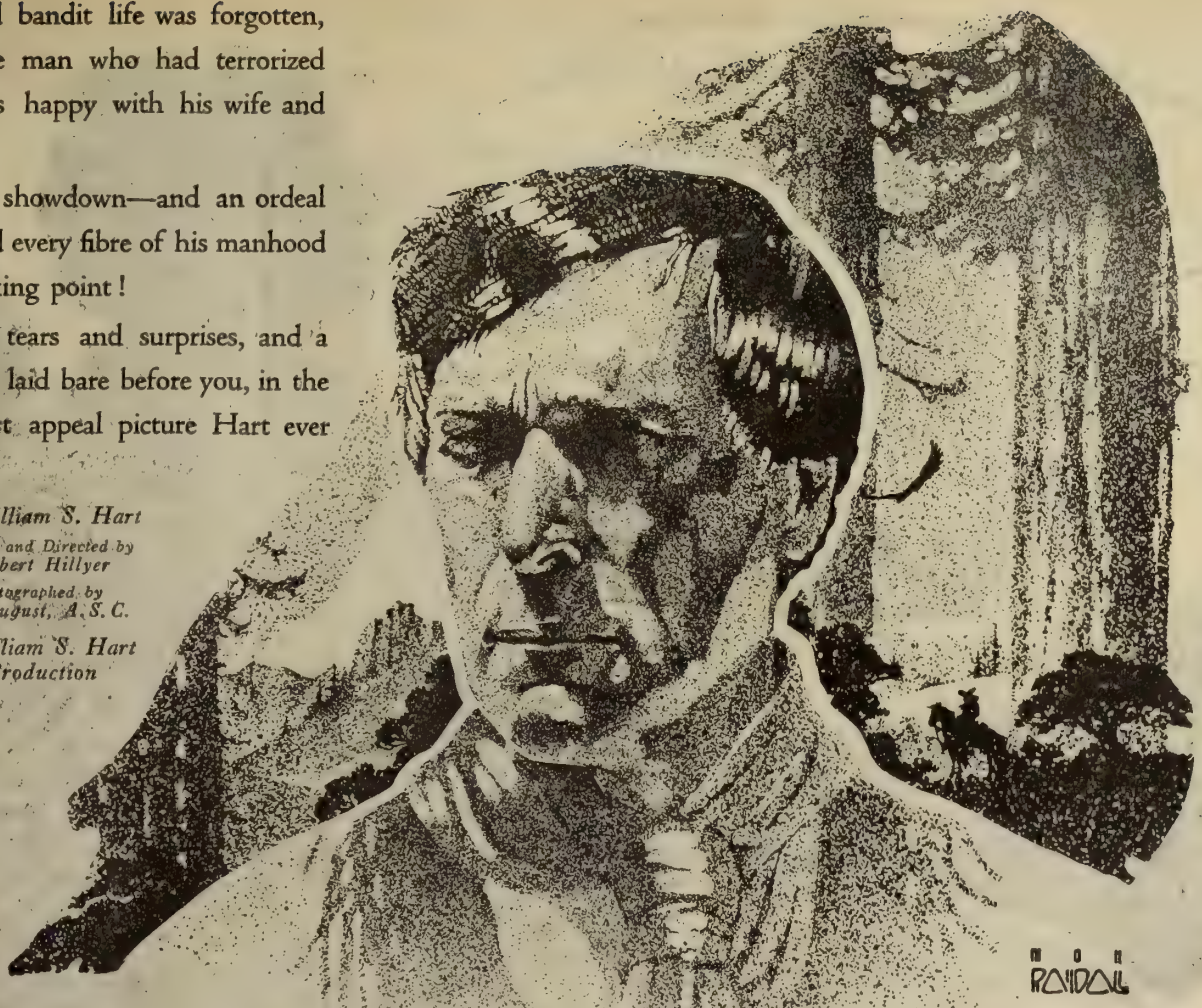
406-426 W. 31st STREET, NEW YORK TELEPHONE, CHELSEA 8388

THE old bandit life was forgotten, and the man who had terrorized the west was happy with his wife and child.

Then—the showdown—and an ordeal that strained every fibre of his manhood to the breaking point!

Thrills and tears and surprises, and a mighty soul laid bare before you, in the greatest heart appeal picture Hart ever made.

By William S. Hart
Adapted and Directed by Lambert Hillyer
Photographed by Joe August, A.S.C.
A William S. Hart Production



WILLIAM S. HART

in

"The Testing Block"

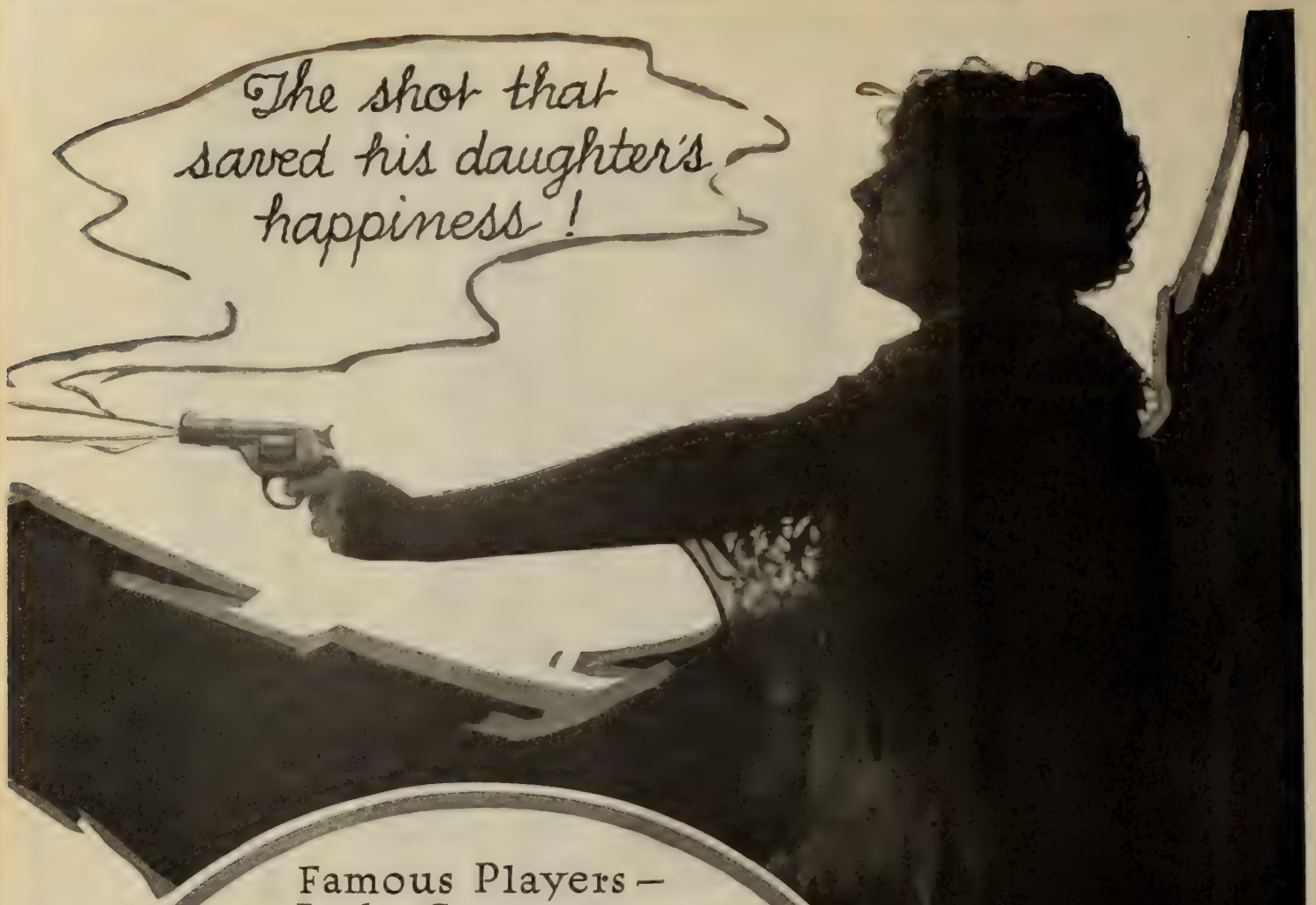
A Paramount Picture

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B DE MILLE Director General
NEW YORK.

ARTCRAFT PICTURES

CANADIAN DISTRIBUTORS FAMOUS-LASKY FILM SERVICE, LTD. HEADQUARTERS TORONTO



Famous Players—
Lasky Corporation,
presents

"Heliotrope"

From Richard Washburn Child's story
Directed by George D. Baker

COSMOPOLITAN PRODUCTIONS
A PARAMOUNT PICTURE

THE most unusual plot ever conceived, combined with a theme as big as "Humoresque."

A story that amazes with its cleverness and thrills with its emotional depth.

One of the year's biggest money-makers, a picture that will be remembered long after others are forgotten.

FAMOUS PLAYERS-LASKY CORPORATION

HELIOTROPE is a GEORGE D. BAKER PRODUCTION

HE selected the story, wrote the scenario, chose the cast, directed the picture and titled it, thereby making it a 100% BAKER FEATURE.

STATE RIGHTS ONLY

STATE RIGHTS ONLY

The Greatest Melodrama of All Time

"BELOW THE DEADLINE"

Directed by
J. P. McGOWAN

Adapted from
HENRY ARTHUR GOODEN'S
Powerful Story of Adventure in the Underworld

"BELOW THE DEADLINE"

Superb Cast Headed by
J. B. WARNER and LILLIAN BIRON
Supported by
BERT SPROTTE and ROBERT ANDERSON
An Extraordinary Production of Exceptional Box-Office Value

"BELOW THE DEADLINE"

When REAL PRODUCTIONS Like This Are Offered the Trade, Territories Are Sold Over Night Without Delay or Haggling. If You Are Open for

A PICTURE OF MERIT

Swift, Thrilling, Intense and Consistent as to Story, Plot and Detail

WIRE YOUR INQUIRY TO-DAY

ASCHER PRODUCTIONS, Inc.

SIDNEY ASCHER, President — 130 WEST 46TH STREET, NEW YORK — JOS. A. JACOBS, Treasurer

Inter-Ocean Film Corporation, 218 West 42nd Street, New York *Sole Foreign Distributors*

R-C PICTURES

ROBERTSON-COLE presents

MAE MARSH

in

The Little 'Fraid Lady

ROBERTSON-COLE
presents

MAE MARSH

Directed by JOHN G. ADOLFI

Never has there been a more incessant demand, by public and exhibitor alike, for a star's return, than that which has greeted Mae Marsh during her absence from the screen.

She comes back now in "The Little 'Fraid Lady," with her quaint, adorable way, to hold the hearts she has won by the charm of her ever human work.

And—to the host of her admirers, she will add untold numbers, captivating by the wistful smile that shines through a tear-dimmed eye, like a ray of sunshine in a clouded summer sky.

in

THE LITTLE 'FRAID LADY

from the novel
"THE GIRL WHO LIVED IN THE WOODS"
by MARJORIE BENTON COOKE

R-C PICTURES

DOUGLAS FAIRBANKS'

forthcoming release

"THE MARK OF ZORRO"

From the "All Story Weekly" Novel
"The Curse of Capistrano" by
Johnston Mc Culley

Directed by
Fred Niblo.

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT ·

HERE IS THE
FAIRBANKS FILM
THAT WE BELIEVE WILL MAKE
NEW BOX OFFICE HISTORY

Betty Compson, whose youth, loveliness and lure have enthroned her as the Princess of the Screen, is given a most wonderful role in her first personally produced picture, "Prisoners of Love."

BETTY COMPSON

IN

PRISONERS OF LOVE

PERSONALLY PRODUCED BY

BETTY COMPSON

DIRECTED BY

ARTHUR ROSSON

DISTRIBUTED BY

GOLDWYN

GEORGE H. DAVIS
PRESENTS
JAMES OLIVER CURWOOD'S
ISOBEL
OR "THE TRAIL'S END
ADAPTED FROM HIS GREAT NOVEL
FEATURING
HOUSE PETERS
AND A NOTABLE CAST INCLUDING
JANE NOVAK
DIRECTED BY EDWIN CAREWE
THE GREATEST BOX OFFICE ATTRACTION EVER OFFERED THE STATE RIGHTS BUYER
TO-MORROW MAY BE TOO LATE
WIRE
RESERVATION FOR YOUR TERRITORY
TO-DAY
GEO. H. DAVIS OR JOE. BRANDT
ROOM 200
1600 B'WAY
N.Y.
JAMES OLIVER CURWOOD'S TRIUMPH
AN ALLURING LOVE STORY OF THE GREAT NORTHWEST

Maurice Tourneur

I have shipped to our branches today a picture that has the sweep of action of "The Birth of a Nation"; a picture such as I have longed for all summer and fall to bear the imprint of Associated Producers; a picture so fine, so big, so powerfully dramatic that it made a group of hardened picture people who watched it gasp for breath.

This picture is Maurice Tourneur's "The Last of the Mohicans," a mighty production. So sure am I of its power and appeal that I make the assertion that if any exhibitor holding a contract now for this production gave up his contract we could sell him over again for fifty percent higher rental than he is now paying for it.

F. B. WARREN
General Manager of Distribution
Los Angeles, November 6.

GEORGE LOANE TUCKER ~ MAURICE TOURNEUR ~ J. PARKER READ JR.
THOMAS H. INCE ~ MACK SENNETT ~ MARSHALL NEILAN ~ ALLAN DWAN

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

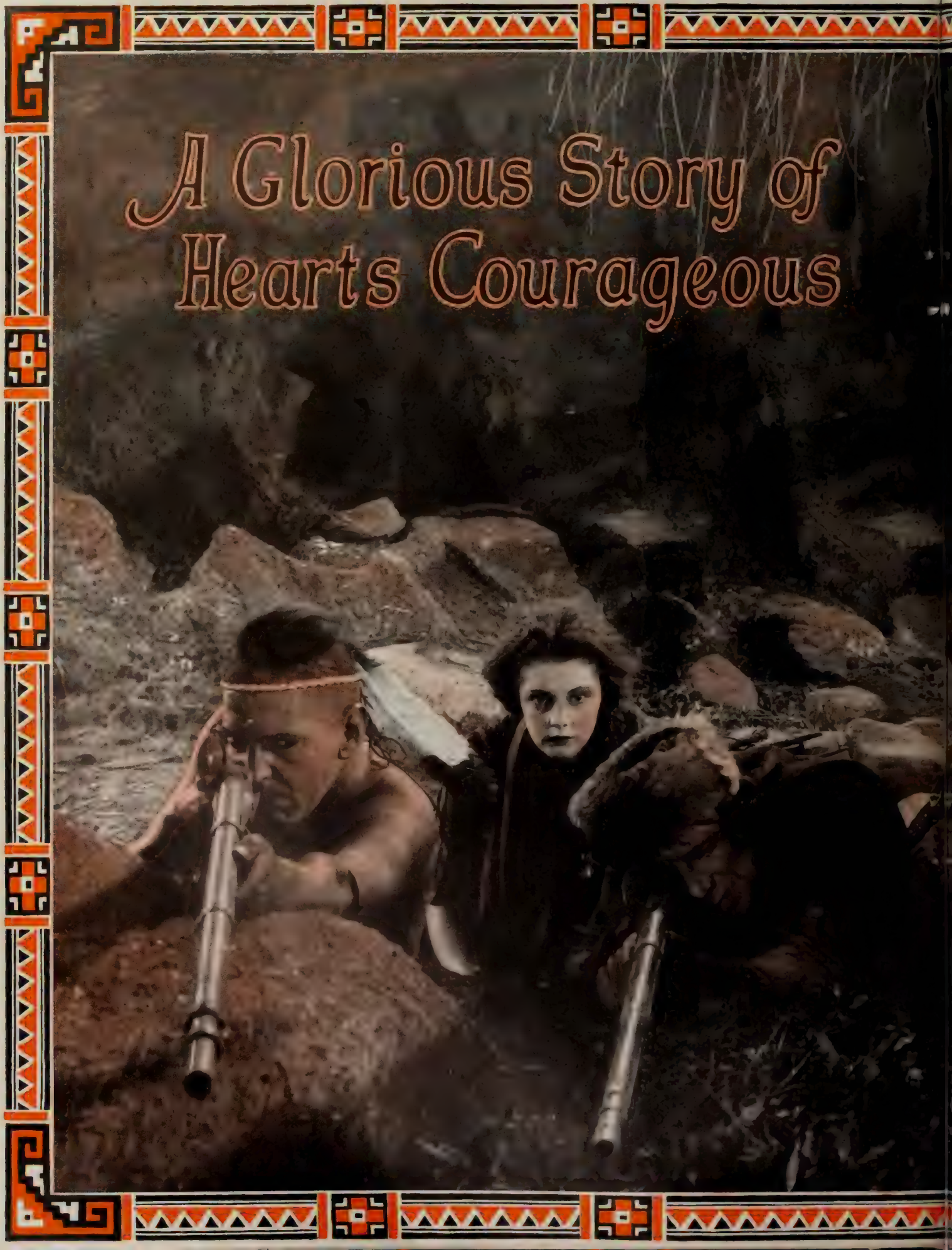
MAURICE TOURNEUR

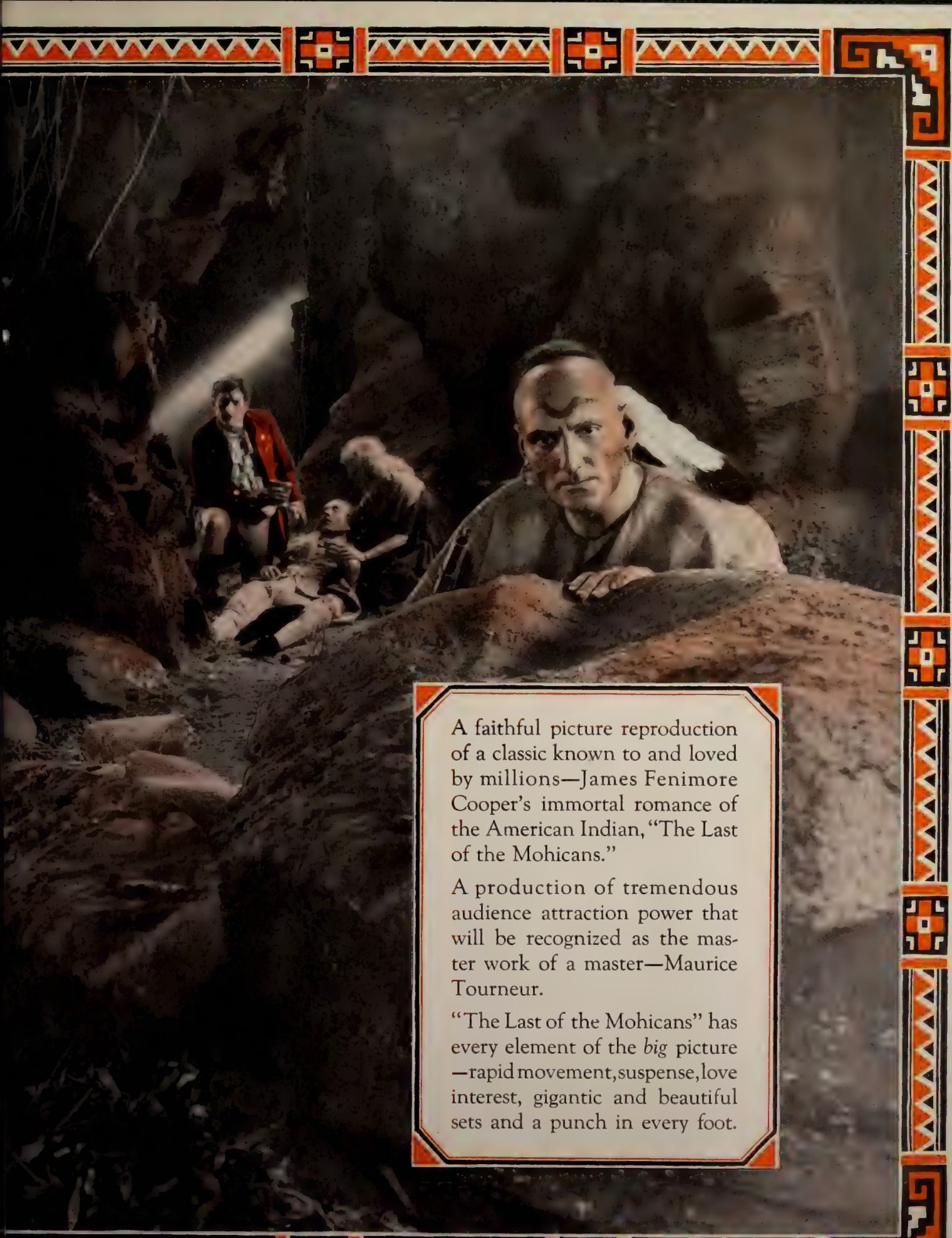
presents

The Last of the Mohicans

An American Drama Eternal By James Fenimore Cooper

Directed by MAURICE TOURNEUR and CLARENCE L. BROWN


A Glorious Story of
Hearts Courageous



A faithful picture reproduction of a classic known to and loved by millions—James Fenimore Cooper's immortal romance of the American Indian, "The Last of the Mohicans."

A production of tremendous audience attraction power that will be recognized as the master work of a master—Maurice Tourneur.

"The Last of the Mohicans" has every element of the *big* picture—rapid movement, suspense, love interest, gigantic and beautiful sets and a punch in every foot.

"The Last of the Mohicans," under the skilled hand of Maurice Tourneur, brings to life heroes —and villains—of a story universally beloved. The names of Uncas, Hawkeye and Magua are ones to conjure with at the box office. Nationally released November 21.

GEORGE LOANE TUCKER ~ MAURICE TOURNEUR ~ J. PARKER READ JR.
THOMAS H. INCE ~ MACK SENNETT ~ MARSHALL NEILAN ~ ALLAN DWAN

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

ALLAN DWAN presents

The FORBIDDEN THING

By Mary Mears

Personally directed by Mr. Dwan

Allan Dwan's first production for Associated Producers is an intriguing love story—the story of a girl whose faith in the man she loved was so strong that it survived his marriage to another woman and her union with another man.

In "The Forbidden Thing" Mr. Dwan clinches the hold upon exhibitor confidence that he gained in previous successes. It is the most remarkable accomplishment to date of a producer who is able to coin box office dollars by the depth of his human vision.

GEORGE LOANE TUCKER ~ MAURICE TOURNEUR ~ J. PARKER READ JR.
THOMAS H. INCE ~ MACK SENNETT ~ MARSHALL NEILAN ~ ALLAN DWAN

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

The popularity of Buck Jones is growing by leaps and bounds with every release

"Just Pals," yes— and also the pivotal point of the most human, most interesting, most, tender and most thrilling of Buck Jones pictures.

William Fox presents

BUCK JONES

in

Just Pals

Story by John McDermott
Directed by Jack Ford

Fox Entertainments

WILLIAM FOX
Presents

CLYDE COOK

in

Clyde Cook
Special Comedies

Current Release

Kiss Me Quick

Coming

The Huntsman

Directed by
JACK BLYSTONE

Clyde Cook reading the news of the tremendous ovation accorded him during his simultaneous run at the Rivoli and Strand Theatres New York City

Fox Entertainments

LINA CAVALIERI
"MAD LOVE"

THEY ALL AGREE

"MAD LOVE" WILL GO ON ANY PROGRAM

"MAD LOVE" is a romantic photodrama that will appeal to the women particularly, and as it is the aim of the show men to first draw the women, on the theory that the men will follow, this picture is a safe investment.

STAR.—Lina Cavalieri assumes a most interesting, though at times disagreeable, role. But she is all that she should be, and certainly steps forth as an accomplished artist.

SUPPORTING CAST.—The work of Lucien Muratore, Mme. Cavalieri's husband, is one of the outstanding features of the picture. He is manly and interesting. [illegible] playing Genevieve, whose identity is not disclosed in the cast, is very good.

DIRECTION.—Good.

PHOTOGRAPHY.—Good.

SETTINGS.—Elaborately attractive.

BOX OFFICE VALUE.—The star's name is a good draw on which to lay emphasis. The story will make the women gossip.

—Roger Ferri
Exhibitor's Trade Review.

"MAD LOVE"

A VICTOR KREMER PRODUCTION FEATURING

Beautiful Lina Cavalieri

Reviewed by Louis Reeves Harrison

ASIDE FROM LOVELY LINA'S MOMENTS OF PAINFUL SELF-CONSCIOUSNESS, "MAD LOVE" IS AN ENCHANTMENT OF BEAUTY. ON THIS ACCOUNT, AS WELL AS THE GENERAL SINCERITY OF PURPOSE IN STORY AND TREATMENT, THE VICTOR KREMER PRODUCTION MAY BE CLASSED AS GOOD ENTERTAINMENT.

—Moving Picture World.

"MAD LOVE"

LOOKING FOR THE GOOD THINGS TO REMARK REGARDING A PHOTOPLAY, THE FIRST, IN THIS INSTANCE, IS THAT THE TITLE REALLY IMPLIES WHAT THE SUBJECT TREATS UPON. IT MEANS SOMETHING, THE THEME OF THE PHOTOPLAY.

ANOTHER OF THE GOOD POINTS IS THE BEAUTY AND LOGIC OF THE INTERIORS. THEY ARE WHAT WOULD BE LOGICALLY EXPECTED AND ARE BEAUTIFULLY APPOINTED. IN FACT, ALL THE SETS ARE ABOVE THE AVERAGE. THE EXTERIORS, IN ADDITION, ARE WELL CHOSEN LOCATIONS.

—Lillian Gale,
Motion Picture News.

SOME TERRITORY STILL OPEN

Victor Kremer Film Features, Inc.

130 West 46th Street New York City

DIAL FILM COMPANY PRESENTS

THE TIGER'S COAT

BY ELIZABETH DEJEANS

Booked Over the LOEW CIRCUIT

A WONDERFUL PICTURE FOR YOUR HOUSE, TOO

FEATURING

MYRTLE STEDMAN

LAWSON BUTT

and

TINA MODOTTI

DIRECTED BY

ROY CLEMENTS

Distributed by

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

thru PATHÉ *Exchange, Inc.*

HODKINSON Anniversary Month Release

A Benj. B. Hampton Production

ZANE GREY'S GREATEST NOVEL

"THE U.P. TRAIL"

A Massive Picture of the Great West, with a Powerful Cast Including

ROY STEWART

KATHLYN WILLIAMS JOSEPH J. DOWLING

ROBERT McKIM AND MARGUERITE DE LA MOTTE.

DIRECTED BY JACK CONWAY ZANE GREY PICTURES INC.

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PATHE *Exchange, Incorporated*

Here's What "Wid's" Said:

Issue of November 7, 1920

"Grey-Hampton-Hodkinson Combine Presents Another Success"

"THE U. P. TRAIL"

Benj. B. Hampton—Hodkinson

DIRECTOR ..... Jack Conway
AUTHOR ..... Zane Grey
SCENARIO BY ..... William H. Clifford
CAMERAMAN ..... Harry Vallejo
AS A WHOLE ..Actionful and fine acting make this hold all the time; first class production all told
STORY.....Typical Zane Grey story of the early West; fine western atmosphere maintained
DIRECTION.....Very good, especially handling players and sets
PHOTOGRAPHY ..... Fine
LIGHTINGS .....Some splendid night scenes
CAMERA WORK .....Good
PLAYERS.....A first rate cast with splendid performances from each
EXTERIORS ..... Extremely realistic
INTERIORS ..... Usual sets
DETAIL ..... Well taken care of
CHARACTER OF STORY..The West in the early 70's with romance and tragedy fighting for supremacy
LENGTH OF PRODUCTION....About 6,500 feet

Benjamin B. Hampton has produced and the Hodkinson Corp. will release another Zane Grey production in the near future, and if you are at all familiar with this combination's past performances and the success of such productions as "The Westerners," "The Sagebrusher" and "Desert Gold," you can go right to "The U. P. Trail" assured of the same splendid results as their previous pictures must surely have brought.

JACK HOXIE
IN~
THE GREAT
SERIAL~
THUNDERBOLT JACK

DISTRIBUTED BY
ARROW
FILM CORPORATION
W. E. SHALLENBERGER ~ PRES.

NOW
BOOKING AT

CRESCENT FILM CO.	KANSAS CITY-MO.
SPECIALTY FILM CO.	DALLAS-TEX.
SPECIAL FEATURES CO.	KNOXVILLE-TENN.
SEABOARD FILM CORP.	WASHINGTON-D.C.
UNITY PHOTOPLAYS CO.	CHICAGO - ILL.
HYGRADE PICTURES CORP.	CHARLOTTE-N.C.
STANDARD FILM EXCHANGE	PITTSBURGH-PA.
STANDARD FILM SERVICE CO.	CLEVE., CINN., O.-DET., MICH.
LIGHTNING PHOTOPLAYS SERVICE of N.E.	BOSTON-MASS.

PRODUCED BY~ BERWILLA FILM CORP.
SUPERVISION~ BEN WILSON & JOE BRANDT

Novelty
Mystery
Daring
and
Romance
"The Palace of Darkened Windows"
THE NEWEST NATIONAL PICTURE

NATIONAL NP PICTURES

LEWIS J. SELZNICK President

"The

Mary Hastings Bradley's

Enthralling Story of Oriental Cunning and Occidental Love

Picturized by Katherine Reed
Directed by Henry Kolker

DISTRIBUTED BY SELECT

Palace of Darkened Windows

NOW READY

Box Office Success
Ask Your Nearest

Capital Film

LESTER

The SMILING DARE DEVIL

"LONE HAND

A Power-
Intensely
Story
Great

IN FIVE

RUSSELL-GREIVER-RUSSELL

Guaranteed~
Exchange WHY

Company Inc., *offers*

CUNEO *in*

A Doubleday Production

WILSON"

ful *and* Human of the West

REELS

CAPITAL FILM CO.
220 S. STATE ST.
CHICAGO

Directed by
L. S. McKEE
HARRY MOODY
Scenario Adapted by
Wm S. PIGGOTT

Sole agts. for the manufacturers

ANNOUNCEMENT

TO SHOW MEN

WHY

Run a picture unless YOU KNOW it has a certain drawing power and your patrons will pay to see it?

WHY

Book a picture of questionable merit when you will have to pay your gross receipts out in newspaper ads and "pluggers" to get an audience?

WHY

Book pictures that will cost you more than you can take in with a capacity house?

WHY

Not book pictures that will *cost little* and require *no advertising?*

BECAUSE

your patrons are watching for them daily.

THEREFORE

they have a GREATER DRAWING POWER THAN THE MOST EXPENSIVE SUPER-FEATURE.

TO EXCHANGES

YOU NEED NO SALESMAN TO SELL OUR PICTURES—THEY SELL THEMSELVES.

WHY

PAY ENORMOUS SUMS for the purchase of STATE RIGHTS of BIG FEATURES that cost a big overhead—POSTERS, PUBLICITY and TRAVELING expense to have them booked?

NO WONDER

After all this expense you have very little profit left.

WHY

Not book pictures that are backed by PUBLIC DEMAND? THUS, Large and Small Theatre Owners will book them and cheerfully pay a reasonable rental.

WHY???

Because this is a Public DEMAND you are selling, not merely a PICTURE.

THEREFORE

It will save them money and advertising and bring to their houses a steady, eager and appreciative audience.

20,000 Free Stock Posters Given to Exhibitors and Exchanges

$7,800.00 IN CASH PRIZES GIVEN AWAY TO THE PUBLIC

The Greatest All-Year-Round

TITLE CONTEST

On Our

Two-Reel Semi-Slapstick, Situation "TOP-NOTCH" Comedies Featuring

Miss BESSIE EYTON

$7,800.00 IN CASH PRIZES GIVEN AWAY TO THE PUBLIC

Is now advertised in hundreds of Sunday papers and dozens of magazines.

REAP THE BENEFIT YOU CAN REALIZE ON OUR GREAT DRIVE TO MAKE THE PUBLIC KNOW WHY OURS ARE "TOP-NOTCH" COMEDIES

WRITE or WIRE

PLYMOUTH PRODUCING & DISTRIBUTING SYNDICATE

CLEVELAND, OHIO

SUN KIST COMEDY COMPANY

PRESENTS

ALICE HOWELL

IN

The Best Series of One Reelers EVER MADE

Sold on a

States Right Basis

52 A YEAR 52

If You Want This for Your Territory Wire Immediately

Federated Film Exchanges of Illinois, Inc.

J. L. FRIEDMAN, Pres.

207 South Wabash Avenue CHICAGO

DIRECTED BY DICK SMITH

S. G. Warwick, Beaux Arts, Palm Beach, Fla.—
"I believe the First National Franchise is the best thing that has come to me since I entered the field of pictures." THAT'S THE REASON WHY

There'll be a Franchise everywhere

'The Scoffer'—a Picture

W. M. Sauvage, W. M. Sauvage Amusement Enterprises, Alton, Ill.—

"We have played all First National pictures since the original organization. That's why we have a franchise." AND THAT'S THE REASON WHY

There'll be a Franchise everywhere

With a Mighty Wallop

An Allan Dwan

Production

presented by

MAYFLOWER PHOTOPLAY CORPORATION

Written by Val Cleveland
Directed by Allan Dwan

This is a picture of tremendous thrills.

It vibrates on the heart chords, striking the strings of the deepest emotions.

It has every audience appeal.

There is love, romance, intrigue, adventure.

There are scenes so powerful they are terrific.

There's a smashing climax that "goes home."

Portrayed by a Powerful Cast:

Mary Thurman	**Philo McCullough**
James Kirkwood	**Noah Beery**
John Burton	**Bernard Durning**
Georgie Stone	**Eugenie Besserer**
Ward Crane	**Rhea Mitchell**

A FIRST NATIONAL ATTRACTION

Foreign Representative: DAVID P. HOWELLS, INC.
729 Seventh Avenue New York City

Rothacker Prints

FIRST NATIONAL PICTURES

W. Stewart Webster, Strand Theatre Circuit, Woodland, Cal.—

"The thinking exhibitor has for some time realized that in order to get adequate protection he must co-operate with his fellow exhibitors." THAT'S A REASON WHY

There'll be a Franchise everywhere

"A Double-Bed Romance!"

Double-bed vs. Twin Beds

They're deadly rivals, but this bridegroom from a he-man's army insisted on the double.

And the villain wasn't even married.

He came home to find that a pretty girl said she had married him, to escape wedding a Pill.

And the Devil-Dog made her live up to it.

WOW! That's

"Dangerous Business"

Joseph M. Schenck presents

Constance Talmadge

in her peppiest play. Oh, but it's spicy, but it never transcends the border line of good taste.

By John Emerson and Anita Loos

Adapted from Madaline Sharp Buchanan's story, "The Chessboard"

Directed by R. William Neill
Photographed by Oliver Marsh
Technical Director, Willard M. Reineck

A First National Attraction

Foreign Representative: DAVID P. HOWELLS, Inc., 729 Seventh Avenue, New York City

Rothacker Prints

FIRST NATIONAL PICTURES

MOVING PICTURE World

ARTHUR JAMES
Editor-in-Chief

NOVEMBER 20
1 9 2 0

It's Not at All Gloomy

MR. TOM POWERS, the greatest cartoonist in America, contrived a series of fantastic little men which he called glooms. They acted as voluntary pall-bearers for everything that seemed to go wrong. Mr. Powers is an observant man. If he had been skirting around the moving picture industry he would have had a chance to adapt his glooms to the situation without changing them in the least.

Not long ago Mr. Sam Harris, in speaking for the stage, the moving picture's little brother, announced sadly that the business side of theatricals had "reached the peak." Very promptly, certain men of pictures who waste a great deal of time bothering about what the stage is doing, began to talk about the peak of pictures. We have heard much of this sad conversation, so much in fact that we directed a widespread canvass of the situation to get the facts.

Moving Picture World's great organization of correspondents went out and with unbiased eyes saw for themselves the actual business conditions. Under instructions these first-hand reports were sent in and their résumé appears elsewhere in this issue.

The analysis shows a condition of flourishing business as ample as the Harding landslide. There are spots on the map where local influences have caused a slump, but even in these places the business is profitable to the retailers.

In times of general good business the public goes to see moving pictures as a means of celebration and entertainment. In times of depression the public goes to see moving pictures to forget its troubles. In other times and at all times in modern life in America the public goes to see moving pictures and keeps on going.

With a constant market like this there is no troublous problem in our business that is not capable of a quick and a safe solution. Production will regulate itself according to the law of supply and demand, and with over-production the best pictures plus the great salesmanship of advertising and the secondary salesmanship of personal approach will win the big cash rewards.

It will be well for all within our industry to profit by the present flourishing opportunities of the market, it will be well to turn a deaf ear to the glooms and the pessimists, and with enthusiasm and confidence to vigorously proceed with our business.

The moving picture industry has not reached the peak, and although it is not in its infancy it certainly has years and years to travel before it reaches its dotage and infirmities.

They say we are fifteen years old as an actual business. Rather are we fifteen years young with all the world before us, ready and eager to receive our help and return to us a great reward in recognition and in gold.

Arthur James

American Pictures Against the Field; What We Must Do to Maintain Prestige

"There Is No Missouri in the Celestial Republic, But It Is One Vast 'Show-Me' Country Where Every Pig-Tailed Cit Must Be a Doubter or Be Thought a Fool"—Tea and Iced Towels Are Served Patrons Regularly

This is the sixth article in the series by Baron Dewitz. The seventh and final article will be published next week.

By BARON HROLF DEWITZ

IN China, where they do everything the "wrong way," you cannot buy a ticket for a motion picture theatre. Everybody walks in free without paying. There is no Missouri in the Celestial republic, but it is one vast "show me" country where every pig-tailed cit must be a doubter or be thought a fool. Your Hop-Sing on native soil will send his boy over to the nearest "kinema" and get the daily or weekly program as the case, or the place, may be.

The thing looks like a row of laundry bills in Chinese miniature script. Each row contains a brief synopsis of the action in a motion picture feature. If Hop likes any one of them, he will bite. And if he bites and goes toward the movie place in the waning sunlight of the afternoon a lot of coolie pigtails, who cannot read, will spy him and scuffle after him feeling that what is good enough for Hop, a "learned," is also good enough for the poor, miserable plebe.

Cinema Towel Champions

Somewhat after this manner "wisdom" is piloting ignorance into the educational atmosphere of the motion picture screen in many parts of China. Once inside the theatre each "patron" is handed a towel cooled in ice water by the usher. During the performance the patrons dutifully mop their perspiring brows with the wet towels, which are "renewed" by pitching them across the hall to the ushers. Most of the towels land on the walls with a smart smack. They have cinema towel champions in China who can pitch a wet rag across the audience and hit the usher in the aisle of a completely obscured theatre. Sometimes a "fly ball" streaks the screen with wierd shadows, but towel pitching is popular and they don't mind.

"Show-Me-Before-I-Pay"

To this innovation is added the sipping of tea, also furnished by the towel ushers. The hall is now plunged in total darkness and the picture is projected on the screen. When a couple of hundred feet has been reeled off, the lights go up and the contribution box is passed around under the noses of the wary ones, who then chip in three, ten or twenty coppers according to the price of seat occupied.

You see, it works both ways: first, the audience says: "show-me-before-I-pay." Then the picture man, after handing out a sample says: "show-me-before-I-play." Everyone must "copper in" before the lights go out again and the show is on to the bitter end. The picture that the Chinaman sees on the screen is one from which the titles and continuity script are often entirely deleted. With the outline synopsis fixed in his noodle the Chinaman sees what is, perhaps, the ideal form of motion picture if the omission of text matter is the ideal requirement, as many judges aver. The coolie who cannot read has to guess his way through, and some fine guessers have been developed!

Chinese Worship Fatty

Do not think for one minute that the so-called Chinese story of the American movie mill is popular in China. Nor would it be were the picture made in China. They do not want to see themselves on the screen, which they look upon as a living mirror revealing to them what is going on among "foreign devils" in foreign lands beyond their ken. Nor are the Chinese a phlegmatic race given to the dolorous side of life, as generally assumed. They retire within their shell of austere stolidity when they feel the prying eye of the Occident resting on them, but at heart the Celestials are a very cheery lot and insanely fond of amusement.

You should inspect the Old Arcade Theatre at Tientsin as Charlie Chaplin or Fatty Arbuckle go on the screen, when the whole audience is dissolved into a frantically swaying mass of Chink enthusiasm, everybody yelling and howling with delight and whizzing wet rags across the place. Here is probably the one country where Fatty is more popular than Charlie Chaplin because the Chinese tradition pictures happiness as a fat man. All the benevolent gods in the Chinese religion are about the size of Fatty, and like him they smile eternally.

Social Drama Too Involved

Fatty is already a part of the Chinese hierarchy, and should he die now in the prime of his vogue, nice, little, fat statues would be carried in his image all over China, and Fatty dead would be what Fatty the living never could be—a god! Cartoons and animated comics are tremendously popular in China. Lurid melodrama and the offerings of the stunt stars are also admired.

But there's nothing doing with the social drama. The Chinese do not understand it. The involved action of the scenes and the underlying motives are too much for them, as, indeed, they are for us, at times. The pistol acting of our friend, Bill Hart, however, and the acrobatic "drama" of Doug Fairbanks, is the kind of screen stuff your serious Celestial will take seriously.

The China Theatres, Ltd., of Tientsin is the mainspring in the moving picture business in China. This company has a chain of fourteen modern theatres scattered over Northern China where the latest devices have been introduced as the result of about eight years of pioneering. There is a staff of Chinese publicity men, Chinese projection operators, Chinese billposter artists, Chinese exhibitors, Chinese everything. Four of the theatres in the chain cater to the cosmopolitan element, the rest are native houses exclusively.

In Pekin and Tientsin

Theatres like the Pavillion in Pekin and the Empire in Tientsin are modern in the strictest occidental sense and boast exclusive features that no theatre in this country can match. The Empire is not only palatial in appointments but has a handsomely fitted foyer where the patrons promenade during the intervals, and a large and well-stocked bar that never goes dry where the patrons may refresh themselves. In addition there is a luxurious cabaret and a cafe where a Russian orchestra entertains after and between the picture shows, and where occasionally one may see the wives and daughters of prominent Chinese dance in the occidental fashion, a thing that was tantamount to crime a few years ago.

The censorships in China is watched over by the tongs of the various localities. The screen kiss and the amorous hug are considered immoral and are strictly taboo, but to make up for this one may go as far as one likes with the human body unadorned. The pretty American stars are much admired. The tongs also censor all advertising and billboard display. Their members go all over the town at night with lanterns examining the new posters on the boards. If a bill happens to violate a single rule of the tongs, off it goes on the spot. Sharp celestial nails reduce it to scraps in a twinkle. They do certain things very suddenly in the land of human snails.

There is no Chinese music in Chinese movie theatres. You find that article only in some of our orchestras. The native

(Continued on page 310)

Sydney Cohen Would Put Us in Jail

WE had occasion some several issues ago to print as part of the exhibitor political controversy, raging for columns and columns in the publications of the moving picture industry, a statement in which Frank J. Rembusch applied the rod of chastisement to Sydney Cohen, president of the Motion Picture Theatre Owners of America. We printed also in a subsequent issue a full account of the denouncement by the Illinois Exhibitors Alliance of Moving Picture World for having had the temerity, in publishing the Rembusch letter, to print both sides of the controversy, and we added certain comment thereunto in which we expressed the opinion that Sydney Cohen was "too good a sportsman to mind the buffets of the fray."

If we in so doing have created a false impression we now desire to correct that impression and we retract absolutely and unqualifiedly our expressed opinion that Sydney Cohen is a good sportsman. The rest of our previous conversation stands without change.

It may be of interest to the exhibitors throughout the country and to the industry itself to know that Sydney Cohen appealed to the District Attorney of the County of New York in an effort to secure the indictment of John F. Chalmers, vice-president and general manager, and of Arthur James, editor-in-chief of Moving Picture World, on a charge of criminal libel for having published the Rembusch letter, a part of the controversy between Cohen and those who were at odds with him.

Mr. James, in response to a request from the District Attorney's office, personally learned of the efforts of Cohen and found him in the flesh in the office of an Assistant District Attorney urging his interesting business.

Cohen is the presiding spirit of a publication called the Exhibitors' Bulletin, which is published in the name of the organization which he heads, and as its columns are open for attacks on Hiram Abrams and statements about Adolph Zukor, there certainly is space which Cohen might use to reply to Mr. Rembusch or to express his displeasure at the ungagged, unbiased and unbullied editorial department of Moving Picture World.

Why Cohen thought it necessary to run to the District Attorney seeking to put free and frank men in jail for printing both sides we are at a loss to understand. If Mr. Cohen sought to frighten Moving Picture World by such an adventure he is the most misguided man in the moving picture business, because an institution dedicated to fair play is the toughest thing in the universe to scare.

We have nothing to apologize for and we have no intention of offering an apology for playing fair. Neither in the past nor in the present has fear found a place in the conduct of Moving Picture World. It is fully responsible for its opinions, entirely square in its dealing with all elements of the industry and its record is one of especial service to exhibitors, their problems and their independence.

We do not propose that Sydney Cohen shall spoil our opinion of exhibitors because we are thankful in our belief that he in no wise represents in his criminal libel mission the spirit of fair play to which the Motion Picture Theatre Owners of America is dedicated.

We urge upon Sydney Cohen now and frankly for the benefit of his good name and the good name of the organization which elected him, to pull up short, hit hard if he likes, but play the game with the sportsmanship with which we previously credited him.

Business Outlook Nationally Is Promising and Fact that Readjustments Are Due;

Theatres in N. Y. City, North Carolina, Indiana, Ohio and Western Washington

MOVING PICTURE WORLD herewith presents exclusively a résumé of business being done by motion picture theatres throughout the country. It is particularly apropos at this time because of the general fear of a slump, a fear that has become a reality in some places. While it reveals slight decreases in business in some sections, notably New York City, in the bigger theatres only, North Carolina, Indiana, Ohio and western Washington, the outlook as a whole is good.

The statement that admission prices will have to be decreased, perhaps in the spring of 1921, if a general price reduction ensues in all businesses, will not be welcomed by exhibitors, who now, as never before, have to meet increased costs of operation. Neither will it be welcomed by producers, who are paying large salaries and are putting their best efforts—and that means great sums of money—into productions, because when admission prices go down, rentals may have to follow suit.

Little space is given in this survey to New York City. The metropolis is not representative of the country. The theatres around Times Square benefit by the tourist trade. But this much may be said: While New York picture houses have been doing a good business for many months, the receipts have fallen off only somewhat the past two weeks, in the big theatres only, and that despite the fact that the people are spending less money at the legitimate theatres.

Rochester, N. Y.

30 Per Cent. Increase Seen

No slump in the show business is headed toward Rochester, so far as the picture showmen can figure it out. Looking at it in a business sense, they can see no perceptible signs of a slump and unless all signs are wrong they expect better business than they are now enjoying during the months to come.

There has been an increase in business in both neighborhood and downtown houses. That much is certain. Some neighborhood houses are showing a gain of as high as 30 per cent. over three months ago and in general it is estimated that their business is 40 per cent. better than a year ago. The gain in receipts during three months downtown is placed at about 20 per cent. These figures are amplified when it is known that in practically every instance the downtown houses did unusually good business all through the summer. Since the weather cooled off they have been playing to capacity or nearer to it more regularly.

To quote a few of Rochester's best known showmen:

William A. Calihan, vice-president of the New York State Motion Picture Exhibitors' League, speaking for the Regorson Company, operating the Regent, Gordon and Loew's Star, all downtown houses: "There is no reason for a decrease in business if the producers deliver the pictures; the business at our three houses has been very satisfactory."

John J. Farren, manager of the Victoria: "Not due to election, but to the approach of the better season for theatres, I expect increased business and will continue our policy of catering to the clientele which has been built up through eight years."

Fred J. Sarr, manager of Fay's Theatre: "Our business has been exceptionally good; for the first time we kept open throughout the summer; we now play to 30,000 weekly and expect to continue all winter.

Utica, N. Y.

Mills Close, But Business Is Good

From reports and a recent investigation among the theatre managers of Utica and Rome, N. Y., business in local houses showing photoplays exclusively has been excellent since the passing of the rather warm weather. The Avon, DeLuxe and Alhambra at Utica, which are playing the latest releases of the foremost companies, are doing a capacity business at nearly every performance, and the Sunday business, especially, has picked up wonderfully. Although a large number of mills in Utica have been closing and more are being closed, the patronage at any of the theatres there has not decreased sufficiently to warrant any cause for alarm among the exhibitors.

It has been said that Utica has more theatres than it can support, but this does not appear to be the case now. Of course, this may be due, in a great measure, to the excellent shows being given. The Colonial and Majestic, which play pictures alone on Sunday and vaudeville the rest of the week, are not getting the crowds on Sunday. This is due, no doubt, to the fact that the people want to go to those places to see something besides pictures.

Nathan Robbins, of the Majestic and Avon, Utica, appears to be well pleased with the general outlook for business. In Rome, the Carroll and Star theatres have everything to themselves, the Regent being closed owing to financial difficulties, and as a result both houses are doing capacity every night and with extra big matinees. C. A. Carroll, manager of the Carroll, says that he is expecting a wonderful season from now on, and that appears to be the consensus of opinion throughout all this section.

Buffalo, N. Y.

Steady and Normal

The situation in Buffalo, N. Y., is indicated by the following:

Harold B. Franklin, managing director of Shea's Hippodrome, Criterion and North Park: "We think it is too early to determine whether there is a business slump in the motion picture industry. With the opening of Shea's Criterion a few weeks ago we have been fully satisfied with results so far and this business has not interferred with patronage at any of our other houses. It is usually well, however, for exhibitors to keep one ear to the ground. No doubt, depression in other industries will eventually involve the theatrical situation."

Edwin O. Weinberg, manager of the Mark-Strand: "Business has been steady and normal at our theatre and I believe that the future will bring steadily increasing receipts. Picture audiences are growing daily and the silent art is taking the place of other amusements. The general public is now thoroughly familiar with the stars and their offerings and knows a good program from a bad one. Keep the right kind of productions on your screen and the box office receipts will take care of themselves."

Arthur L. Skinner, manager of the Victoria Theatre: "If exhibitors will devote their time and energy to the welfare

Despite Slumps in Certain Localities Public Demanding Decrease in Admissions

Report Lessening Business, While Exhibitors in the Middle West Reap Big Harvests

and comfort of their patrons and give them the highest grade of pictures, there is no possibility of any slump in the motion picture business. My personal experience in the past three months by adhering strictly to the above policy is a steady increase at the box office."

J. H. Michael, manager of the Regent Theatre: "The only chance for a change in business would be the introduction of a new line of entertainment for the masses to take the place of the silver screen. At present I see no danger of such an intrusion. We can report a steady increase for the Regent, in fact, box office receipts for the past three months have been the biggest in our history. Quality productions will maintain big attendance if prices are kept at a popular level."

Elmer C. Winegar, manager of the Central Park and Premier theatres: "Business has been steadily increasing at both our houses and we look for better box office figures in the coming months. In the past three months we have been breaking all records."

Harry T. Dixon, manager of the Rivoli Theatre: "Since the opening, three months ago, of our new theatre in one of the thickest populated sections of Buffalo's big east side we have found business excellent. Capacity houses have been the rule and we see no cause to worry about the next three months. Give the public what it wants and forget slumps."

Howard J. Smith, manager of the Palace Theatre: "Our patronage continues gratifying. Here we are always playing to Buffalonians and a report of a theatrical slump on Broadway doesn't effect us in the least. A despondent report from Broadway would indicate merely that increased railroad fares and industrial shutdowns have cut New York's tourist trade. In New York last week I was told practically all of the 700 neighborhood houses of the city are prosperous. Those are the theatres the real New Yorkers attend."

Bruce Fowler, manager, Elmwood: "There has been an increase in business during the last three months that is very gratifying and the increase will continue as long as good pictures are on the market and managers select the proper material that their box office demands. With the splendid line-up of productions for the present season no exhibitor need worry about conditions. The future will be what each exhibitor makes it and with the proper exploitation of his attractions it is my opinion that each exhibitor will enjoy his largest season."

Ilion, Herkimer and Little Falls exhibitors state that they are well satisfied and likewise feel that there is no immediate cause for alarm. Of course, with a large number of persons out of work, the immediate effect on the theatres would be for the good, but after a time there comes the slump as people do not have so much money to spend.

Washington, D. C.

Anticipate Big Boom

Washington, D. C., exchange managers are looking forward to a big boom in business. Congress will reconvene in a few weeks, but before that time the hundreds of persons who are employed at the Capitol will again be in town. That means business for them. The weather conditions have been very adverse, for the exhibitors have found it hard work to coax folks into the theatres during periods of warm, balmy weather.

The season has not yet begun in earnest. The receipts of November, December and January will show a marked increase over the preceding three months of August, September and October, due to weather conditions and the absence of the Congressional set, and there can be no comparison between the two periods.

The days of the S. R. O. sign are over as far as Washington is concerned, but there are no indications that business will fall off to a greater extent than was experienced during the late summer months. A big drop was expected and it came when the government dispensed with thousands of its clerical employes at the conclusion of the war activities. Then, too, there are more theatres here now with greater capacity than ever before and that splits the business up. Inasmuch as the decrease in the population was anticipated and the inroads into receipts expected, the exhibitors have no cause for complaint.

Washington, the national capital, is unlike any other city—it is the last to feel the depression that hits commercial centers, because there are no industrial activities here; it depends for the success of its enterprises upon Congress and the government departments. In times of stress, like the late war, causing a great influx of people, it prospers, and when these additional people leave for home these enterprises cannot be said to suffer.

Philadelphia

Severe Business Depression

A variety of opinions expressed by several of Philadelphia's leading exhibitors and men prominent in the motion picture field, regarding the past, present and future of the picture business, although quite contradictory in part, still give rather important views regarding this prevailing topic.

Philadelphia, noted for being one of the greatest textile and manufacturing centers in the East, is at present suffering from one of the worst business depressions ever experienced since the last panic. With a majority of textile mills closed and a few working only part time, the prospects for the remainder of the present year will still be in doubt.

Notwithstanding, we learn that the

Recapitulation

Summarized, the reports of Moving Picture World's correspondents from the different sections of the country are as follows:

New York State—Business generally excellent.
Washington, D. C.—Big boom anticipated.
Pittsburgh—Steady increase in business.
Kentucky—Gain of over 10 per cent.
Maryland—Trend toward continued prosperity.
Oklahoma—Business averages well.
Nebraska—Better than usual.
Texas—Can hardly handle the masses.
Florida—Business at its record height.
Minnesota—General increase of 15 per cent.
Northern California—Business fully normal.
Oregon—Continued prosperity predicted.
New York City—Slight slump during last two weeks in big theatres only.
New England—Industrial curtailment affects theatres in some centers.
Chicago—15 per cent. decrease in three months.
Philadelphia—Severe business depression.
North Carolina—Reduction of 20 per cent.
Ohio—Business below expectations, but profitable.
Indiana—"Off" from $500 to $1,000 a week, but profitable.
Missouri—20 per cent. below normal and still making money.
Michigan—Unemployment hits some theatres.
Western Washington—Decreases up to 50 per cent.

present warm season, the carnivals and the presidential election, all have played some important part in the general depression being experienced here.

Pittsburgh

Business Generally Normal

The situation in Pittsburgh is indicated by the following report:

Nathan Friedberg, general manager of the East End Amusement Company, says: "In the past three months business has been growing steadily at our Alhambra Theatre in East Liberty. We attribute this success to the showing of big pictures only, most of them for week runs. At our Triangle in East Liberty, the Garden on the North Side and the American on the South Side, business has been normal."

New England

Business Considerably Curtailed

Moving picture theatres in New England communities are in the throes of slump in business. Exhibitors of this conservative district won't be quoted, but tell of the slump and the reasons for it. Boston is in a slump because of weather. Warm days have been the rule. People who generally flock to city theatres in the fall, especially to matinees, have been lured away by summer weather.

In suburbs of Boston business is normal, Cambridge, for instance, showing increased business over that of the spring.

Industrial cities like Lawrence, Haverhill, Woonstocket and Lowell, where mills and factories have either been shut down or curtailed to a four-day week because of lack of orders, report poor business conditions. One Haverhill theatre experienced a 50 per cent. box office cut over August. Shoe factories in Haverhill have been closed down because of a lack of orders and trouble with 20,000 hands over the open shop. In other places, for a time after mills curtailed activities, the operatives spent their spare time at theatres, but money has become scarce because of continued curtailment and patronage is low.

Small towns of New England report steady normal business except here and there where the main industry is cotton mills which have curtailed.

While exhibitors of New England are in the same boat as the manufacturers, who are not getting orders from retailers and do not know how it's all coming out, they seem optimistic for the future, basing their optimism on an expectation of better conditions soon in industries.

Maryland

Trend Toward Prosperity

There are men who feel certain that a slump in the film business is bound to come and others that feel just as certain that it will not, but taking conditions generally in the Monumental City, the trend of the times appears to be for prosperity.

Exhibitors in Baltimore are very reticent regarding their receipts and profits. They will not quote figures. The nearest approach to anything like figures was when George A. McDermitt, manager of Loew's Hippodrome, said: "My receipts have materially increased over last year for the same period of time."

Giving an off-hand estimate of the amount of picture theatre building progressing now in Baltimore serves to point out that the men back of the industry in that city must have faith in the future.

Five theatres being constructed, including the Century, over $1,000,000; the Rivoli, $750,000; the Capitol, $250,000; the Hornstein (contemplated), $150,000; the Horn, $18,000. The large remodeling work done on picture theatres in Baltimore in the past several months is as follows: Picture Garden, $25,000; Colonial, $20,000; Brodie, $9,500 ($6,500 for organ); Wizard, $3,500 (for organ addition); Bridge, $6,500 ($5,000 for organ); Fairmount, $1,500. The reconstructed theatres are Realart, $10,000; Harford, $10,000; Pennington, $35,000. The Bennord is being reconstructed at an unknown cost also.

This summary probably does not cover completely the full amount that has been expended on moving picture construction work, but it serves to show what faith the film men of Baltimore have in the business. Also the American Theatres Company has just been incorporated with a capitalization of $250,000 to build a 1,500 seat house.

Although a slump in amusement business generally is bound to come in the near future, the popular priced entertainments, such as moving pictures and the combination show, will not suffer from it, according to Charles E. Whitehurst, president of the Whitehurst Theatrical Enterprises of Baltimore, operating the New, Garden, Parkway, Peabody and Century (now under construction).

"Yes," emphatically said Mr. Whitehurst, "there will be a slump in the amusement business, but it is going to hit the legitimate theatres hardest of all. You will find generally that the men who run amusement enterprises, buying for small prices and selling for small prices, such as they do in moving pictures, will not feel the effect of the slump nearly so much.

"I base this decision on the fact that the people will not be getting as high wages and will not have as much money as formerly and therefore not as much to spend on amusements. People always want three things, something to eat, good clothes and then amusement.

Of course, the moderate priced amusements, such as moving pictures, will be affected in some degree by those people dropping out who will feel they cannot even afford that much amusement, but their places will be filled by those who find they cannot afford the price for the legitimate theatres but find they do want some form of theatrical entertainment. You cannot base the receipts or gross returns that we are receiving now against those received last year at this time because weather conditions are entirely different. It is also hard to talk percentages between this month and three months ago because we are now right in the middle of the cream of the season. But my receipts are running along about normal from month to month."

George A. McDermitt, manager of Loew's Hippodrome, a combination moving picture and vaudeville, was just as emphatic as Mr. Whitehurst in stating that there would not be a slump in popular priced entertainment theatres.

"No, there will be no slump in this business," he said. "My gross receipts for the months of July, August, September and October are greatly increased over the receipts for those months of 1919. I find also that there is a steady increase in business and that the months of September and October have kept up

A Timely Suggestion

In connection with the uncertainty regarding the future of business, Bert Adler, general representative of Allan Dwan, makes a valuable and timely suggestion to exhibitors.

Not long ago a newspaper in one of the large cities of the country published a "dope" story on what it termed the impending departure of a large part of the industrial population. The following day business at the local theatres fell off badly. The people were panicky and they began to conserve against the hard times predicted by the paper by giving up theatre-going.

Now here is what Bert Adler suggests. Let the exhibitors in a city or town go to the local newspapers and urge the abandonment of "dope" stories, which, quite often, prove more sensational than true. Let them point out to the editors that "dope" stories of this nature seriously hurt local business, that it is sufficient to print the news and not always good policy to attempt to forecast it.

The newspaper depends upon the prosperity of the neighborhood it caters to for its own prosperity. It derives its revenue through advertising. If it injures local business, it will itself suffer in the long run because there will be a let-up in advertising. Let the exhibitor tell the editor this, or, rather, since it is obvious, remind him of it. Then the newspaper will print the news when 1,000 workers in a factory are laid off and leave town, without having prophesied the departure of, say, 5,000 men.

about the same as the summer months, but this probably is due to the fact that the summer was a very cool one.

"I have been through a flood at Youngstown, a strike at the rubber plants at Akron and the panic of eighteen years ago and I have always found that people will seek popular priced amusement in the great crises of life. So I cannot see that there will be any slump in business for popular priced amusements, such as moving pictures and vaudeville."

"Yes, I am expecting a slump in business," said William E. Stumpf, president of the Goodtime Amusement Company, operating the Goodtime Theatre, a small residential house, "and I think the slump is due because when business and commercial activities generally begin to feel a slump other lines usually follow.

"My receipts today cannot be compared with the receipts of the same months last year because my admission prices have been increased. However, I have a feeling that there is a slump in business which will become larger. This feeling is backed up by a falling off in patronage, but due to my increase in prices the profits have remained about the same for the past three months."

"No, I don't expect a slump in business," said Bernard Depkin, Jr., manager of the Wizard, Strand and several others in Baltimore. "Business at my theatres is keeping up wonderfully. For the past three months it has been fine."

Roy B. Palmore, of Palmore & Homand, film agents in Baltimore and owners of the Palmore & Homand Exchange Building, expects a slump in business. He bases his decision on the fact that the Federal Reserve Bank is curtailing loans and he believes the government is back of this method to force prices down.

The film business will be affected through the theatres, but whether this will affect the prices or not is a question, he thinks, because the price of pictures has not gone up much in recent months.

"The theatres that are charging 17 and 22 cents may have to curtail their prices to 11 and 17 cents, while theatres that are charging 50 cents may have to come down to 33 cents," he said.

North Carolina

In Throes of Bad Slump

North Carolina is in the throes of a bad slump in attendance at picture theatres, according to first hand reports gathered from every section of the state. With only one exception, every locality reporting has experienced a decided falling off in attendance, right at the season when business should be assuming maximum proportions. That exception is Wilmington, where every report is to the effect that record breaking business is being done.

From a compilation of reports it would seem that the slump will average 20 per cent. reduction in attendance for the entire state. Some reports showing as high as 50 per cent. reduction are undoubtedly unduly pessimistic. Every exhibitor furnishing a reason for the decline lays it at the door of the poor prices being received for cotton and tobacco, some attributing the condition partly to the natural suspense before all national election. Wilmington, drawing its chief business from industrial and manufacturing plants, is not due to suffer a decline, since all manufacturing industries are going to full capacity. Charlotte, in the midst of the cotton manufacturing belt, is, of course, hit to a considerable extent.

Exhibitors speak as follows:

Percy W. Wells, president of the Howard-Wells Amusement Company, Wilmington: "Business has never been better with us; in fact, this has been the best fall business in our history. This, however, is due largely to my anticipating a period of slack business and fortifying myself by a prompt and effectual organization of my forces to combat it. Injection of fresh house managerial ability and the organization of a liberty bonus system has every employe on tiptoe and all houses full of pep. I believe business generally is off 10 to 40 per cent. throughout North Carolina.

"Our houses are not making the profit they formerly made, however, since I am spending more money than ever before in an effort to combat the slump. I am succeeding in keeping up the volume of business, but the profits are not there."

Walter A. Penny, manager of the Royal, Wilmington (highest class first run house); "Business is very good and I do not anticipate any slump whatever."

Ernest G. Stellings, manager of the Grand, Wilmington (middle class first run house): "A glance at past records demonstrates to me that attendance is better now than ever before."

Harry T. Cooley, manager of the Bijou, Wilmington (short subjects—serial house); "My business has shown no indication of following the downward trend reported in other sections of the country. I feel very optimistic."

Rowland G. Hill, Greensboro: "Business in my towns, which range in population from 25,000 down to 3,000, is off 20 per cent. in the last three months. Some sections are off considerably more. This is principally due to the general slight depression and big decline in tobacco and cotton. I cannot forecast what the after effects of the election will be."

H. R. Mason, Goldsboro: "Attendance in the three towns in which we operate has suffered a bad decline during the past sixty days, and I believe business is off 40 to 50 per cent. from what it was even in the hottest summer months. We were due for a period of readjustment following the war, which has luckily held off this long. I do not look for a return to normal business soon."

Attendance at Charlotte picture theatres has shown a decline of 10 to 20 per cent. in the past sixty days, according to the best authorities. This is attributable to the general suspense period which always comes before a national election, and it is believed will not influence business after November. Leading exhibitors are optimistically hoping that business will resume normal proportions but none seem to look for record breaking business this winter.

Florida

Now at Its Peak

C. D. Cooley, president and general manager of the Strand and Victory theatre companies, and also operator of the Bonita Theatre, Tampa, said: "Business compares very favorably with this time last year. I do not expect any very great increase, as business is now at its peak. Tourist business would help out considerably, but the housing accommodations of the city are already well taxed."

J. F. Kane, local manager of the Alcazar, Grand and Prince theatres, Tampa, which are operated by the Lynch Enterprises, said: "By no possibility will business decrease in Tampa or any place in Florida. I have just broken all records for the Alcazar Theatre with the showing of 'Something to Think About,' which pulled 30 per cent. greater than 'Humoresque.' The tourist business this winter will add to the patronage of all the Florida theatres. The outlook in this state is excellent."

Texas

Record Business Done

Persistent rumors that the silver sheet has lost its lure are discredited by leading exhibitors of northwestern Texas, who denounce the sources as persons not acquainted with prevailing conditions. Never before has any theatre in Dallas and its district enjoyed the volume of business it now does.

"We can hardly handle the masses,"

W. W. Hodkinson not only stands for the better things in moving pictures, but he stands by them. His entire organization, fresh-eyed, alert and with that fine atmosphere of clean progress which inspires confidence, is a living herald of what we may continue to expect from the name Hodkinson. This unsolicited and possibly embarrassing tribute to a modest man is in fact a tribute to the industry itself, the industry with which he has had so much to do in its upbuilding.

ARTHUR JAMES.

said Herschel Stuart, general manager of the Southern Enterprises, Inc., Texas and Oklahoma's largest exhibitors, "and while there are days of reaction, the average is greater than ever."

Mr. Stuart said his houses are unable to seat sufficient persons, and until the new National Theatre, the most magnificent screen palace in the South, is opened, the conditions will remain as they now are.

"I have never seen business as it is now," replied Lou Bissinger, manager of one of the largest houses in Dallas, "and the outlook is bright."

In the past three months, three Dallas houses have recorded an increase of approximately 15 per cent. in receipts, one house about 20 per cent. and a combination screen and vaudeville house, 10 per cent. One house here has reported a decrease in receipts for three months of about 7 per cent., but the decrease is attributed to losses sustained by the house.

All of the above figures are based on the past three months, as compared with the three preceding months.

Chicago

Why Optimism Prevails

What does the coming season augur for the Chicago exhibitor? That is something every showman in town is asking himself. It's a question forthcoming after close and, in many cases, anxious observation of the box office during the past few months. Most exhibitors are optimistic. They are confident that the recent slump in business is only temporary, and they have reasons for being confident. Here they are:

First, the election is over.

Second, the drastic campaign against liquor selling in cabarets and saloons, recently instigated in Chicago, is turning the flood of pleasure-seekers into the theatres.

Third, the newspapers, long the medium of calamity howlers, are at last predicting brighter times and promoting courage where before there was fear.

Last, pictures are bigger and better than ever, and the public admits this.

Emil Stern, general manager for the Lubliner & Trinz circuit, said: "The past three months, owing to the election and general condition of non-employment, have brought a decrease of about 15 per cent. in receipts."

Lewis Jones, of Jones, Linick & Schaefer, manager of the Randolph, said: "There is a slump in the show business, but we're not feeling it at the Randolph. Business at the Orpheum, however, is more variable, and I know that many of the smaller houses have suffered."

Sam Katz, of Balaban & Katz, claims no change in business.

Louis P. Neuhafer, Ascher Bros.' general manager, preferred not to commit himself.

To the casual observer of conditions, however, last week looked like prosperity, or improvement, at least. At the Randolph, for instance, where Wallace Raid in "Always Audacious" was the attraction, both the State street and the Randolph lobbies were packed solid every night in the week.

Then, too, the number of new theatres now being planned and being built, in many cases by experienced, conservative theatrical firms, indicates that——

Well, what does it indicate?

Ohio

Not What Expected

In Cleveland the business is not what exhibitors have expected this season. Perhaps they were too optimistic because the past summer set a record for attendance that tops every other summer since the industry started. This was due to the cool weather.

And the weather in September and October is receiving equal credit for the business not being up to expectations. It was hot for nearly three weeks in September, hotter than July or August, and for two weeks in October the weather was ideal for outside attraction.

However, an apparent light slump in attendance has not been reflected in the receipts in the larger theatres, because in September the price of admission was raised 5 cents.

"I have been in New York for two weeks," said Fred Desberg, general representative for Loew's theatres. "I studied the so-called slump there. I went to see the best pictures and found them doing capacity business. I went to see the second class pictures and found them doing only fair. I went to see the best stage attractions and found them turning away business, while the poor shows were hardly getting along. This indicates that the public is simply a little more discriminating than last season and it is a question of giving them good shows. This also will make the exhibitors hustle more in order to provide suitable performances."

In Cleveland it is safe to say that there has been no reduction in receipts, as compared with last fall, in the theatres which raised admission prices this fall. But in neighborhood houses, from information gathered, the falling off is hardly 2 per cent. The Loew interests, operating five first class theatres in Cleveland, make the positive statement that in all of these theatres receipts have been normal, as compared to last fall.

Tom Carroll, manager of the Standard Theatre, says: "Our attendance for September was greater than that month a year ago. I hear much grumbling about business, yet every exhibitor I have pinned down to facts admits that he merely expected more business because of the big summer, and is complaining because it did not come."

In Akron, there is an admittedly big slump, some exhibitors rating it as high as 25 per cent. This is due directly to the exodus of population. Within the last four months over 50,000 people have left Akron. The rubber plants laid off men by the thousands. The neighborhood theatres were the hardest sufferers, although the downtown houses also felt it.

"Our business has dropped along with all other houses here," said Manager Jim Dunlevy of the Strand. "We expected a reaction and that many would leave Akron after the boom days, but not like it has turned out."

In Toledo several new theatres have just been opened. The business has consequently been divided up considerably, and it is hard to ascertain whether folks are not going to the shows as much as last year.

Cincinnati

Decided Falling Off

Cincinnati moving picture theatre managers see a decided falling off in the attendance at theatres and in box office receipts this year over that of 1919. This is due in a measure, they point out, to the higher prices of admission which managers are obliged to charge because of high rentals of films and other expenses for the operation of the theatre. The fact that many workmen, who last year were receiving high salaries, this year are laid off for long periods, is also given as a reason for the dropping off of attendance.

Missouri

Kansas City Under Normal

Exhibitors in Kansas City report an increase in business and receipts during the past three months. This is the usual

Moving Picture World is an accredited member of the Audit Bureau of Circulations, the one great important and absolutely reliable source of really tested circulations.

In addition to this, our active circulation, openly and always available to those interested, proves that Moving Picture World has far and away the greatest circulation in the industry.

Ask the loudest screamer among picture publications about its standing with the Audit Bureau of Circulations.

condition, as attendance grows as the fall season advances. Ordinarily the increase would be 50 to 75 per cent. over three months ago; this fall, the gain is not so great, being only about 30 to 60 per cent. On the whole, business seems to be about 20 per cent. below normal, and about 50 per cent. above three months ago.

"Our receipts have increased over three months ago," said Sam Harding of the Liberty Theatre; "but the gain is not as large as usual. We look for good business for the next few weeks and months, conditions in this territory being such that no great slump is anticipated."

Exhibitors say that receipts are "fair" —not as large as might be wished but not low enough to cause any complaint, and receipts are expected to continue well above the line below which profits would be endangered.

Observation shows that picture theatres downtown in Kansas City have larger patronage than three months ago, and that suburban houses have perhaps less business than in November, 1919, but fully 50 per cent. more than three months ago. There are exceptions due to special conditions, but business generally is fair.

There is no present slump and no general prospect of a slump.

Indiana

"Off" from $500 to $1,000

Managers of picture theatres and film exchanges in Indiana reluctantly admit that there has been a decrease in attendance at the majority of the theatres in Indiana during the last few weeks, but they want it distinctly understood that they are not worried one bit and that they are looking forward to a most prosperous winter season.

The slump in theatre attendance is attributed mainly to a combination of circumstances—mild, unseasonable weather and a lack of interest by the Hoosier public in most everything except politics. Exhibitors say they believe that this combination has not only caused a slump in the theatre business but has affected other lines of business as well.

"Indiana is and always has been a hot bed of politics," said one exhibitor, "and this year it seems the people were more worked up over the election than ever before. The League of Nations' issue caused much more reading to be done than in previous campaigns. The people, it seems, preferred to remain at home and read their newspapers instead of hiking downtown to a movie. The hot weather at a time when Jack Frost ought to have been getting in some good licks, also has hurt business."

Reports received by some of the film exchanges from salesmen in the Hoosier territory are to the effect that business has been "off" from $500 to $1,000 a week in some localities. The slump, however, has not discouraged any of the exhibitors, who seem to have expected just such a condition. They believe that business will pick up again now that the election is over.

A peculiar condition has prevailed at a number of the Indianapolis picture theatres. Business on Sunday has been as good and in some cases better than in the past, but the slump has come during the remainder of the week. Exhibitors themselves are at a loss to explain this. They feel, however, that as long as the Sunday business continues good there should be no great cause for worry as to the business for the remainder of the week.

One or two Indiana exhibitors still maintain there has been no slump in business, but they are the exception rather than the rule.

Kentucky

Gain of Over 10 Per Cent.

While there is some talk of a slump in the theatrical world and in the receipts at box offices in some sections of the country, Louisville, Ky., exhibitors have been doing as fine a volume of business as ever in their history and have no complaints to offer. In fact, Louisville is very much pleased with results and can see no possible chance of a slump coming for some little time.

L. J. Dittmar, president of the Majestic Amusement Company, operating the Majestic Theatre and now erecting the new Rialto, which will be ready to operate about March 1, said: "I can't tell you in percentages what our fall gain has been without doing some work over the books. But I'd say that we'd shown a gain of considerably over 10 per cent. over last year, which was a big year. You know for yourself that we have trouble almost every night in handling the crowds, not having seating capacity sufficient for them. One day business has been just as good or better than usual."

Fred Dolle, of the Broadway Amusement Enterprises, and manager of the Alamo Theatre, had about the same comment to make for the Alamo, stating that business at night was principally a question of how good the film is, and what the seating capacity is. In spite of the fact that Camp Taylor has been abandoned and there is no more military business, civilian business has has been heavy and a percentage of gain of around 10 per cent. or better has been made.

Speaking for the Broadway Amusement Enterprises, comprising a string of eight or more houses, including a number of good suburban houses, Mr. Dolle reported business as being excellent thoughout the chain and well up to the standard. Usually mild fall weather, which in fact has been unseasonably mild, has been a contributing influence.

Reports received from other exhibitors are along the same general line. The industry is prosperous locally at the present time. One thing in Louisville's favor is that it is a big railroad center, a big industrial town, a big tobacco center and quite a commercial center. Local industries are greatly diversified and it takes a near panic or general slump to affect things here to any extent. There has been a shortage of seating capacity in every moving picture house in the downtown district for months, and even the little theatres have been doing a nice business.

In cities which depend on automobile production largely, or any one special line that has been hit hard by curtailment of credit, the situation is naturally different. In the shoe manufacturing centers, tire manufacturing centers and some others, things have been slow, but not in Louisville.

Agricultural conditions are poor in Kentucky and the South, that is, in the grain, tobacco and cotton districts where buying of general commodities are light. The mining regions and oil sections of Kentucky are booming and the theatres are doing a big businesss.

Oklahoma

On the Increase

There will not be a slump in the picture business in Oklahoma City, according to the predictions of leading exhibitors and exchangemen. The business of the exchangemen is increasing by bounds and the exhibitors' end of the game is not losing ground. The business for the last three months will average about at a standstill, according to the belief of the local exhibitors.

During the hot weather, according to most of the exhibitors interviewed, there was a slump but the coming of cooler weather has added business, and if there is a change at all from normal, it is a slight increase over the normal.

Tom Boland, manager of the Empress Theatre, said: "Our business has been holding its own and cool weather is bringing us increased business."

R. B. Hutchinson, Folly manager, said: "Our business had remained about normal."

M. Lowenstein, manager of the Majestic, said: "Our business has remained

The Consensus of Published Reviews is only another reason why so many readers of Moving Picture World need not, and do not read any other publication in the industry. It is better to read all of the best than to waste time on the straddlers and honey-carriers that neither cover nor uncover the field.

about the same with possibly a 10 per cent. increase during the last three months."

All exhibitors interviewed were confident business would gradually increase and none were of the opinion that a slump was on the way. Those who were not so enthusiastic that business would show a marked increase, felt safe in saying that business would hold its own and probably a little more than that.

Michigan

Unemployment Hits Theatres

Taken on the whole, the picture business in Michigan is a trifle off at the present time, probably 10 to 15 per cent. —no more. We run across many exhibitors who declare that business was never better; we meet others who say it is off just a little, while others contend that it is off almost 50 per cent.

In Detroit, Saginaw, Flint and Pontiac the main industries are devoted to the motor car business, and owing to the slump in the demand at the present time, hundreds of men are temporarily laid off, and many of them have left their respective cities. Of course, in Detroit a few thousand men out of employment is hardly noticeable because there are so many other industries and then Detroit is well over 1,000,000 population. But in towns like Flint, Pontiac and Saginaw a few thousand men out of employment is felt keenly by the local merchants and the picture theatres.

There has been a time when merchants have made such reductions in their prices as since the middle of September. Then the weather has been unseasonable for good business; on top of it all the banks have been very conservative in extending loans; the presidential election has upset things; in fact, all of these conditions have had a tendency to make people conservative and to watch their nickels and dimes as never before. People, who have been in the habit of going to the theatre three or four times a week, have cut it down in order to effect a saving.

John H. Kunsky, operating eleven theatres in Detroit, says: "Business is off for the time being but I look for it to come back very soon."

W. S. Butterfield, who operates nearly eighteen vaudeville and picture houses in Michigan, says: "Theatre business is not up to the mark of last year at this time. Our theatres in Flint are off 50 per cent. but that's because Flint is a motor car city and most of the factories are shut down temporarily. It will take some time for Flint to come back. In our other towns we are just about holding our own. I would not say that business is brisk in any of our towns, but in most of them we cannot complain."

Blair McElroy, of Fitzpatrick & McElroy, who operates sixteen theatres in Michigan, says: "We are enjoying a good year—not quite as good as last year, but then 1918 and 1919 were abnormal years. I doubt if the show business will ever be as good as during those two years when money was so plentiful and people were spending carelessly. It is simply a case of the show business getting down to a more staple basis. After all, it all depends on what the exhibitor gives his patrons and how he exploits his pictures."

J. C. Ritter, of Detroit, and president of the Michigan Motion Picture Exhibitors' League, says: "Our own business is quite satisfactory, yet I understand from many of our members that business is not quite as good as a year ago at this time. I would estimate that attendance is off about 15 per cent. But I don't think it is anything to worry about. When conditions return to normal soon after election, business, no doubt, will be back to its former high pitch."

Minnesota

Steffes Alone Sees Decrease

Motion picture business in the Northwest has improved substantially during the last three months. While the increase has been general, it is estimated at approximately 15 per cent. by Theodore L. Hays of Finkelstein & Ruben, owners of more than forty Northwest theatres. Despite the apparent tightness of money, business is growing and Finkelstein & Ruben, to take care of increased patronage, plan opening within sixty days two new houses with a combined seating capacity of 3,700. The seating capacity of their Twin City houses has already been increased 4,000 during the last ninety days.

"Although the gain has been gradual during the last three months," said Mr. Hays, "it is noticeable from day to day this is true, particularly during the last two weeks. New attendance records are being made right along. 'Humoresque,' which closed a three-weeks' run last Saturday at the New Lyric, broke all existing house records in Minneapolis. 'Up in Mary's Attic' set a new record at the Strand last week. 'The Cradle of Courage' made a new attendance mark at the New Astor. Sunday business is now 15 per cent. over that of three months ago. Last summer was better generally than the year previous."

The absence of big industries to lay off men in Minneapolis was cited by A. A. Templin, manager of the New Franklin, one of the large suburban houses in Minneapolis, as a reason for no let-down in business. He estimates the gain at from 15 to 10 per cent. G. Carroll Johnson, manager of the New Calhoun, figures the business gain at his house during the last ninety days at from 10 to 15 per cent. The increase, though steady, is noticeable, he says.

Most other houses report similarly. One dissenter is W. A. Steffes, manager of the Northern and several other theatres, also president of the United Theatrical Protective League. Mr. Steffes says the decrease in the motion picture business over the Northwest during the last ninety days is striking. In some cases it reaches a total of 35 per cent. in his opinion. He has noted a lack of enthusiasm among patrons generally, regardless of high class pictures offered. He attributes the decrease to financial stringency, falling prices and increased unemployment.

Film exchanges report exceptionally good business. C. W. Stombaugh, manager of Minneapolis' Pathe office, had the largest summer business in the history of the exchange and business is continuing to grow. First National and Select report similarly. S. A. Thompson, independent film dealer in Minneapolis for years, estimates a gain for 1920 over 1919 at 25 per cent.

Oregon

No Slump Apparent

No indications of a slump in picture patronage appear in Portland, Ore. Due to the theatre employes' strike affecting the Jensen & Von Herberg theatres, which now comprise most of Portland's moving picture seating capacity, business has suffered a loss of a small percentage over last year in one or two theatres.

Actual figures show "The Penalty," at the Majestic, also under J. & V. direction, broke all box-office records even during the strike, and business during the last three months shows an increase over that of the same period last year. The union troubles seem settled and Manager Lacey predicts continued prosperity as long as the present standard of good pictures is maintained. John Stille, of the Rivoli, the big independent house, declares there has been no slump and will be none.

Nebraska

"Better Than Usual"

Business is better than usual in Omaha, Neb., for the exhibitor who is booking good pictures, but there are rough roads for the exhibitor who cares not what he gives his public. Several representative exhibitors said.

John Loveridge, manager of the Rialto, big A. H. Blank house in Omaha: "Our September business was better than August, and our October business passed September's record. Our business is quite a bit better than for the corresponding period last year. We raised our admission prices a week ago, and this week our house broke all previous records."

R. A. Ballantyne, manager of the Moon, big World Realty Company house in Omaha: "Business is good for the good picture, poor for the poor one. The summer and fall business has been

exceptionally good, although we were without music six weeks this fall."

Harry Watts, manager of the Strand Theatre, which caters more to Omaha's elite: "Covering the same period as a year ago, and with no music, our business has been better. However, since the music has come back, I cannot see the difference in business."

Northern California

No Signs of a Slump

Business is fully normal in the northern California territory and there are no signs of a slump in sight. Huge crops, abnormally high prices and labor fully employed are the reasons given for this showing and for the outlook. Theatres in the smaller communities are doing a record business and conditions there are relatively better than in the larger communities.

Eugene H. Roth, of the California, Portola and Imperial theatres, San Francisco, states that, while there has been a slight falling off noted in receipts during the past two weeks, this is due solely to election activities. "Our houses have broken all former records during the past three months," he said, "and I would like to sign a life contract for a continuance of business such as we have enjoyed. I see nothing but a bright future for the moving picture business."

Sam Y. Edwards, personal representative of Fred Dahnken, Jr., of the Turner Dahnken Circuit, which conducts a chain of nine theatres in the San Francisco territory, said: "There is no falling off in business with our circuit, taken as a whole. The country houses are doing more than ever before, but the San Francisco and Oakland houses are off a little, possibly 25 per cent. This is for the past two weeks only, however, and is not to be regarded as being a slump. We consider our business as being normal, or better."

"Business with the U. C. Theatre was never better," said A. H. Moore, of Berkeley, "and we are preparing to increase our seating capacity, which indicates that we are optimistic in regard to the future."

Western Washington

Business Gradually Decreasing

Taking western Washington as a whole, business has been decreasing gradually for the last four or five months. The small towns seem the hardest hit, with a decrease of as much as 50 per cent. in Seattle and Tacoma.

First run, downtown theatres show a slight increase, but neighborhood houses have suffered decreases in varying degrees from 10 to 50 per cent., owing to whether patrons are in professional or journeying class.

James Q. Clemmer, of Seattle, says: "Although my business has increased, I hardly expected it to hold up during the entire winter and I know from other exhibitors in the territory that business has been decreasing and that they expect a still further decrease."

George Ring, of the Society Theatre, a neighborhood house in Seattle, said: "My business has decreased slightly, but I attribute it to a loss of population in this district, not to a loss of patronage among those who are still here. I expect it to improve now that the election is over and those I have talked to think the same."

Jensen & Von Herberg theatres have suffered both directly and indirectly from the strike of their union projectionists and musicians.

Here's An Innovation in Exploitation— Letting the Public Criticize a Picture

WHAT is undoubtedly a new piece of exploitation—and certainly it is clever and helpful—has been put over in Washington, D. C., by Philander Johnson, dramatic editor of the Star, and Bert Adler, general representative of Allan Dwan. It is of interest not alone because it is unique, but because it is something that can be used by exhibitors everywhere to the mutual benefit of the exhibitor and his newspaper.

Mr. Johnson and Mr. Adler were having dinner together. The conversation was about the exploitation of "The Forbidden Thing," the Allan Dwan production showing at Moore's Garden Theatre, and the inability of news papers to properly review all motion pictures shown in Washington, D. C.

"Why not let the public help you in some way?" asked Mr. Adler.

Mr. Johnson began thinking over the suggestion and finally devised the scheme of soliciting reviews from the public. A large reading notice in the Washington Star under a two-column headline, "Be Your Own Movie Critic; Star Introduces Innovation," asked for pithy reviews and stated that the best ones would be selected by a committee and shown at Moore's Garden Theatre on a special reel. Criticisms received too late for the first reel, which ran about 500 feet, were shown on another reel five days later.

Audiences Most Expert Critics

Correspondence between Mr. Johnson and Mr. Adler was printed.

Mr. Johnson wrote as follows: "It is impossible to provide an expert newspaper critic for every motion picture event—too many events—not enough critics. Your audiences are the most expert and responsible critics. Why not have them write their own criticisms?"

Mr. Adler replied: "We have decided to adopt your suggestion. Let our friends, the public, go to it!"

The scheme made a big hit with the people in the National Capitol and certainly it is not predicting too much to say that live exhibitors will follow suit in other cities. It is full of interesting possibilities, as the Star points out.

"Will a new school of criticism, helpful to public and producers alike, come into being?" asks the newspaper in its story. "Will exhibitors take kindly to the idea of making known the merits or demerits of the photoplay upon its own screen? Does public opinion on the suitability of particular productions vary about as much as has professional newspaper opinion in the past?"

This is the first real tie-up that has ever been put over with the Star, one of the oldest, most conservative and highly regarded newspapers in the country.

The hand etched pack of solid ivory cigarettes is awarded this week to Robertson-Cole for the effective use of bright color in advertising "813."

American Films Lead All in the Dublin District

The American consul at Dublin, Ireland, has transmitted to the Bureau of Foreign and Domestic Commerce a list of the prominent motion picture theatres and of distributors who are also territorial buyers. Consul Dumont estimates there are about 100 cinemas in his district. English pictures run second, he says, for American films predominate. He says also that, "The usual double box projectors are used in operating and the length of the films rangs between 8,000 and 10,000 feet. The seating capacity of the houses in Dublin averages about 1,000 and the price of admission about one shilling. 'The Irish Limelight' is the only Irish Journal devoted to the motion picture industry in the country. It is a monthly publication which sells for two pence per copy and is published by R. A. O'Flanagan, 13 Fleet street, Dublin.

"There is at present a fair demand for American films here and it is believed that business could be increased by the appointment of an enterprising agent at Dublin."

Books All Christie Comedies

A new record is claimed by Educational Film Exchanges, Inc., for its new Denver office. Within less than a week after E. J. Drucker took charge as manager, he had booked the entire series of Christie two-reel comedies, with one release every two weeks at the Princess and Rialto theatres, and both the Mermaid and Chester series at the American. At the same time he received several others for Torchy comedies.

In addition, in the same week he booked "The Race of the Age," the exclusive two-reel picture of the Man o' War race.

(*Continued from page* 300)

houses are fitted with pianolas, and the cosmopolitan theatres have modern orchestras. The best houses, like the Pavillion at Pekin, charge $4 "Mex" for the best seats, equal to two American dollars. Certain rows of front seats are constantly reserved for the attachés of the various foreign legations and their families. The president of China has his "family pew" in one of these rows. You'll find him there regularly.

Moviedom in Japan is even more progressive than in China in that the sons of Nippon have already invaded the game themselves as producers of motion pictures. There are nine leading movie theatres in Tokyo, the capital, and Yokohama, the silk center, with houses like the Kinema Club and the Komparu-Kwan catering largely to the educated and foreign element. There are about forty screens in Tokyo alone. Even the exclusive houses are not permitted to show great special attractions, such as "Joan, the Woman" "Intolerance," until a premier showing has been made at the Imperial Theatre, which is that of the court and the nobles.

Japs "Pinch" the Kisses

A lot of nonsense has been written about "Japanese censorship." In point of fact there is no such thing, not in the occidental sense of the term. The city police keeps an eye on the screen, however, but not as an organized body with a fixed set of regulations. The cops of one ward may allow a picture that the cops of another ward will taboo. What seems good in one end of the town is jumped on in the other end.

On certain points the Jap police is pretty well agreed. In six months they pinched 2,350 kisses committed on the screen by American film artists not considered peculiarly immoral in United States. Only a single kiss was permitted to stand, and that went to Christopher Columbus, bestowed on him, calmly and benevolently, by Queen Isabella! Besides, some 353 amorous embraces and hugs were deleted by these same smart cops of Nippon as teaching beastly bad manners to the native youth under their charge.

Police "Clean Up"

The catch-as-catch-can of love eternal, once the mainstay of moviedom, is on the black list in the land of the lotus lovers. And France, the laizzaz-faire goodfellow of all nations, totally unlike Japan, is arriving at precisely the same conclusion as the Japanese: the American kiss and the love "clutch" of hero and shero are vulgar and as such forbidden.

Detective story films are also frowned down by the police of Nippon as teaching the rising generation how to outwit the law—not an illogical conclusion. No less than 127 murder scenes were deleted, 2,144 sub-titles were altered and fifty-seven reels of films were entirely forbidden by Japan's city police during the clean-up of those recent six months. In order to regulate the various police wards in their film crusade a graduate of the Imperial University was appointed as censoring superviser, but this chap does not seem to know the business and has only succeeded in still further beclouding the question of what can, and cannot, be allowed on the screens of Nippon.

"Picture Readers"

Japanese picture stuff made in America is not popular here. The Japs have the same aversion of being interpreted on the screen by strangers as the Chinese. The French and Italian pictures seldom outrage native Japanese standards of morality and are very popular. There is a keen demand for carefully edited American and British pictures provided the text is given accurately both in Japanese and English. Large numbers of natives like to study English on the screen, but the footage allowed for titling in American pictures compels a quicker reading than the natives can manage.

To remedy this condition, which American producers would do well to remember in future, so-called "picture readers" have become the fashion in the leading Japanese theatres. These readers supply the text and sub-titles audibly to the audience after the fashion of a lecturer with a stereoptican show. Many of these readers have become exceedingly popular with the weaker sex. They are specially licensed by the authorities for interpreting foreign film to the natives, and if they fail to live up to the stringent moral code established for them, and behave themselves as unworthy of the high office, whizz! goes the axe and they are bounced.

Juveniles Regulated

Boys and girls under the age of 15 are not allowed to the picture theatres except on certain days when educational films and fairy stories are shown exclusively. As a Japanese matures at least two years in advance of an American, this rule applied in the United States would exclude all under 17 years of age! And screen statistics show that the composite age of the daily average attendance of 15,000,000 fans in America is precisely 17 years.

Weekly runs are the rule in the land of the Samuraii, and the bills are changed on Saturday and Mondays. The programs are printed in Japanese with explanatory English text; you pay as you enter, and you get no wet towels whirred at you during the performance. Japan has its weekly illustrated "Movie Times," published by the Kurokames of Hongo in Tokyo, a smart-looking little journal, which must be read upside down, as it is all in Japanese except the pictures—they are all American!

Pictures Everywhere

The motion picture crucible is melting the minds even in the queer corners of the world, the out-of-way places one would seldom suspect. Iceland and Spitzbergen have picture shows now. There is one at Godthaab in Greenland. At Tromso, close to the North Cape in Norway, is a screen. At Vladivostok and Port Arthur in Siberia there are several. The archipelago of the Dutch East Indies, the Straits Settlements, and the Federated Malay States, not to mention a few islands in the Polynesian group, all have at least the nucleus of a motion picture audience.

The East Indian province of Burma, where the screen was practically unknown before the war, is an enthusiastic consumer nowadays. Its palatial capital, Rangoon, boasts a half dozen, first-rate cinemas. At the Elphinstone the better kind of artistic Italian pictures delight the Europeans and the cultured Burmese, but the lower classes of the natives patronize the houses that show the slam-bang sensational stuff. Bangkok, the capital of Siam, has nine modern movie theatres and is building new ones. Hawaii is another long spot where the screen has found an almost paradisical welcome.

In the Liberty Theatre of Honolulu the isles of the ukelele certainly have a cinema show-place second to none in United States. The house is built and furnished entirely out of Hawaiian materials. The mural decorations of the interior are highly admired by the visiting artist, and the atmosphere of the place is one of intimate luxury and soothing restfulness. American pictures dominate the screen here.

SAYS DOLL TO DOLLY

Mildred Davis, who is leading woman for Harold Lloyd in the comedies being released by Pathe

Henry Bergman Engaged by Lesser

Irving M. Lesser, producing "Peck's Bad Boy," announces he has secured the services of Henry Bergman, who has been close in Charles Chaplin's picture activities for the past four years. Mr. Bergman will not portray any role in "Peck's Bad Boy." He has been engaged to assist Nate Watt, the director of the picture. Bergman will concentrate his efforts with Jackie Coogan, who is featured in the Peck film.

MacMeekin Has Operation

John MacMeekin, Realart's special representative at Kansas City, Mo., recently underwent a serious operation at a local hospital. The operation was entirely successful.

Famous Players Is Congratulated by Stars, Directors, Authors and Editors on Its Change in Policy

FEW announcements in the industry in recent years have created such general interest and brought forth such favorable comment as last week's statement from the Famous Players-Lasky Corporation announcing the merging of its stars and other players into one big stock company and its purpose to center its future efforts in the production of pictures in which the authors, director, scenario writer and cast will share equally, so far as possible, in the responsibility and credit.

The keynote of the response from all quarters, Famous Players-Lasky officials state, is that the adoption of the new policy is the greatest forward step ever taken by a picture producing company. Directors and producers, not only of pictures but of stage plays, have come personally or have telephoned to the Fifth avenue office to offer their congratulations, and numerous letters and telegrams of approval have been received from stars, not only within the organization but some now connected with other companies, who express their approval along with authors, magazine editors and exhibitors.

Wallace Reid Pleased

One of the first to be heard from was Wallace Reid, who, according to the published statement of Jesse L. Lasky, is to have the leading role in Cecil B. DeMille's all-star production of "The Affairs of Anatol," which is to be the first to be made under the new plan. Mr. Reid wired from Los Angeles that he was delighted he was to be one of the first chosen to take part in the new production plans.

Continuing, the telegram stated: "It is the greatest step forward that any producing company ever has taken, for it will give stars the very opportunities they always have sought, namely, big parts in big productions, thereby multiplying their opportunities to better serve the public. Count on me to do everything in my power to co-operate."

Dorothy Dalton's Note

Early Monday morning the following note was received from Dorothy Dalton: "I want to be among the first to congratulate you upon the plan outlined to me in your office yesterday. I shall welcome the opportunity to appear in better pictures. As an artist, my chief concern is to please my public, and if I can appear in a good part in company with any of my fellow stars—Elsie Ferguson, Ethel Clayton, Billie Burke, Mae Murray, Wallace Reid or Thomas Meighan—I shall welcome the opportunity. I think all thoughtful artists should be more concerned with the parts they play and the stories they help to portray than with the fact that others may share stellar honors with them. You may count on my staunchest co-operation and I am waiting eagerly for news as to the part I am to play first under the new plan."

DeMille Wires from Coast

From Cecil B. DeMille, director-general of the corporation, the following telegram was received: "Announcement of new production plans marks the beginning of a new and greater era in motion picture production. This plan will inevitably result in pictures incomparably superior to past production. The new system assures a director of the finest actors and actresses, while similarly insuring the stars of the highest quality of directorial ability. I am greatly honored to know that I am to be the first to produce under this new system. I believe that the cast of my forthcoming production, which includes Wallace Reid, Elliott Dexter, Gloria Swanson, Bebe Daniels, Wanda Hawley, Agnes Ayres, Dorothy Cumming, Theodore Roberts and Theodore Kosloff, is undoubtedly the greatest ever assembled. Cordially yours."

Sir Gilbert Parker

As well representing the attitude of authors toward the new plan, the following from Sir Gilbert Parker is quoted: "Permit me to say that I think your new production plans embody the quintessence of modernism in motion picture making and that never in the history of the screen has anything so revolutionary or so calculated to advance the art been undertaken. I cannot overestimate the importance of this to authors who may now be positively assured of productions of their stories which will be not only technically perfect but that will be enacted by the foremost stars of the film world."

From Jeanie Macpherson, who, it is announced, will collaborate on the scenario of "Anatol," came the following telegram: "May I express my appreciation for the opportunity accorded me in connection with Mr. DeMille's initial production under new plans. Stellar direction and players will combine to give perfect interpretation of theme and characters as conceived by original writer."

Press and Exhibitors Approve

A responsive chord also has been struck with the editors of the leading fan magazines, James R. Quirk, publisher of Photoplay, writing that "your new policy is a definite step in advance." Other editors of fan magazines voiced similar sentiments.

The utmost enthusiasm and confidence for the future from the exhibitor's standpoint is expressed by Dr. Hugo Riesenfeld, managing director of the Rivoli, Rialto and Criterion theatres, who said: "The announcement shows great foresight and keen business instinct. A great amount of courage is required to discard a system which has proven a success. To throw that system into the scrap heap and start a new venture along untrodden paths one must have great faith in his own ideal—and faith is half the victory. I wish all the so-called legitimate producers would have the courage to try the same thing."

New York's Importance in Film World Shown by Ten Month's Incorporations

SOME idea of the important part which New York State today occupies in the motion picture world can be gained from the fact that during the first ten months this year a total of 270 firms have incorporated with a total capitalization of $38,045,100. These figures were obtained from the secretary of state's office and are announced for the first time. During the ten months, nine firms incorporated for $1,000,000 each, while one firm represented a capitalization of $10,500,000. There was also one firm with a $2,000,000 capitalization.

During two months the total amount of capitalization of firms incorporating fell slightly below the $2,000,000 mark. May witnessed the greatest number of firms incorporating in the state for the motion picture business, the total being thirty-eight, and the capitalization nearly $14,000,000. The fewest number of firms incorporating, fourteen, was in January last. As a rule the months run from twenty to thirty firms.

While a few companies started business with a capitalization of from $500 to $100,000, the greater number gave their capitalization as from $50,000 to $200,000. With but few exceptions the principal offices of these firms are located in New York City.

The following figures, giving the number of firms entering the motion picture business month by month, together with the amount of capitalization, tell a most interesting story:

January	14	$2,607,000
February	25	2,032,000
March	32	4,076,000
April	32	2,157,000
May	38	13,897,500
June	26	2,078,600
July	24	1,454,500
August	28	1,962,000
September	31	2,833,500
October	20	4,947,000
	270	$38,045,100

Frances Conrad will be leading woman for Chester Conklin in his two-reel comedies for Special Pictures Corporation.

William De Mille has selected Conrad Nagle and Lois Wilson to play the leading parts in the film version of the Barrie play, "What Every Woman Knows."

MOVING PICTURE World

Published weekly by the Chalmers Publishing Company, 516 Fifth Avenue, New York (Telephone: Murray Hill 1610-13). President, J. P. Chalmers, Sr.; Vice-President and General Manager, J. F. Chalmers; Secretary and Treasurer, E. J. Chalmers; Assistant General Manager, James L. Hoff; Editor-in-Chief, Arthur James; Advertising Manager, Wendell P. Milligan.
Address all correspondence to the company.
The office of the company is the address of the officers.
Chicago Office: Suite 1021-1023 Garrick Building, 64 West Randolph Street (Telephone: Central 5099). Paul C. Hinz, Manager.
Los Angeles Office: 610-611 Wright & Callender Building (Telephone: Broadway 4649). A. H. Giebler, Manager.
Cine-Mundial, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. Yearly subscription, $2. Advertising rates on application.

This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

PATHE is celebrating the tenth anniversary of the inauguration of its News Weekly, a pioneer and a pace maker in one of the most interesting forms of picture progress.

The news weekly has done as much toward popularizing moving pictures as any other factor. The news weekly is the father of the educational idea for the screen. The news weekly has taught current history, geography, social customs, natural phenomena, everyday science and has given a pictorial news record of all great events, bringing them as living, moving things before our eyes as we sit comfortably in our theatre chairs.

Pathe's record of success in ten years reads like a magic scroll and its early high standards have been raised rather than lowered; its enterprise has increased rather than diminished. Pathe's virile enthusiasm, its competence and its judgment, as evidenced by its product today, is to be numbered among the greatest achievements in the history of moving pictures and, therefore, we tender our heartiest congratulations and good wishes.

A Pennsylvanian, who is so proud of his native state that he deplores the stupid censorship of moving pictures that has made that great commonwealth the giggle of the world, sends us word of the latest of censorial idiocies. This time the victim (after the public) is Allan Dwan's "The Forbidden Thing," distributed by the Associated Producers. The Pennsylvanian, who is conversant with the censors and their wonderous ways, advises us as follows:

"Have you ever heard of sloth, guilty or otherwise?

"No such word in the lexicon of the Pennsylvania Board of Censors. To prove it, I cite a bit of the story of 'The Forbidden Thing,' an Allan Dwan picture made for Associated Producers, and quote you one of the eliminations ordered by this Board:

"Abel Blake is an honest, hard working young man. He has a mother who loves him very much, and who has made a pretty little home for him. Abel goes off on the wrong track, however, and falls under the spell of a beautiful siren who persuades him to marry her. The shock of this escapade kills Abel's mother, and Abel takes his wife to live in the little home his mother has made for him. A year later we see the wife seated in the midst of the wreck and ruin that she has made of the little house, surrounded by dirty dishes, the fireplace full of cigarette stubs, etc. This is preceded by the following subtitle:

"'Another woman—she who was reaping a harvest of guilty sloth.'

"Sensing that there must be something immoral, as well as unmoral in this state of affairs, the Pennsylvania censors ordered this sub-title eliminated.

"The dictionary on top of the stenographer's desk closest to mine defines sloth—as idleness; laziness; indolence; a certain animal of South and Central America, so called from its slow movements.

"Dr. Ellis Paxon Oberholtzer may have passed his mantle to Henry Starr Richardson, but the Oberholtzer idea seems to hold."

When will Pennsylvania awake and throw off the yoke of stupidity put about its neck under the name of morality? Nothing could be so absymally immoral as the prurient and ignorant censor—as wicked indeed as the witch burners of Salem.

We have before us a copy of "The First One Hundred Noted Men and Women of the Screen," by Carolyn Lowrey, of which Moffat, Yard & Company are the publishers, and we are moved to say that no book issued by the moving picture industry heretofore approaches it in interest, fine atmosphere and tasteful treatment.

Carolyn Lowrey has been identified with stage and screen for a number of years and probably no one individual has more friends who will join with us in congratulating her upon the splendid success of her effort.

The book, done in leather, India tint paper and sepia printing, contains selected portraits of distinguished persons associated with moving pictures. Their brief biographies are especially well written and reflect actual values rather than perfunctory publicity. "The First One Hundred" is a volume for the finest library table as well as a practical book of reference, and we predict a second edition of the work in popular form.

Clip and Paste

For Newspaper and Program Convenience

A new Charles Belmont Davis story, as yet untitled, is to be placed in production at the Thomas H. Ince studios before the end of the month. Bradley King and Del Andrews are collaborating in adapting the drama into continuity form. Lloyd Hughes, who was featured in the all-star cast of "Homespun Folks," Thomas H. Ince's first big Associated Producers' special, and Joseph Kilgore have been definitely cast in leading roles, while the remainder of the players are at present being selected. A further announcement as to the director and the release will be made within a few days.

Robert Elliott, well known stage and screen artist, after a very brief absence from the screen, will again make his appearance in the silent drama in support of Pearl White in a special William Fox production now in the making.

Mason N. Litson is directing the tenth of the Booth Tarkington two reel comedy series, "The Adventures and Emotion of Edgar Pomeroy." The tenth story bears the working title of "The Country Cousin," which was the name of a play by Mr. Tarkington. Johnny Jones, the twelve-year-old featured actor in the picture, will be supported by Edouard Trebaol, Catherine Bates, "Shorty" Callahan and others.

John S. Robertson, who is doing Barrie's "Sentimental Tommy" as a special production for Paramount, points out that there are twenty-six ways to spell the little town in Scotland where the story is laid but the way that it appears on the map is Kirriemuir.

The Goldwyn company, which is to produce Rupert Hughes' first original screen story, which bears the working title of "Mr. and Miserable Jones," left last Saturday for Catalina Island on location. Helene Chadwick is to act the principal role in the picture as a reward for her excellent work in two previous Goldwyn productions of stories by the same author—"Scratch My Back" and "The Cup of Fury." E. Mason Hopper, who is to direct the production, took along with the company to Catalina Island, fifty bathing girls who appear in the story.

After a lengthy absence from the films due to illness, beautiful and talented Ruth Stonehouse will shortly be seen in the William Fox photoplay, "The Land of Jazz," starring Eileen Percy.

Sylvia Bremer has been engaged by A. J. Callahan to play the feminine lead in "The Devil," with George Arliss, and leaves for New York as soon as her work in Parrott and Company" is finished.

Employes and Well-Wishers Gather to Laud Hodkinson at Surprise Luncheon

ONE of the most interesting events of the Hodkinson celebration took place on Thursday, November 4, at 1 o'clock in a private dining-room in Delmonico's, when W. W. Hodkinson was given a surprise luncheon. This luncheon was organized by the officials of the W. W. Hodkinson Corporation as a definite testimonial to the man who is referred to by each and every one of them as "The Chief."

Invitations were issued to and accepted by the following people: Jeremiah Milbank, F. A. Judson, Harry Richards, Irving Bacheller, Eltinge F. Warner, William Johnston, of New York World; William A. Johnston, editor of the Motion Picture News; Arthur James, editor of Moving Picture World; Leslie Mason, editor of the Exhibitor's Trade Review; Harry H. Poppe, of the Exhibitor's Herald; Louis Joseph Vançe, Hugo Ballin, Joseph Dannenberg, Kenneth Hodkinson and W. Stephen Bush.

The following members of the W. W. Hodkinson organization also attended: Raymond Pawley, P. N. Brinch, A. W. Smith, Jr., George B. Gallup, Jr., Richard Weil, E. C. Hopkins, Robert Hodkinson, H. Thompson Rich, J. J. O'Hara and Donald Mersereau.

From the very start of the affair there was evidenced an extremely happy frame of mind on the part of all present—and this despite the fact that prohibition's "deadly work" has been done. The invited guests, each and every one of them, were glad to be present to render by their presence a tribute to Mr. Hodkinson, and each and every member of the organization was elated over what the luncheon really stood for.

P. N. Brinch was toastmaster and with a few well-chosen words put everyone at his ease at the beginning of the luncheon. During the course of the repast he called upon representatives of each branch of the industry present—authors, producers and editors—for a speech, but before so doing he called upon Mr. Hodkinson himself and that gentleman responded with a brief but brilliant talk and incidentally told two singularly weird "fish stories." Mr. Hodkinson resumed his seat to the accompaniment of much applause and then the luncheon began.

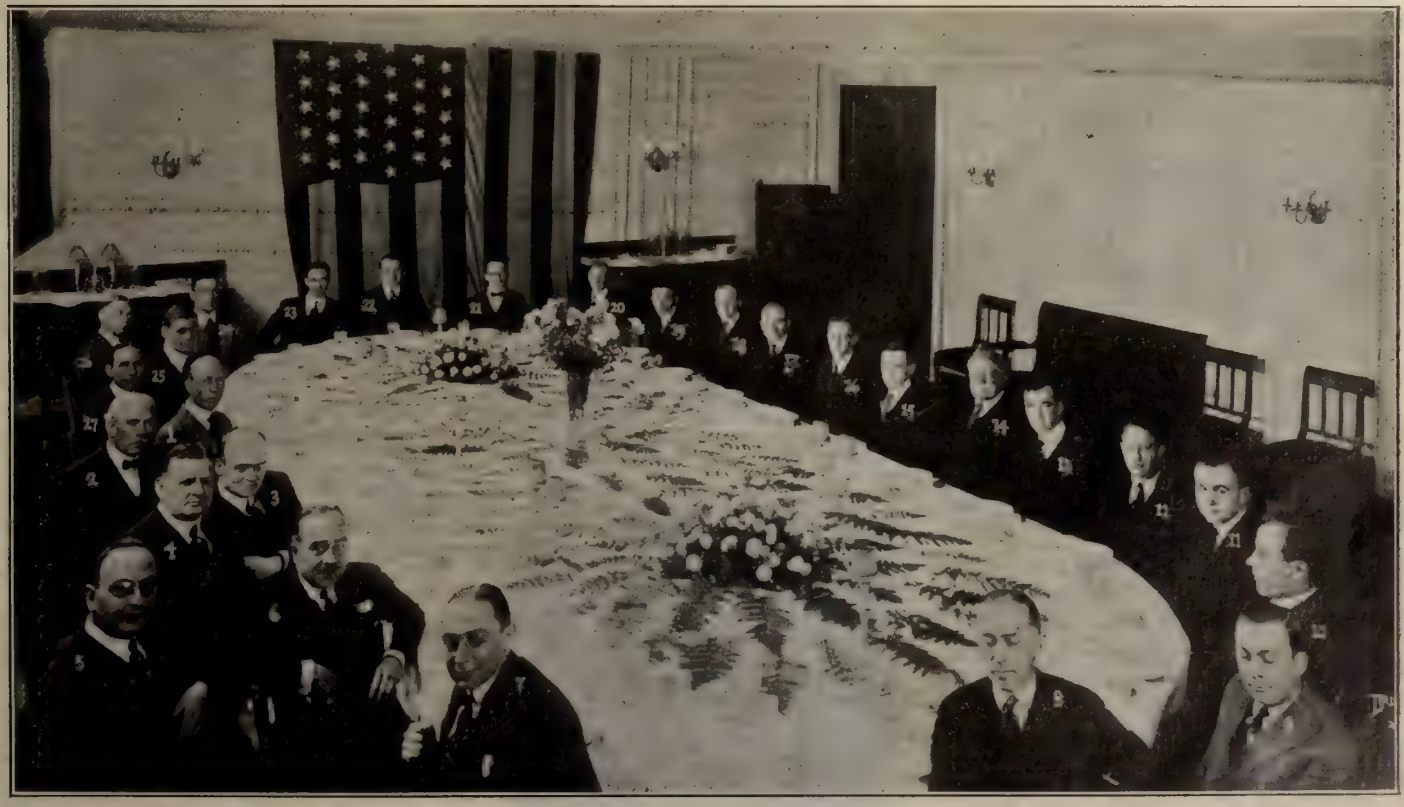
The next person to arise was Irving Bacheller, who rendered as beautiful a tribute to Mr. Hodkinson as the spoken word could convey. It is interesting to note, in passing, that it was through Mr. Hodkinson's efforts that Irving Bacheller was induced to give his product to the screen.

The next speaker was Hugo Ballin, who expressed his gladness at being among those present and told of the future of the motion picture industry and of the art of making motion pictures as he saw it. And surely if there is any man qualified to speak on art he is Hugo Ballin, whose reputation as a director exceeds only slightly his reputation as a mural painter.

Then came Arthur James, editor of Moving Picture World, who placed himself on record, speaking both for himself, his organization and the trade press in general, as being strongly in support of W. W. Hodkinson and all that W. W. Hodkinson stands for in the motion picture industry.

These were the only speeches made during the course of the luncheon, which was a singularly excellent one, and at its conclusion everyone left in the same joyful spirit which had been manifested throughout.

"Hodkinson Month" is to be filled with constructive surprises like this. Everything will be done to insure the necessary "get-together" spirit that is so vital a part of the life and progress of a business.



HODKINSON ANNIVERSARY LUNCHEON

Those who attended were: 1, W. W. Hodkinson; 2, Irving Bacheller; 3, Louis Joseph Vance; 4, William Johnston (Editor, New York World); 5, Hugo Ballin (Hugo Ballin Productions); 6, Eltinge F. Warner (Publisher, "Field and Stream," "Smart Set" and "Parisienne" magazines and associated with Benjamin B. Hampton); 7, Richard Weil (Exploitation Representative, W. W. Hodkinson Corporation); 8, William A. Johnston (Editor, Motion Picture News); 9, Kenneth Hodkinson (General Manager, United Artists); 10, Leslie Mason (Editor, Exhibitors' Trade Review); 11, Donald Mersereau (Traffic Manager, W. W. Hodkinson Corporation); 12, Joseph Dannenberg, of Wid's; 13, J. J. O'Hara (Purchasing Agent, W. W. Hodkinson Corporation); 14, W. Steven Bush (Motion Picture Editor of "Billboard"); 15, E. C. Hopkins (Auditor, W. W. Hodkinson Corporation); 16, A. W. Smith, Jr. (Assistant Sales Manager, W. W. Hodkinson Corporation); 17, P. N. Brinch (W. W. Hodkinson Corporation); 18, Norman Moray (New York Representative, W. W. Hodkinson Corporation); 19, Robert Hodkinson (W. W. Hodkinson Corporation); 20, Harry E. Poppe (Exhibitors Herald); 21, H. Thompson Rich (W. W. Hodkinson Corporation); 22, Arthur James (Editor, Moving Picture World); 23, George B. Gallup, Jr. (Advertising Manager, W. W. Hodkinson Corporation); 24, Harry A. Richards (Case, Pomeroy Company); 25, F. A. Judson (Case, Pomeroy Company); 26, Raymond Pawley (Treasurer, W. W. Hodkinson Corporation); 27, Jeremiah Milbank.

Consensus of Published Reviews

Here are extracts from news available at press hours from publications of the industry, boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitor's Trade Review (T.R.); Wid's (W.).

Kismet

(Otis Skinner—Robertson-Cole—9 reels)

M. P. W.—It is a shining example that a film drama may deal with the past of a thousand and one years and be as vital and engrossing as a present-day tale. It also proclaims in ringing tones that a romantic drama may be an intellectual treat, although it traffic in blood and lust as well as in piety and love, and its chief character is a lying, thieving beggar who murders his enemies with a delicate blending of ferocity and childlke glee.

N.—Otis Skinner gives superb performance in lavish production.

T. R.—Unfolding amid scenes more resplendent than ever eye beheld in the ancient city of Bagdad, "Kismet" in closing leaves with us the impression that we sat through a great picture.

W.—One of the real big pictures of the year.

Headin' Home

(Babe Ruth—Yankee-Kessel & Baumann—5 reels)

M. P. W.—There are incidents of a dramatic nature in the story and a real fan finish, with Babe batting one of his celebrated "homers" at the Polo Grounds, and the grand stand and "bleachers" packed with applauding thousands. Envious persons will remark that "as a moving picture actor, Babe Ruth is a great baseball player." But the histrionic efforts of the batting giant are surprisingly good, taking everything into consideration. He makes no attempt to do anything but get his own personality on the screen, and that is what is wanted by his devoted worshippers. Comedy titles by "Bugs" Baer are a feature of the picture.

E. H.—The picture is mainly "Babe" Ruth, with an interesting story of small town rivalry in baseball, with the hero vindicated in the last reel.

N.—Babe Ruth makes debut and scores a hit.

T. R.—It will prove an unusual entertainment for the youngster and the millions of baseball fans who fairly idolize him.

W.—Is a very poorly made picture.

Drag Harlan

(William Farnum—Fox—6 reels)

M. P. W.—This feature, with William Farnum in the leading role, emphasizes the sanguinary side of things to an extent that at times almost renders it unconvincing, and certainly interferes with the entertainment value. There is little if any comedy relief and but little story interest.

E. H.—Is a western story full of action and scenes typical of ranch life. William Farnum has a role particularly well suited to his histrionic abilities.

N.—If they like Farnum it's a good bet.

W.—Farnum again seen in picture of typical western formula.

The Fatal Hour

(Featured Cast—Metro—6 reels)

M. P. W.—The story is well handled. Admitting that the theft of the Crown jewels would certainly shake the British Empire to its very foundation, the author of this high class "thriller" has devised a fairly plausible method of committing the crime. He has also worked in an agreeable love interest. There is no well known star in the cast but all of the parts are excellently acted.

E. H.—It will have very little appeal for the majority of picture theatre patrons.

N.—Crude melodrama makes mediocre picture.

T. R.—A fairly interesting melodrama built around a well-known English stage play. It holds the attention and thrills at times although there is nothing very startling in production, story or playing.

W.—Not enough real action in this for a melodrama.

The Penalty

(Lon Chaney—Goldwyn—5 reels)

M. P. W.—"The Penalty" is taken from the famous story by Gouverneur Morris, which ran in the Cosmopolitan Magazine and is high class melodrama, yet it seems to hit the spot so far as the theatre patrons are concerned.

E. H.—A heavily dramatic vehicle, worth of which will be appreciated by the most discriminating of patrons.

T. R.—Good exploitation will make this picture a big money-making attraction at any theatre, for while it deals with the underworld it is artistically interpreted.

The Man Who Had Everything

(Jack Pickford—Goldwyn—5 reels)

M. P. W.—Is interesting and educational.

E. H.—Is satisfyingly strong throughout.

T. R.—It is seldom that a story obviously intended to point a moral succeeds in holding its interest as well as "The Man Who Had Everything" when put into picture form.

"WONDERFUL! I GOT MY RIGHT NUMBER!!

Says Constance Talmadge in "Dangerous Business," being released by First National

The Money Changers

(Featured Cast—Benj. B. Hampton-Pathe—6 reels)

M. P. W.—As a whole the production is colorful, moves with sufficiently good action, has some highly interesting moments, and winds up with a smashing climax.

N.—Hectic melodrama may draw in the neighborhood house.

T. R.—Admirers of strong melodrama with intensely, realistic underworld settings will find "The Money Changers" much to their taste. It is a remarkably well-directed feature, brimful of thrills, and its colorful Chinatown atmosphere, forceful action and numerous moments of breathless suspense combine to make it an exceptionally interesting production of its kind.

W.—Good production and plenty of action to story of traffic in drugs.

Twin Beds

(Mr. and Mrs. Carter De Haven—First National—5 reels)

M. P. W.—Is a highly amusing and consistent farce comedy breathing a lot of deft craftsmanship that classes it as fine entertainment.

N.—Famous stage success scores a hit on the screen.

T. R.—A fast and frolicking modern apartment house farce which gives the De Havens the best chance they have ever had to display their comedy abilities.

W.—Prolonged toward the end but numerous real comedy bits get it over.

Officer 666

(Tom Moore—Goldwyn—5 reels)

M. P. W.—Valued by its rate of laughs per minute, "Officer 666," produced by Goldwyn, ranks high.

E. H.—Somewhat tangled of plot and at times complicated of continuity, but entertaining. Will please the Moore following and the farce favorers.

N.—Fair entertainment, but titles earn most of the laughs.

T. R.—The success achieved as a stage attraction by "Officer 666" promises to be duplicated in film form.

W.—Thoroughly entertaining offering with star at his best.

The Good-Bad Wife

(Dorothy Green—Vera McCord—6 reels)

M. P. W.—The screen adaptation of the story "The Wild Fawn," under the title "The Good-Bad Wife," produced by Vera McCord, is only fairly entertaining. The theme of a Parisian dancer transplanted to small town in Virginia and there involved in a tragedy, is one which might have been made heart-gripping, but full advantage of the situation has not been taken.

N.—Good production given rather illogical story.

W.—Production generally gives new company a good start.

State Officials at Auspicious Opening of Albany's Beautiful Strand Theatre

WITH an invited audience which included practically every state and city official of prominence, as well as many of the foremost figures in the motion picture industry in New York State, Albany's newest, largest and most elaborate motion picture theatre, known as the Mark Strand, costing $550,000, was opened on November 8 under most auspicious conditions. The theatre is the tenth in the Strand group and includes the most modern equipment in every instance. The house has been sixteen months in building.

Governor Alfred E. Smith, who with the members of his family, was to have occupied one of the boxes tonight, was alone missing from the group of state officials. Wearied from his recent campaign for reelection, Governor Smith had left the city and was on his way to French Lick Springs for a much-needed rest.

State Officials Present

Among state officials present were: Secretary of State and Mrs. Francis M. Hugo, Attorney General and Mrs. Charles D. Newton, State Engineer and Mrs. Frank M. Williams, Commissioner of Highways and Mrs. Frederick Stuart Greene, First Deputy Secretary of State and Mrs. A. B. Parker, Dr. John H. Finley, head of the department of education, and Dr. Augustus Downing, while Albany was represented by Mayor and Mrs. James Watt, Charles M. Winchester, president of the Albany Chamber of Commerce, and many others. It was without exception one of the most representative audiences from a state and civic standpoint that ever witnessed the opening of a motion picture theatre in this state.

The theatre was opened to the public the following day with a program identical with that of the previous night, excepting an organ recital which occupied nearly an hour. The theatre will be managed by William F. Brooker, of New York, assisted by Walter Roberts, late of Buffalo.

One Policy to Prevail

One policy will prevail in the management of this house—the public will be given the very best obtainable in the way of pictures, and what is of far more importance, in a city which has been characterized by advance in prices once patronage was obtained, the same prices of admission, 20 and 30 cents for the afternoon shows and 30 and 50 cents for the night performances, will be permanent.

Outside of New York City there is no more beautiful motion picture theatre in the state than the Mark Strand. It has a seating capacity of 2,300, the main floor accommodating 1,500. The house was built by the Albany Strand Theatre Corporation, the officers of which are Moe Mark, Max Spiegel and Walter Hayes. The house is located on North Pearl street in the business center of the city and but a short distance from the Clinton Square Theatre and Proctor's Grand. The house was designed by Tom Lamb, the well-known theatrical architect of New York City. In many respects it is very similar to the New York Strand.

White and Gold

The lobby, measuring twenty-two by fifty feet, corresponds in its decorative scheme and general design to the house as a whole. The salient features in the color design are a white marble with gold embellishments.

The motif of the interior construction is largely along the lines of classic architecture and most impressive. Entering the lobby, one passes through leaded glass doors of beautiful design to the main auditorium, the beauty and spaciousness of which impress one on the moment of entering.

Deep shades of velvet maroon form a most pleasing contrast to the white and gold. This scheme is carried out throughout the entire house, the walls being paneled with brocaded velvet of maroon shade, while the same color prevails in the draperies of the boxes, the carpet, the loges, the seats themselves, being of maroon panne velvet.

Nine Exits, Six Boxes

With an eye to the general safety, nine exits lead off the main floor, while the balcony and other sections of the house are equally as well provided for. Stairways lead to the six boxes, three to either side of the stage. Stairways likewise lead to the balcony, which in design is very much like the Strand in New York, being divided with a circular mezzanine.

Loges have been arranged along the front of the balcony, these being very easily reached by short stairways, leading from the mezzanine. Mirrors, benches and statuary lend to making the foyer most attractive.

The ceiling is centered in a large circle around which are hundreds of lights. Along the walls are many candle brackets with small silken shades.

The six boxes are so arranged that the occupants will have an excellent view of the screen, just far enough back that the eyes will not become tired, while the space above is occupied by the pipes of the big organ, effectively draped in velvet curtains of maroon.

Stage an Italian Garden

The stage is equal in its proscenium to that of any large theatre. The curtain is of maroon velvet, the rise and fall determining the beginning and the ending of the performances.

The stage itself, with marble pillars on either side, joined by a railing, represents an Italian garden. In the center, the orchestra will be seated. The background represents the Bay of Naples, Vesuvius in the distance. Special lighting effects go far in enhancing the general beauty of the scene.

The switchboard is said to be the largest used in any motion picture theatre outside of New York City. There are six dressing rooms to either side of the stage.

Music will be supplied by a sixteen piece orchestra, P. Colby Shaw directing. The organ will be presided over by Floyd H. Walter, formerly music director at the Harmanus-Bleecker Hall in Albany. William F. Brooker, manager of the house, will pay particular attention to the musical program, which he declares is fully as essential as the picture itself.

Bert Lytell Opens

Bert Lytell, a prime favorite in Albany, through his days in stock here, was chosen for the opening tonight in his latest feature, "The Price of Redemption." Miss Estelle Carey, coming from the New York Strand, was heard in groups of songs. The Strand Topical Review, a scenic, "Breast of the Earth," a Buster Keaton comedy, together with an added feature, "The Race of the Age," made up the program. The house will run continuous, excepting Sundays, from noon until 11 p. m., programs changing each Monday and Thursday. Albany does not have Sunday motion pictures.

Young women will be used as ushers in uniforms of gray. The projection room is equipped with two Simplex machines, the throw being about 145 feet. All lighting arrangements are with special equipment, the house and stage being controlled by a dimmer system.

Harry Levey Corporation Planning Wide Exploitation for "The Porcelain Lamp"

A NATIONAL exploitation campaign is being prepared in connection with the release of "The Porcelain Lamp," the educational feature picture being produced by the Harry Levey Service Corporation to show the entire evolution of travel.

The film lends itself to many unusual methods of exploitation, it is said.

Travel societies have requested that duplicate prints of the film be made for them so that they may be shown at sessions of the club, and many well-known publications devoted to travel, historical research and news of industries have responded to a general circular sent to them regarding this film, saying that they will be glad to co-operate along lines of publicity.

Premiere Showing

Premiere showings, similar to that which was given for Mr. Levey's "Uncle Sam of Freedom Ridge" in New York, on which occasion two large theatres were filled to overflowing to view this film simultaneously, will be given in several large cities. For these, the endorsement of the chambers of commerce of these various cities are being secured, and invitations will be sent out through them to prominent members of the community and to members of societies and organizations who will, it is expected, be interested in this film.

Making Models

One important feature in the making of this production will be the making of such models of means of ancient travel as are no longer in existence, but which have had a definite influence on the story of travel evolution. These are now being fashioned at the Levey studios, and during the showings of the film will be placed on exhibit under the auspices of historical, travel and scientific societies in various cities where the film is shown.

Arrangements are being made with public and private schools in all sections of the country for special showings of the films, either in the schools, or in theatres where school people will secure special invitations to attend.

"We are starting the exploitation campaign far in advance of the release of the picture, so that every angle may be fully considered," Mr. Levey said. "The educational film is produced as it was never produced before and it is rapidly winning an important place for itself in the field."

Keeping in Personal Touch

By SAM SPEDON

EDGAR LEWIS, with Mrs. Lewis, arrived in New York from the Coast on Friday, November 5, and are stopping at the Hotel Claridge. Mr. Lewis brought with him a copy of "The Sage Hen," a feature in which Gladys Brockwell plays the lead. After consulting with Pathe, through whom the production will be released, Mr. Lewis will return to the Coast about November 14.

* * *

Walter McNamara, who wrote and produced "Traffic in Souls" and who has been located in Los Angeles for the past three or four years, arrived in New York, November 5, and is stopping at Forest Hills, L. I. Mr. McNamara will probably produce a new story while here and may be here all winter.

* * *

John Lyon, well known owner of several moving picture houses in New York, was elected secretary of New York State, this election, on the Republican ticket and ran way ahead of his ticket. His slides were shown on all the theatre screens, and Mr. Lyon attributes his large majority to the co-operation of the exhibitors. Mr. Lyon is mentioned as the Republican candidate for Mayor of New York City at the next election.

* * *

Ellis Gordon, manager of the Venice Theatre, 99 Park Row, New York, was operated on for appendicitis last week, and is rapidly recovering his usual good health.

* * *

Percy W. Wells, president of the North Carolina Exhibitors' League, hailed us by long distance and expressed the wish that we should notify all the Northern members of the motion picture industry that they will be welcome at the North Carolina exhibitors' convention to be held at the Hotel Selwyn, Charlotte, N. C., on December 5, 6 and 7.

* * *

Joseph Nathan, of the American Film Company, Brooklyn and northern New Jersey representative, has made a very successful campaign in his territories for "A Light Woman," a six reel feature from Robert Browning's poem, featuring Helen Jerome Eddy and Charles Clary.

* * *

Louis Goldberg, manager of the Majestic Theatre, 15 Second avenue, New York, for the past five years, has resigned to accept a position elsewhere.

* * *

The Bronx Plaza Theatre, 188th street and Washington avenue, New York, has been taken over by H. Jame, who also owns the Miracle Theatre at 156th street and Melrose avenue.

* * *

Harry H. Buxbum, manager of Famous Players-Lasky New York exchange, appointed George Schaeffer to succeed H. E. Janet, who resigned as booking manager.

* * *

Gilbert Etheir, advertising manager of Famous Players-Lasky New York exchange, has resigned after eighteen months of service, which entitles him to a few weeks vacation, when he will entertain an offer to affiliate with one of the standard organizations.

* * *

Maximillian Foster, the author, was a visitor in New York this week, from his farm in Connecticut. He paid his respects to John C. Ragland, general manager of the Arthur Kane Company, with whom he has been on many fishing jaunts during their vacations in Maine.

* * *

Paul Brunet (not of Pathe) is running the Harlequin Theatre, seating 500, in New Orleans.

* * *

M. F. Tobias, Eastern division supervisor for the World Motion Picture Corporation returned to New York this week after a very successful trip of eight weeks through the Middle West and will now cover Pennsylvania and New England territories.

* * *

Charles F. Bender, formerly a New York newspaper man, has been made assistant to Lucien Hubbard, in charge of the scenario department at Universal City.

* * *

Forest Halsey, magazine writer and playwright, has signed with Famous Players-Lasky and will write four original stories a year for that organiztion.

* * *

John T. Brogn, manager and proprietor of the Elite Theatre ot West Point, Miss., reports a fine business this year. West Point is a town of 5,000 inhabitants and the Elite seats 350. Mr. Brogan has been running the only theatre for eight years.

* * *

Phil Rose, formerly with Specialty Photoplays in New Jersey, is now representing Rifkin Pictures Corporation in the Connecticut territory.

* * *

Fannie Mittenthal, assistant manager of First National at New Haven, Conn., was married last Sunday to M. Z. Goldman, a salesman for the same concern.

* * *

George M. Sherwood is assisting in an official capacity at the Arthur Kane offices during the absence of Mr. Kane on the Coast.

* * *

The Potosho Theatre at Salisbury, N. C.; the Royal Theatre at High Point, N. C., and the Palm at Raleigh N. C., have all closed for the winter months.

* * *

The Carroll Theatre at Waterbury, Conn., had a fire, which destroyed twelve reels of film.

* * *

A special meeting of the National Association of the Motion Picture Industry was held at the headquarters in the New York Theatre Building, New York, for the purpose of electing a director in place of George Blaisdell, resigned, and to transact such other business as may be brought before the meeting.

* * *

Fred Schaefer, of the Vitagraph scenario department, has just completed editing of the old Kalem release, "From the Manger to the Cross." This picture was one of the best of the earlier period and was made on actual location in Palestine. This picture in its new construction will be released by the Vitagraph Company. Mr. Schaefer is also writing a story for the new Vitagraph star, Alice Calhoun.

* * *

W. O. Stillwell, of Birmingham, Ala., is now managing the Liberty Theatre at Goodwater, Ala.

New York Theatre Owners' Association of the state, will probably hold its state convention in the early part of next March, at Rochester, N. Y.

* * *

Floyd Hopkins, well known picture man of Philadelphia, is managing the Majestic Theatre at Harrisburg, Pa., for Wilmer & Vincent.

* * *

A. L. Selig, Western division supervisor for the World Motion Picture Corporation, has just completed a special trip to Maryland, Pennsylvania and Ohio, lining up theatres and newspapers adding 100 per cent. news weekly service.

* * *

A movie ball was held at Hartford, Conn., on Wednesday evening, November 10.

* * *

Jimmie Harrison came from Los Angeles to New York this week and is stopping at the Hotel Astor for an indefinite stay. He is to take the leading juvenile part in Constance Talmadge's new picture. Many of the scenes are laid in Florida, for which they will soon take their departure. Mr. Harrison was for two years with the Christie Comedies and was on the road with Morosco. He was also with Griffith for about two years.

* * *

Last week we were informed from a direct source of what looked like a bit of news, but we are informed from a reliable source that we were misinformed. It should have read: "'Roaring Oaks,' the fifteen episode serial, made at the New York Pathe studio, is being made by George Seitz and personally directed by Bertram Millhauser, for Pathe release." We thank you for the correction.

* * *

W. J. Powers, formerly auditor for Universal, has severed his connection with that company and is now associated with the Monroe Press as a salesman of printing of all kinds.

* * *

Bobby McLean, the phenomenal ice skater, together with his manager "Dinny" Scanlan, who also promoted the Norwegian contest last winter, were in New York this week to show the pictures of the races to the New York Athletic Club and arrange for other showings of these pictures. They were stopping at the Hotel Astor.

* * *

Vera Gordon, who played the mother in "Humoreque," is to be exploited in a vaudeville sketch this season.

* * *

Police Commissioner Enright, of New York, has invited the exhibitors of Greater New York to meet him at a luncheon at the Hotel Astor on Friday, November 12. There are some things which the commissioner wishes to explain and some question to be discussed of mutual interest.

* * *

Harry Lande, of the Quality Film Corporation, Pittsburgh; Sam Grand of Boston, and Ben Amsterdam were callers at the Arrow Film Corporation the past week. Andrew J. Callaghan was a caller at the Federated exchange office on Friday, November 5. All report satisfactory business in their territories.

Bayard Veiller Says Broadway "Rep" Is of Stage Play Valueless to Pictures

By SUMNER SMITH

FOR rapid-fire interviews award the palm to Bayard Veiller, chief of production at Metro's Hollywood studios. The energetic playwright talked more substantial "dope" in half an hour one day last week than most men can impart in an old-fashioned ten-hour day. But then Mr. Veiller was a newspaperman for twelve years before "The Thirteenth Chair," "Within the Law" and other of his stage successes obliged him to study the income tax laws. and he appreciates news values.

Mr. Veiller was getting a dose of what he used to subject people to when he was on the firing end of an interview. It was Friday, November 5, his last half day in New York City, and here he was called on to talk for publication in addition to completing certain transportation details incident to his departure for California, snatch a hasty lunch, discuss final business details with President Richard A. Rowland, of Metro, and "make" the 2 o'clock train. He did it, and it was snappy work.

The conversation was almost entirely about stories suitable for adaptation to the screen, and stories that would make as good pictures as Boswell's "Life of Johnson," but it was prefaced by an inquiry as to whether Mr. Veiller was glad to return to the land of eternal sunshine and intermittent temblors.

"Oh, yes, I'm a native son, although I was born in the East," he acknowledged with a smile. "I really like California; partly, I suppose, because I find it such absorbing fun making pictures. I would rather hang around the Metro studio than do anything else I can think of."

"What about the 'Florida menace'—the chance that Florida may succeed California as the 'movie state?' Is it worrying Californians any?"

"Did you ever hear the story about the man from Chicago, who asked the man from New York if he was worrying about the Windy City becoming the center of things?" asked Mr. Veiller. "The New York men replied: 'Say, where is this Chicago, anyway?'"

"But there's lots of profiteering in Los Angeles at the expense of film folks," expostulated the interviewer, "and everybody seems peeved about it."

"Well, we're getting away from it," said Mr. Veiller. "A few weeks ago Metro bought fourteen carloads of coal at once and nobody in Los Angeles is profiteering on that deal. The cost of living is about one-half cheaper out there, too."

Convinced that Mr. Veiller is a native son, a friend of all the chambers of commerce and a scoffer at temblors, it was time to turn the talk to the adaptation of stage plays for screen purposes.

Mr. Veiller described one incident which he believes typical.

"A certain producer of stage plays," he said, "came to me recently, showed me a play he had bought, offered me the film rights at a tremendous figure and promised me that if I bought it he would produce it on Broadway within three months, so that I could exploit my picture as based on a Broadway success. I declined. The producer would have gotten enough money from Metro to more than cover any loss he might suffer if the play proved a failure on the stage. Stage producers are in fact saying: 'Well, if it doesn't go on the stage I'll sell it to the movies.'

"The story's the thing. There is too much of this exploitation of Broadway. A majority of stage plays do not make good pictures. In many cases, speculators have succeeded producers of the type of Augustin Daly. Writers will remember Mr. Daly as a man who helped them, who told them how to rewrite their plays or said: 'You've been working too hard on this; lay off and rest for a while.' His kindly consideration has not been forgotten."

The one great difficulty George Washington had to contend with was, he couldn't tell a lie. It was inferred from the talk with Mr. Veiller that exploitationists are not so handicapped. The stage career of an adapted picture is worth little to the picture, Mr. Veiller believes, despite the hue and cry in exploitation. He admits there are exceptions, "Way Down East" and "In Old Kentucky," for instance. Metro is putting out "Polly with a Past," starring Ina Claire, who played it on the stage, but it is admitted that the picture will have to depend on its merits and cannot "get by" on the strength of having been a Broadway success.

Mr. Veiller has been in California and out of touch with Broadway plays; therefore, he figures that if he, who is interested in the stage, cannot keep in touch with New York attractions because he is on the Coast, how can the general public, with a lesser interest than his, be drawn to a picture theatre in Oshkosh by the cry of an exploitation man that the current film is based on a Broadway success.

Real stories are what Mr. Veiller is after. Stories with plot and atmosphere and a "purpose." They do not have to teach a moral, but there must be something behind the action. That something was found in "The Miracle Man." Mr. Veiller doesn't care who the authors are. A suitable story by Jim Jones will suit him just as well as one by "Sir Chauncey DeLancey, the author of international fame who has startled the world with his latest, masterful novel."

But of course it is somewhat difficult to wade through several thousands of scenarios to find Jim Jones. Therefore Arthur Somers Roche, Donn Byrne, John Edward Russell and 'Gene Buck are to follow Mr. Veiller to Hollywood, and "I haven't picked these writers because they have big reputations," insists Mr. Veiller, "but because they write stories that are singularly adaptable for screen purposes." Henri Bendel, a Fifth avenue couterrier, has also signed a Metro contract and will "dress" future productions, and announcement of new directors will be made before January 1, so it can be seen that Mr. Veiller's visit to New York City was not wholly a vacation.

Mr. Veiller is to do four original stories himself for Metro. One will be a sequel to his famous success, "Within the Law," but Mr. Veiller admits the film can't "go over just because its model was produced on Broadway. It will stand or fall on its merits, he says.

From films based on stage plays the talk turned to films based on popular stories in magazines.

"It's the same thing over again," said Metro's chief of western production. "If the story isn't suitable for the screen it doesn't matter whether it appeared in the Saturday Evening Post or the Kickapoo Gleaner. It's getting near train-time and I've got to lunch. Glad to have met you."

W. H. Clune Signs for First Run on All Realart Productions During Coming Year

THROUGH a contract just closed in Los Angeles, W. H. Clune, well-known West Coast showman, secured for his Broadway Theatre exclusive first run privileges on all Realart productions released during the coming year. This includes the offerings of Bebe Daniels, Mary Miles Minter, Alice Brady, Wanda Hawley, Justine Johnstone, Constance Binney and Special Productions of William D. Taylor.

Clune's Broadway Theatre, Los Angeles, is located in the heart of the business district. W. H. Clune, its owner, has been a prominent figure in the film business ever since its inception. Mr. Clune is a great believer in advertising, especially with billboards. He maintains an unusually large number of 24-sheet stands, most of them illuminated.

Directly following the deal's completion, Frank L. Browne, manager of the theatre, paid a visit to the Realart Los Angeles studio, meeting Bebe Daniels and Wanda Hawley, who were working in new film features.

"I am delighted over the excellence of the studio's facilities," he said during the visit. "The careful attention to details, the completeness of equipment in laboratory and on the stages, all indicate the reasons why Realart productions have attained the excellence that led us to sign them for first run presentation."

Miss Daniels was particularly interested in the plans of Mr. Browne for exploiting her picture, "You Never Can Tell." This production will inaugurate the Realart service at Clune's and a very special effort is being made to "put over" the proposition in big style. One of the clever schemes is the circulation of thousands of little yellow cards bearing on both sides the phrase "You Never Can Tell" with "Call Pico 881" in small letters in the lower right hand corner. The theory is that human curiosity will keep the theatre phone busy answering calls inspired by this device, and this naturally will help to advertise the coming picture.

Mr. Browne also met Wanda Hawley and her director, Sam Wood. He took occasion to compliment the pair on "Her Beloved Villain," a production they have recently completed. Miss Hawley's production, "Food for Scandal," will follow "You Never Can Tell" into the Broadway Theatre.

Accompanying Mr. Browne was G. V. Slater, manager of the Los Angeles Realart exchange.

Croy Will Cover Picture Field

Homer Croy has been selected to represent the moving picture industry for the next edition of the Encyclopaedia Britannica. He will write the article on motion pictures. The last edition was out in 1910, when a few paragraphs sufficed to cover the field. Now it will be a more ambitious attempt. The material will appear in its alphabetical list as "Cinematograph, or Motion Pictures." Homer Croy is author of "How Motion Pictures Are Made."

News of the West Coast

By A.H.GIEBLER

Playhouses Form Combine to Combat the Difficulties Menacing Individual Theatres

IN an effort to "present a solid front to various difficulties that have menaced individual show houses," a large number of the theatres of Los Angeles have joined in organizing the Los Angeles Theatres' Association, to be affiliated with the San Francisco playhouse proprietors. The organization was formed recently by William T. Wyatt, of the Mason Opera House, as its president.

The following named theatres are members: Mason, William T. Wyatt, manager; New Pantages and Pantages Broadway, Alexander Pantages; Burbank, Abe L. Gore; Kinema, Sol Lesser; Superba, W. E. Jones; California and Millers, Fred A. Miller; Hippodrome, Adolph Ramish; Majestic, Michael Corper; Tally's, T. L. Tally; Clune's, W. H. Clune; Symphony, H. B. Breckwedell; Philharmonic Auditorium, L. E. Behymer; Mission (formerly Victor) Robert E. Wells; Morosco, Henry A. F. Schroeder, Garrick, C. Halsell; Omar, W. R. Payne; Follies, Alphin & Fargo; Egan's Little Theatre, Frank C. Egan; Jensen's (Pasadena), W. T. Jensen; Grauman's and Rialto, Sid Grauman.

The officers of the new organization are: President, William T. Wyatt; Vice-President, Sol Lesser; Treasurer, Adolph Ramish; secretary, Franck R. E. Woodward; Board of Directors, Fred A. Miller and W. H. Clune, representing the moving picture theatres; Alexander Pantages and Adolph Ramish, representing the vaudeville theatres; L. E. Behymer, Michael Corper and Abe L. Gore, representing the speaking stage, and combination houses; Sid. Grauman; executive committee, Messrs. Pantages, Behymer and Miller.

Former Film Actress Dies

Marion Parker, formerly employed in films produced on the west coast, died of heart failure at her home in Venice. Marion Parker was the wife of Billy Armstrong, now working in L-KO comedies.

Kirkpatrick Returns East

A. S. Kirkpatrick, vice-president and general manager of the Robertson-Cole distributing organization, has returned to New York after a two weeks' visit on the coast, conferring with the heads of the new Robertson-Cole studio on Gower and Melrose, now nearing completion.

Celebrates 75th Birthday

Joseph J. Dowling, character actor, recently celebrated his seventy-fifth birthday by mussing up a bunch of villains for a thrill in the current Allan Dwan picture. Mr. Dowling has been entertaining the public for fifty-five years. He has played in 160 pictures and has died in all but ten of them.

Conrad Nagel a Father

Conrad Nagel, now playing in the William De Mille production, "What Every Woman Knows," became the father of a baby girl, named Ruth, after her mother, on October 29.

Vitagraph Head Here

Albert E. Smith, president of Vitagraph, arrived on the coast on November 3, accompanied by his son and daughter, with the intention of taking up his residence here for the winter. Vitagraph has seven companies at work in the Hollywood plant and another dramatic company and two more comedy units are being assembled for further production activities.

London Starts on Trip

S. H. London, the vice-president and general manager of the Asociated Photo Plays, Inc., has left on an extended visit, covering the United States and Canada, to the franchise holders of his company. He will reach New York about December 1. Victor B. Fisher will be in charge of the Los Angeles office until Mr. London returns to the coast.

Niblo to Direct Ince Picture

Fred Niblo, who has just finished the new Douglas Fairbanks picture, "The Mark of the Zorra," will direct an all-star production for Thomas H. Ince, and then will return to the Fairbanks company for at least one more picture before organizing his own producing company in which Enid Bennett will be star.

Gus Inglis Married

William A. (Gus) Inglis, member of the firm of Willis & Inglis, photoplay booking agents and brokers, was married recently to Miss Ola Kindley, formerly of Arkansas but recently a citizen of Hollywood. Mr. Inglis has had a varied experience in the theatrical and picture industry, having at one time been an actor in vaudeville, in stock companies, and in the studios, and at other times a successful manager of theatres. Mr. and Mrs. Inglis will make their home in Hollywood when they return from their honeymoon.

Lesser and Beban Leave on Trip

Sol Lesser and George Beban has left with the new Beban picture, "One Man In a Million," for New York, where Lesser will arrange for the distribution of the picture. Instead of going straight to the eastern metropolis, however, Messrs. Lesser and Beban will visit and confer with motion picture representative and exchange men in San Francisco, Seattle, Minneapolis, Chicago, Detroit, Indianapolis, Louisville, Dayton and other large cities.

Shlanck to Build New Studio

Having ordered the construction of a new studio, the foundation of which is now being laid on Beechwood Drive, Hollywood, between Gower and Gordon streets, Morris R. Shlanck, who for the past year has been producing the Hank Mann and the Billy Fletcher comedies, announces that within the next few months he plans to have four, and possibly five, different companies working under his banner.

The new studio, when completed, will represent an outlay of nearly half a million dollars. There will be a dark stage and a light stage, each to be 150 feet long and 100 feet wide, and the offices and dressing rooms, property rooms and shops, will all be built after the latest approved studio designs.

The pictures to be produced will include dramas, westerns, comedies, and scenics, and besides Hank Mann and Billy Fletcher, Shlanck will star George Pedusah in five reel society dramas as soon as Pedusah will have completed his present vaudeville tour. Hank Mann will make twelve two-reelers during the coming year, and Billy Fletcher twenty one-reel comedies.

Vidor Engages Art Director

S. A. Baldridge, for eight years with the American Film Company, of Santa Barbara, has been appointed art director for King Vidor Productions, succeeding William A. Vanderlyn.

Edward Small Opens Hollywood Office

Edward Small Enterprises announces it has just opened an office in Hollywood, California, to be in direct contact with the profession East and West.

The Edward Small Enterprises has always met both the stars' and producers' wants, it is said. Its work is said to be founded on years of preparation and constructive labor.

Third Ray Picture Delivered

Charles Ray's third production from his own studio, "Nineteen and Phyllis," has been delivered to Associated First National Pictures, Inc., and according to those who were privileged to witness a prelense screening, the story gives him an opportunity to even excel "Forty-five Minutes from Broadway and "Peaceful Valley," the two first independently produced features from his own studio. While the story takes him off the farm it leaves him in a country village and the tale as it unwinds develops into one continuous laugh with an accompaniment of amused chuckles.

Melford Completes "Faith Healer"

"The Faith Healer" is completed. The photographic work on "The Faith Healer," George Melford's production of the famous play by William Vaughn Moody, has come to a close after a good many weeks' work. Mr. Melford and his company have just returned to the Lasky studio after filming the final scenes of the picture on one of the large sheep ranches near Fresno, California.

Milton Sills plays the role of the faith healer. Others in the cast are Ann Forrest, Fontaine La Rue, Frederick Vroom, Loyola O'Connor, May Giracci, John Curry, Adolphe Menjou and others.

As Lola the Dancer, Justine Johnstone Attends the Banquet of the Thirty Club

By EDWARD WEITZEL

A FORTNIGHT ago the gorgeous banquet room of the Thirty Club stood in the place where now stands an Alaskian dance hall. Coming from a visit to the cottage in Thrums dear to the heart of every friend of "Sentimental Tommy," I turned a corner suddenly and stopped. Before me was a scene of feasting and revelry that might have belonged to the days of Belschazzar or one of those disgracefully plump old Roman emperors who made gormandizing a fine art, except that the guests and their hosts patronized Fifth Avenue shops and the garments of the ladies were cut lower on one end and higher on the other than any seen on a pagan frieze and were considerably more diaphanous in texture.

The room was of spacious proportions and elaborately decorated. A broad double staircase at the back caught and held the eye. The long banquet table was set with fountains, and a beautiful girl stood upon it. She was clad in the airy robes of the professional dancer, and her steps and poses were wildly applauded by the crowd of admiring men and women seated at the table or scattered about the room. Among scores of beautiful women the dancer was the fairest of them all.

"Lola! Bravo! Lola!" I heard the men shout. This was my first sight of Justine Johnstone.

A Trip Around the World

To-day, when I dared the dangers of Hunt's Point and the trip under the East River to Long Island City and reached the Famous Players-Lasky studio, the banquet room of the Thirty Club had suffered the transatory fate of even the most expensive movie set and been scrapped. In its place was the rough logs and rafters of the primitive dance hall of the Klondyke, where Dorothy Dalton as the heroine was the centre of attraction. The room was packed with a picturesque gathering of humanity. There was a decided contrast in dress to the garments of the swell mob in Justine Johnstone's picture. The majority of the men were uncouth and of many tribes and complexions; the women brazen and dissipated looking. Everyone, like the fashionable wasters of the East, was bent upon realizing his or her conception of a hilarious time.

That concrete studio on the road to Astoria is a wonderful place; it is possible to take a trip around the world without stepping outside of its walls.

Clothes Pins and Egg Beaters

My hunt for the star of "Emergency House" brought me to a set representing the waiting room belonging to a popular and, consequently, prosperous physician. The room was filled with patients—female patients. They were mostly young and good-looking, and when Dr. Bruce Jennings entered his office it was easily seen they all had a crush on the doctor.

Justine Johnstone was not among the adoring ladies whose pulse beats rose way above normal the instant the handsome physician crossed the threshold. I found her sitting near Director Jack Dillon's chair, busily engaged in making notes in a neat little book with a tidy little pencil.

"May I ask if you are jotting down a few ideas for the scenario of your next picture?" was my opening remark.

"Oh! Dear, No!" she exclaimed; "I am going to move to-morrow and I'm trying to put down where I packed away the family clothes-pins and the egg-beater and the other priceless articles that are necessary even in a New York flat. I don't like to mix business with domestic duties, but one can't live on nothing but moving picture acting, much as I enjoy it."

"Tell me something about your new picture."

"The story is by Sidney Morgan and is called 'Emergency House.' My character is entirely different from the part I played in 'Blackbirds,' my first picture. She is a French dancer named Lola, pleasure loving and rather reckless, until she meets the young physician who changes the whole course of her life." I glanced over at the fluttering females in the doctor's waiting-room and at the object of their adoration. There was no denying his comeliness of person and masterful ways.

"What do you do?" I asked; "feign illness, as these other good ladies are doing, and so contrive to have the doctor hold your hand?"

Justine Johnstone's Viking Ancestors

Miss Johnstone shook her head and smiled. She has the blond locks of the old vikings from which her Swedish forefathers descended, and a pleasingly demure manner that is quite as fetching as her beauty of face.

"But you make a conquest of him, of course?"

"Yes—as the consequence of a bet."

"How does it happen?"

"Lola is a very frivolous person at the time she dances at the Thirty Club banquet. She doesn't believe that any man can withstand the right woman's charms."

"Particularly so, if the woman in the case is named Lola?"

"I'm afraid she is as badly conceited as that. Dr. Jennings' hobby is a home for the poor and unfortunate in the lower East Side of New York. He calls the place 'Emergency House' and spends all of his spare time there, doing good. Lola cannot understand a man of this kind and she makes a bet that she can win him away from his charitable work and force him to fall in love with her."

"Does she succeed?"

"Yes; but she doesn't play quite fair. She goes down to Emergency House and becomes a nurse, helping the doctor to take care of some of the most serious cases."

"That should bring him to her feet."

"It does, but it reacts in a way that she never anticipated."

"Lola falls in love with the doctor?"

"Yes, and they are both happy until Lola hears remarks that he is neglecting everything, including his beloved mission, for her. The doctor's devotion has aroused all that is fine and good in her soul, and she determines to give him up. To make sure that he will agree to this, Lola goes

PRETTY JUSTINE JOHNSTONE DOES A LITTLE POSING FOR US
She is playing in "Blackbirds" for Realart release

back to her old life as a dancer and tries to shake his faith in her."

"Does she succeed?"

Miss Johnstone's reply was a question.

"What do you think?"

I looked over at the doctor again and then glanced at Justine Johnstone and was about to make a gallant reply, but Director Dillion brought the interview to a close by dismissing the actors and asking Miss Johnstone's opinion on the style of headgear worn by a member of the cast.

I didn't get a chance to make my gallant speech to the star of 'Emergency House,' but I don't mind saying, here and now, that if Doctor Jennings takes my advice he'll believe anything Lola tells him —because Lola is only another name for Justine Johnstone.

Selznick's "The Sin That Was His" Starring William Faversham Highly Praised at Premier in Washington

THE world premiere of the Selznick picture, "The Sin That Was His," a Hobart Henley production starring William Faversham, the celebrated stage actor, and written by Frank L. Packard, was given November 7 at the Columbia Theatre, Washington, D. C., one of the biggest houses in the Marcus Loew circuit. This production, which is cited as an example of the justification of the silent drama and which scored more than an ordinary triumph at its first showing, will run indefinitely at the Columbia.

The critics of the Washington newspapers are said to have been unanimous in the opinion that the production is one of the biggest screen successes, and in their reviews alloted more than the usual amount of space accorded the premiere of a picture play shown in that city, and the picture patrons applauded vociferously when the last scene brought an unexpected but highly satisfying denouement.

Following this run Marcus Loew will also show it indefinitely at the Star Theatre, Rochester, and the Stillman Theatre, of Cleveland. These showings will be followed by other Loew houses throughout the country. In this picture, which Lewis J. Selznick says is the greatest picture he has ever made, Frank L. Packard, one of the leading writers for the screen, drives home the fact that benignant influences have power to redeem the wicked and turn evil into good.

"The Sin That Was His" is announced as a big story visualized in an exceedingly big way, and like every other notable success is a narrative of primitive emotions, a gripping tale of adventure and clashing conflict.

The production is said to be embodied with all the essentials of a powerful box office attraction. Director Henley has guided to the screen a story which focuses the attention of observers on the stirring incidents throughout the production. In lavishness of expenditure, in artistic worth, in fidelity to life, in beauty of mounting, its acting material and elaborate score, it is announced as blazing a trail.

Motion picture patrons, who have seen Mr. Faversham in his first Selznick picture, "The Man Who Lost Himself," will be interested in the potent appeal of the story brought to light by the star. Mr. Faversham is seen in the earlier scenes as a sure-shooting gambler, remorseless, whose playgrounds are the frozen wilds of Alaska. He is a man without country, religion or compassion. Toward the close of the story he is an entirely different man, a man who has undergone both a mental and spiritual transformation.

The cast, in addition to Mr. Faversham, includes Lucy Cotton, the leading feminine role; Pedro De Cordoba, Miss Sherman, Lule Warrenton, Robert Conville, John Burton and others equally prominent in film circles. Edmund Golding, magazine writer and scenarist, adapted the story.

Bullets Testify to Realism

"We want realism," cry motion picture audiences—and yet when they get it, what happens?

The police of Kansas City, armed with riot guns, descended recently upon a motion picture theatre at 707 Independence avenue in response to a telephoned appeal for help.

"They're shooting up the place," the voice over the 'phone had said.

The cops entered in battle formation. They found a negro crouched on his knee firing a revolver at the screen, on which the villain had been strangling the heroine. In another part of the theatre three other negroes were firing at the screen. They arrested five young negroes.

It must have been "some" picture.

Felicitations

Sidney Garrett, of Sidney Garrett, Inc., was presented by Mrs. Garrett with a charming little daughter on October 25. Mrs. and Mr. Garrett and little Miss Garrett are all well and happy. Sidney's many friends in the industry are sending him their felicitations and best wishes, and so do we.

"Truth About Husbands," First National Film, Had Private Showing November 3

THE Truth About Husbands," directed by Kenneth Webb, supervised by Whitman Bennett and to be distributed by Associated First National Pictures, Inc., was given a pre-lease private screening Wednesday, November 3, to exhibitor officials of First National and the heads of staff of the Whitman Studio.

The picture is an adaptation of "The Profligate," by Sir Arthur Wing Pinero, which scored a success in London a few years ago. There are seven star parts in all.

The motion picture production emphasizes the advantage which the camera has over the spoken stage, it is said. In place of a great many of the stronger emotional scenes which were in the original play and which could be presented effectively only through strong emotional acting by two or more of the seven international stars who appeared in it in London, Mr. Webb subsituated action pictures which conveyed the thought more vividly than spoken words could do, according to reports.

The action centres about two men whom the author has selected to represent typical husbands. One is openly a libertine, a three times divorcee, but still regarded as desirable by social climbers because of a title and plenty of money. The other has his laisons secretly. Both meet their future brides in the senior class of a fashionable school.

Throughout the production is declared to be notable for its unusual setting, skillfully chosen cast, and its convincing and gripping story.

Michigan Members of First National Elect Officers at Meeting in Detroit

MEMBERS of Associated First National Pictures of Michigan, Inc., coming from all parts of the state, met in Detroit, Thursday, November 4 to organize and elect officers. Practically every subfranchise member of the association was in attendance and what few were absent vested their voting power in proxies.

Following a luncheon and business session at the Hotel Statler, the exhibitors were the guests of John H. Kunsky, at his new Canadian summer home in Walkerville.

The business meeting was conducted by George W. Trendle, secretary and treasurer of the First National Film Exchange and consisted of the election of seven directors (who later will elect the officers of the state organization) the reading of the by-laws and an informal discussion of conditions by the members present. The following directors were chosen from twelve placed in nomination: John H. Kunsky, George W. Trendle, Harry Scott, Detroit; H. S. Gallup, Marquette; W. S. Butterfield, Battle Creek; Blair McElroy, Chicago and Herbert L. Weil, Port Huron.

The date of the annual meeting of the organization was set for some time in February.

Mr. Kunsky's entertainment of his fellow members in the First National organization was probably the most notable social function in the history of the industry in this section.

One of the features of the event was an address by Mr. Kunsky.

"Let me say to everyone of you who have purchased Associated First National sub-franchises that I stand back of them to the very limit," declared Mr. Kunsky in emphatic terms. "If any one of you ever become dissatisfied with your bargain, remember that I am willing at any time to hand you your money back. There is no possible chance of such contingency arising, however, because First National is going to go over with a smash and I know that you men in your hearts feel as confident of its success as I do."

World Signs Eileen Wilson

Eileen Wilson, who is being featured in "The Lady of the Lamp," the successful show now running at the Republic Theatre in New York, has been signed by the World Motion Picture Corporation.

This announcement was made by the World through Director James B. ("Smiling Jimmy") Kelly, who states that Miss Wilson will appear in the series of two-reel comedies which they will shortly start releasing.

The Missouri Theatre, St. Louis, Opened November 8; Has 4,000 Seating Capacity

THE Missouri Theatre, one of the finest motion picture palaces in the world, was formally opened in St. Louis, Mo., Monday evening, November 8, on what is said to be the most notable theatrical event that city has ever seen.

"Behold My Wife," George Melford's production, was the opening attraction. Adolph Zukor, President of the Famous Players-Lasky Corporation, presented the theatre to the city of St. Louis in the principal address of the evening. Mr. Zukor's talk made a great hit when he told how his first theatre contained only 185 seats and his audiences slipped down in their seats for fear of being seen in such a house. Then his gesture took in the Missouri Theatre, seating more than 4,000 persons and splendid in elegance and magnificence. Mr. Zukor was visibly moved and restrained his emotion with an effort.

Mayor Henry W. Kiel, Festus J. Wade and Richard S. Hawes, leading St. Louis bankers, lauded the Missouri as an enterprise and as a great progressive step for St. Louis. Sidney Smith, managing director of the Missouri, and Ben Cornwell, construction superintendent for Famous Players, deserve much credit for the successful opening of the theatre.

The house opened at 7 o'clock in the evening and at 6 o'clock the men were still drilling holes for the chairs. Under Cornwell's leadership, a drive of day and night work over a period of three weeks completed the edifice.

The show went off without a hitch. The setting used consisted of a flight of stairs leading up to the screen, with large columns on either side. The stairs are of glass and are lighted from the bottom. The hollow columns are lighted from inside. With these effects, St. Louis saw the greatest lighting schemes ever worked out in a local theatre, it is said.

The Missouri has a forty-piece orchestra under the direction of Antonia Sarli and is equipped with a large Wurlister Hope-Jones. The decoration is done after the Adam style and the entire lobby is marble with large panel mirrors. The rear of the house has the rotunda plan.

The stage is very large and when fully equipped will have more lighting effects than any other theatre in the world, with the possible exception of the New York Hippodrome, it is stated.

Internal Revenue Gets Large Tax on Admissions

Collections from the tax on admissions during the month of September amounted to $7,369,476, according to figures which have just been made public by the Bureau of Internal Revenue of the Treasury Department at Washington, D. C. This is an increase of $1,905,884 over the collections for the corresponding month of last year, which totaled $5,463,592. Collections for the first three months of the current fiscal year, ending with September, totaled $20,657,222, according to the bureau's figures, an increase of nearly forty per cent. over the $14,855,513 collected during the corresponding period of last year.

Collection from the seating tax during September amounted to $103,758, a decrease of nearly one-third from the collections of last year, which amounted to $155,017, while films leased and licensed returned $465,446, an increase of $276,544 over the $188,901 reported for September, 1919.

McAvoy, Fox Location Manager, Killed by Explosion in Garage

Henry McAvoy, thirty-five, a location manager and director for the Fox Film Company, was killed by a mysterious explosion in his garage at Fort Lee, N. J., November 4. McAvoy and the garage was blown to pieces and two big automobiles in it were wrecked.

Several sticks of dynamite were found in the ruins and a large quantity of inflammable materials and explosives used in moving picture work, which film people told the police were especially dangerous.

McAvoy was a pyrotechnician and had charge of spectacular scenes like blowing up bridges and towns. A few months ago he staked and directed the destruction of an improvised town at Boonton, N. J., as part of a war picture. He had been with the Fox company several years and was considered one of the best men in his line.

He lived on Palisade avenue, near Monument Park, with his wife and two children. His house is across the street from the home of his father, former Mayor Daniel McAvoy, manager of the Bouker Manufacturing Company, 17 Whitehall street, Manhattan. The garage was on his father's property.

Triangle Brings Suit

The Triangle Film Corporation and the Triangle Distributing Corporation filed an action in the United States District Court on November 8 against the Motion Picture Booking Corporation and Greene Bros., proprietors of the Leader Theatre, 5107 Third avenue, Brooklyn, to enjoin the defendants from distributing and exhibiting "The Disciple."

Upon the application of attorneys for the plaintiffs, Judge Mayer issued a writ of seizure, directing the United States marshal to seize the positive film in the possession of the proprietors of the playhouse.

In the suit the Triange companies demand injunctive relief, to have the alleged infringing films impounded, and damages to be assessed by the court.

Paramount Week Contest, Just Finished, Was Closest Ever Conducted by Company

THAT this year's Paramount Week contest among the Famous Players-Lasky exchanges was the closest ever conducted by the company is evidenced in the announcement just made by Al Lichtman, general manager of distribution, that each of the three prizes had to be divided between two offices. The Washington and Seattle offices were awarded first place, dividing equally the $3,000 first prize. Second place was given to the Philadelphia and St. Louis offices, each receiving $1,000, and Buffalo and Los Angeles won third place, each receiving $500.

No contest ever conducted by the company was decided with such infinite care, according to Mr. Lichtman. The officials who were appointed to select the prize winners labored for days and figured from every conceivable angle in order to give the first three places to only three exchanges, if possible. But it was so close, says Mr. Lichtman, that it would have been impossible in each case to give one exchange the advantage over the other.

In addition to the prizes given by the company, the Washington, Seattle and Philadelphia and Los Angeles offices received additional money through the bonuses offered shortly after the campaign opened by district managers W. E. Smith, of Philadelphia, and Herman Wobber, of San Francisco. These additional incentives evidently were sufficient to put the Smith and Wobber men on their toes, so that four of their offices are figured among the first six.

The total gross receipts from film rentals during Paramount Week, September 5-11, were $1,012,252.64. This, it is stated, is by far the biggest single week's business in the history of the company. Already the branch managers are laying their plans for next year's contest and they have announced their determination to make the total for Paramount Week, 1921, nearer two millions than one.

Sam E. Morris Is Rapidly Recovering from Illness

Sam E. Marris, vice-president and general manager of Selznick Enterprises, who is now confined to a bed in Mt. Sinai Hospital as the result of an operation, was visited by a member of Moving Picture World staff, who is glad to report that he found Mr. Morris recuperating rapidly. He is in fine spirits and looks well, considering the ordeal through which he has gone, and expects to be able to be removed to his home within a few days.

Mr. Morris has kept in close touch with Selznick affairs and states that Selznick Enterprises has no intention of abandoning the star system, on the contrary negotiations are under way for additional stars. He also reports Selznick affairs are in fine shape and the prospects for the future are very bright.

Shoot us a wireless and ask us about Marshall Neilan's DINTY
Spencer Amusement Co.

The Educational and Non-theatrical Field

Conducted by JESSIE ROBB

History of Women in America and Industrial Needs Shown in Picture

IT has taken many years for woman to gain the position, which she now holds in the world of affairs today. That certain conditions are, in many instances, far from faultless, is very apparent. The Young Women's Christian Association, which has as one of its objects the improving of conditions of the working woman and girl, has made use of the moving picture for propaganda purposes, in an endeavor to better living conditions and prove that reasonable wages, light and sanitary working surroundings, rest rooms, etc., are not philanthropic sops, but paying propositions from the business end, resulting in increased production.

A film, the data for which was compiled by Marie S. Barrell and made by Carlyle Ellis for the Association, graphically depicts, in non-fictional form the rise of woman and her present needs, and contrasts good and bad conditions in the industrial world. The picture is in three parts and under three titles as follows: "From Whistle to Whistle," "Her Safeguards and Ours" and "Her Wages."

Work of Women Shown

The first reel picturizes the history of women in America, dating from Colonial times. It is especially interesting as the costumes and working implements used are not reproductions, but genuine antiques. The value of the eight hour working day is also proved. The second reel recalls the days of the World War, when women took the places left vacant by the fighting men and made victory possible for the Allies. The Welfare situation is also covered. The third reel discusses at length the vital questions of "equal pay for equal work" and the "double burden." The sub-titles are apt and to the point in their directness, driving home certain truths.

This picture holds the interest from beginning to end, and should help in the great work for which it was made. Carlyle Ellis has the exclusive print selling rights.

Children's Matinee Association Provides Wholesome Entertainments in Pictures

REALIZING the need of wholesome and constructive amusement, free from all salacious suggestion, and the tremendous influence of moving pictures, The Children's Matinee Association, Inc., has been formed for the purpose of furnishing such entertainments that will inspire the children with a taste for only good pictures; of exerting every influence possible to turn the most potent form of amusement into proper channels, and choose same for those children whose parents are not prepared to discriminate, or have no time or inclination to accompany them. Pictures selected by the National Board of Review and the Juvenile Motion Picture League will be shown with those of educational value, as well as stories interestingly told to build up character, patriotism and a deeper sense of responsibility. The plan is to arrange two kinds of programs to suit different ages, with the same program for the evening, changed to suit the adults, so that the entire family can attend them and form a neighborhood entertainment.

To Be Self-Supporting

It is the hope of the Association to put the Children's matinees gradually on a sound, self-supporting basis, which is the only means of securing their stable continuance. Theatres are rented for one day and a reasonable rental paid for pictures. Halls and school auditoriums are used only where it is impossible to obtain theatres, as there is no desire to encroach on the business interests.

The matinees will be given at the Lexington Avenue Opera House, New York City, on Fridays and Saturdays. A large number of philanthropic and educational associations are co-operating with this worthy purpose.

Fox News Shows Views of Spectacular Forest Fire

One of the most difficult news events to "cover" for a news reel is a forest fire. Only close shots are effective, and it is dangerous work getting them. It is one of the occasions where a cameraman takes big risks for the sake of getting just the views that he wants, and this man tramped miles through the burned spaces and was trapped several times by the smoke and advancing flames.

The result of this effort is that the current Fox News No. 9 picturizes the spectacular forest fire in the Adirondacks,

AT WORK

Scene from the educational picture, "Whistle to Whistle," released by Carlyle Ellis

Paramount Magazine Has Fun with Hair in "Advice"

The man who discovers a cure for baldness will own half the world in ten days. On this supposition is based the fun and amusement in the Paramount Magazine of November 7. Supplementary to this subject is "Her Crowning Glory," showing the change in personality produced by different styles of dressing the hair. A cartoon by John C. Terry gives the finishing touch.

Some Things Worth Knowing

That the next Chief Executive, Warren G. Harding, and Vice-President-elect, Calvin Coolidge, are shown in Kinograms No. 89A, Gaumont No. 37 and Selznick News No. 63A. These news reels also show the current events.

* * *

That Pictorial Life No. 72 gives away the weather man's secrets and tells a number of things about the Kewpies, those popular little dolls.

* * *

That Burton Holmes has traveled approximately one thousand miles a week during the past twenty-five years, in making his pictures.

* * *

That "The Little Home Nurse" series of two-reel semi-comedy instructive drama, written by Doctor Showalter, who also writes health articles for the Chicago Daily News, will be distributed through the Reelcraft Exchanges in New York, Chicago, Indianapolis, Milwaukee, Minneapolis and Cleveland.

* * *

That Fox News, Vol. 2, No. 9, has an intresting stunt picture with the largest clock in the world, the Colgate clock in Jersey City, as chief actor. This picture shows men crawling out on the face and swinging on the hands, to pull them down, when daylight saving ended in New York City.

* * *

That Mr. and Mrs. William Finley have given another of their nature studies in "Tree-Top Concert Singers," Goldwyn-Bray Pictograph, No. 7062. The picture is an intimate study of the home life of species of American song birds. Its object is to demonstrate that wild creatures, both furred and feathered, can be tamed and encouraged to friendliness with human beings.

* * *

Ford Educational Weekly No. 2224, entitled "Timberland," released through Goldwyn, picturizes the work of reforestation by the government.

CURRENT RELEASES

ARE ALL MEN ALIKE?
By Arthur Stringer
Starring MAY ALLISON

THE FATAL HOUR
By Cecil Raleigh ALL STAR CAST

BODY AND SOUL
By William Hurlbut, featuring ALICE LAKE

WINCHELL SMITH'S
The **SAPHEAD**
Starring Wm. H. CRANE & Buster KEATON

BLACKMAIL
By Lucia Chamberlain - Starring VIOLA DANA

COMING

JACK LONDON'S
The **STAR ROVER**
ALL STAR CAST

THE MISLEADING LADY
By Paul Dickey & Charles Goddard
Starring Mr. BERT LYTELL

HEARTS ARE TRUMPS
By Cecil Raleigh ALL STAR CAST

POLLY WITH A PAST
By George Middleton & Guy Bolton - *starring* INA CLAIRE

BUSTER KEATON *in*
ONE WEEK - CONVICT 13 & THE SCARE CROW

METRO
PICTURES
CORPORATION

THE KEY TO THE BIG MONEY-VAULTS.

Written & Directed by
BUSTER KEATON
and
EDDIE CLINE

JOSEPH M. SCHENCK *offers*

BUSTER KEATON

in

The SCARECROW

A laugh grenade that bursts into
A MILLION LAUGHS

Funnier even than ONE WEEK *or* CONVICT 13

Exclusive METRO *Distributors*

Can't Get Away with a Title or a 'Phone Book, Says Count Kolowrat

By WILLIAM J. REILLY

ON an early afternoon in late October in the year 1920 a solitary leaner weighing about three hundred pounds might have been seen leaning with both elbows on a telephone book as he waited his way toward a number in the Bryant exchange. The scene of our romance, fair reader, is a table in the reception room of the Miles projection offices.

The slanting rays of the setting sun slanted. The film cutters cut. The title editors edited. And the salesmen sold. Withal was merry bustle and confusion.

A Lusty Lean-to

Since we left our hero two paragraphs above nothing has happened. He is still leaning lustily, a right yeomanly leaning wight. But let it be known that although it was under these same elbows, the telephone book was far from our leaner's thoughts. He was conversing with none other than your diligent correspondent on many topics, among which are mentioned: The film business in Austria, corned beef, castles, estates and what-nots, Schiller, Czecho-Slovakian kronen, raw stock, politics, breakfast food.

Suddenly a raucous voice disturbed the academic air of our deliberations. "Say, guv'nor," it said, "can I have that telephone book a minute." With an apology our hero, the erstwhile leaner, handed it over.

The "guv'nor" was none other than Alexander, Count of Kolowrat, Austrian nobleman, owner of fourteen castles, several automobile, glass and film companies, and whose ancestral home near Pilsen has the date "1470" right above the "Welcome" on the mat.

Such is life in America and the other big cities. You can't get away with a thing. Especially a title or a telephone book.

We have introduced Count Kolowrat to you in this informal fashion because we are sure he'd rather have that style than a ponderous rolling back of literary doors and a stentorian announcement in Bockingham English.

For the Count, a Czecho-Slovakian, was born in New Jersey while his father was in this country on a diplomatic mission, and so he is entitled to these informal quips of American film society.

If we were writing this story for the Sunday Supplement we'd go heavy on the nobility stuff, work up a lot of pictures of the Count's castles (for he hasn't any photographs with him) tell the number of deer hounds he keeps in his kennels, and the number of umbrella stands he has in his fourteen palaces.

But that isn't the kind of pie the American film man wants.

And if we were writing this story for any other trade paper but Moving Picture World, we'd call Count Kolowrat "the most unique figure in the annals of the film industry."

Directors and stars there have been with all sorts of unique histories, hobbies, pasts, fancies, futures, philosophies. Off-stage they might do anything from pruning raspberries to raising trailing Peruvian crullers. It all depends on how much money their press agent gets.

But we have yet to hear of a press agent carving out of solid ivory (not his own, of course) a personage who, besides being the owner of a film company, a director, a laboratory expert, was the *first* film man in his country, the first aviator in his country, who is rated among the best by the Bradstreet of aviation, who has won seventy-two first prizes in automobile races, who speaks fourteen languages and who has a castle for each language, who can imitate an elavator starter's signal or a poker player filling his hand, who owns two automobile concerns, a tractor company, a glass factory, and page a stenographer, this typewriter is stuttering under the strain.

And what, say you, is to do? Why is this member of the Famous Folk set tarrying in the movie limits of Times Square?

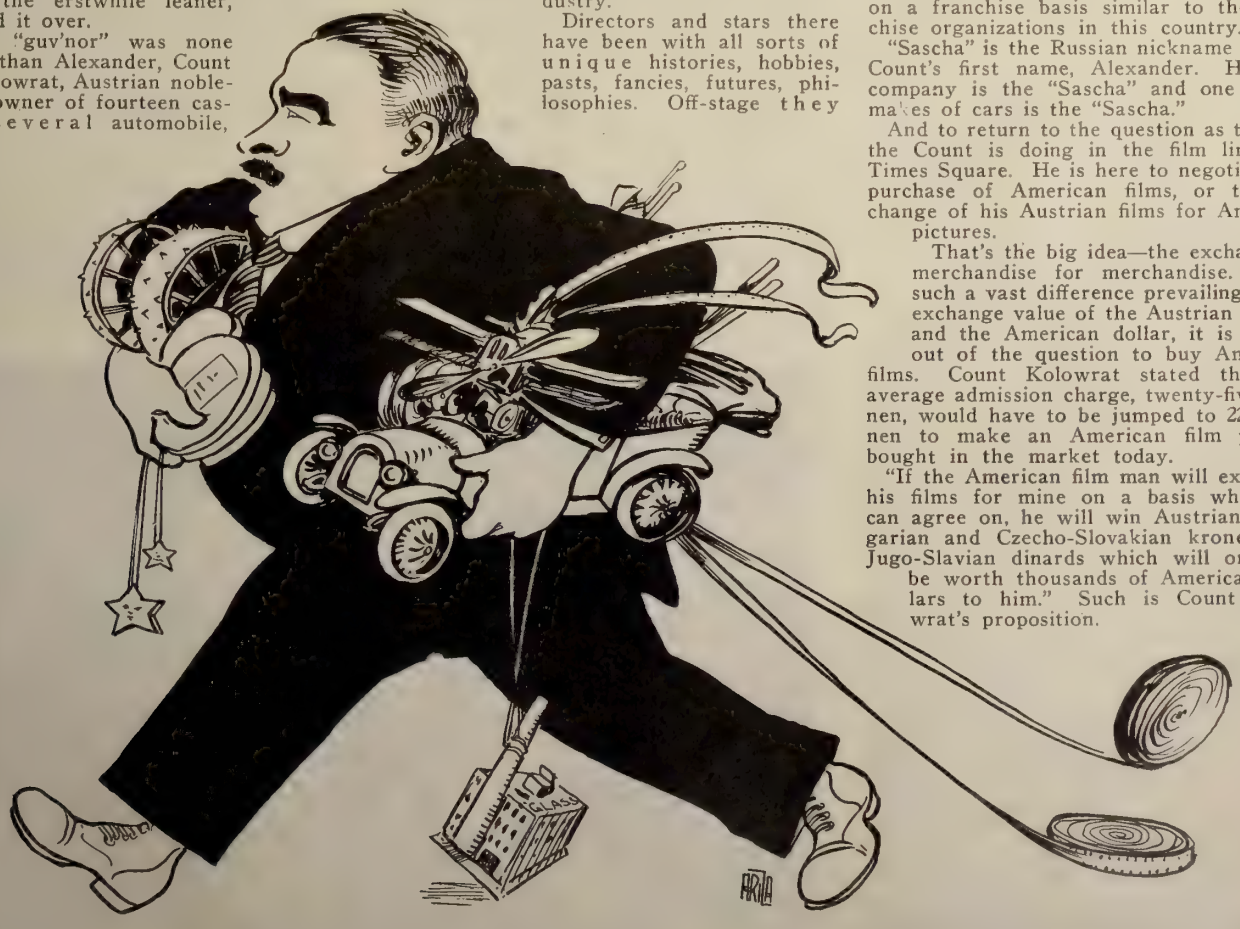
Remember that we said he owns a film company. It is the Sascha Film Company, the leading Austrian picture organization. Sascha Film is a member of UFA, a consolidation of some nine Austrian and German companies, which exchange their films and supply the market as a unit. Just as if you, Mr. Exhibitor, were to buy all your films from a central exchange instead of from ten or a dozen. The pictures are sold on a franchise basis similar to the franchise organizations in this country.

"Sascha" is the Russian nickname for the Count's first name, Alexander. His film company is the "Sascha" and one of his makes of cars is the "Sascha."

And to return to the question as to what the Count is doing in the film limits of Times Square. He is here to negotiate the purchase of American films, or the exchange of his Austrian films for American pictures.

That's the big idea—the exchange of merchandise for merchandise. With such a vast difference prevailing in the exchange value of the Austrian kronen and the American dollar, it is almost out of the question to buy American films. Count Kolowrat stated that the average admission charge, twenty-five kronen, would have to be jumped to 225 kronen to make an American film pay, if bought in the market today.

"If the American film man will exchange his films for mine on a basis which we can agree on, he will win Austrian, Hungarian and Czecho-Slovakian kronen and Jugo-Slavian dinards which will one day be worth thousands of American dollars to him." Such is Count Kolowrat's proposition.



AND ABOVE THE "WELCOME" ON HIS ANCESTRAL MAT IS THE DATE "1470"

Yes, sir! A real, live count—Alexander, Count of Kolowrat. Owns fourteen castles; speaks a language for each one; has a string of automobile, glass, film and tractor companies; was the first Austrian aviator and film man; and the Thirty Years War was fought all over his front yard. He's here to swap and barter pictures.

Paramount Making Ready to Film Former Stage Success, "The Affairs of Anatol"

The Play, Originally Written for Viennese Presentation, Has Been Translated Into Many Languages, and John Barrymore Once Used It as a Starring Vehicle in New York

AN all-star cast that lives up to its name; a production that eclipses anything ever attempted by a producer; a story that has been told in every tongue; a scenario that is the joint product of an entire staff of famous screen writers, is what Cecil B. DeMille says about his forthcoming Paramount special production, which will go into production late in November, according to an announcement made from his office at the Lasky studio.

The cast will include Wallace Reid, who will play the principal male role; Gloria Swanson, Elliott Dexter, Wanda Hawley, Bebe Daniels, Agnes Ayres, Theodore Roberts, Theodore Kosloff, Dorothy Cumming and Julia Faye.

Miss Hawley and Miss Daniels will return to the DeMille banner by special arrangement with Realart Pictures Corporation, for which both are now starring.

Played by Barrymore

The story for the film is founded on Arthur Schnitzler's drama, "The Affairs of Anatol." written originally for Viennese presentation, it has since been translated into almost every language and served as a starring vehicle for John Barrymore in New York eight years ago.

Jeanie MacPherson, Elmer Harris and Beulah Marie Dix are the nucleus of a stellar scenario staff, who will write the composite scenario. Avery Hopwood, whose plays have been scoring in New York, will supervise one episode and it is probable that a fifth writer, as yet unselected, will contribute to the finished manuscript.

Schnitzler's play is divided into five episodes and though several important changes will be made in the basic story this divisional system will be followed. Each of the feminine principals will thus have one entire episode entirely to herself. Wallace Reid, Gloria Swanson and Elliott Dexter form the central trio, who will continue throughout the entire continuity.

Reid Supported Farrar

In the Barrymore stage version, which was produced at the Little Theatre, New York, October, 1912, Oswald Yorke was seen as Anatol's friend and the heroines of the various episodes were Marguerite Clark, Gail Kane, Doris Keane, Katherine Emmet and Isabel Lee.

With one exception, every member of this stellar group first achieved fame under Cecil B. DeMille's guidance. It was Wallace Reid's work in support of Geraldine Farrar which paved the way to stardom for this versatile actor. Dorothy Cumming, who will head one of the episodes, is the only newcomer on the roster.

Tribune Sues Ziegfeld Over Miss Florence Reed

Charging the Ziegfeld Cinema Corporation with knowingly appropriating the services of Florence Reed, the actress, the Tribune Productions, Inc., has filed suit in the New York Supreme Court against the Ziegfeld company, seeking an injunction and an accounting.

The complaint sworn to by A. J. Bimberg, secretary of the plaintiff, alleges Miss Reed made a contract with him in August, 1919, which he subsequently assigned to the Tribune company, with her knowledge and consent. This called for her exclusive services as the star in productions for one year with the option of renewal. Miss Reed, the complaint says, was to receive $5,000 for each of her first three pictures and $6,000 for each succeeding one. She appeared in the first three, "Her Game," "Her Code of Honor" and "Eternal Mother." When the contract expired on December 31, 1919, the Tribune people exercised the option of a renewal of the contract.

Alleging that the Ziegfeld company had full knowledge of this, and despite the fact that the plaintiff warned the defendents of their exclusive right to the services of Miss Reed, it is charged that the defendent "maliciously conspired" to acquire the services of Miss Reed for their own productions, and as a result they aver that Miss Reed without provocation abrogated her contract with them. Therefore the plaintiff asks for an injunction restraining defendants exhibiting any of the pictures in which Miss Reed has the leading role, and for an accounting of the money received from the exhibition of the pictures.

Fox to Make "Fantomas" Serial in Twenty Episodes Instead of Fifteen as Planned

WORD has been sent to exhibitors throughout the country that the second William Fox serial, entitled "Fantomas," will be made in twenty episodes instead of fifteen as originally planned. The first Fox serial, "Bride 13," which is having so successful a run wherever it is being shown, was in fifteen episodes. The Fox officials plan to release the first episode of the "Fantomas" serial on the day the fifteenth episode of "Bride 13" goes upon the screen.

This release date was set by Fox Film Corporation at the earnest request of the exhibitors who are running "Bride 13," the reason being that they wish to hold the great interest shown in "Bride 13" by running the first episode of "Fantomas" with the last of "Bride 13."

When Director Edward Sedgwick began making "Fantomas" he had a wealth of material from which to choose. He crowded thrill upon thrill and stunt upon stunt in the early episodes. Even then he found that he would have surplus enough for another serial. Whereupon Mr. Fox ordered him to extend the serial to twenty episodes. Mr. Fox at that time had seen half a dozen episodes of "Fantomas," and realized that the interest and pulling power of the second serial would easily stand extension of five episodes.

Director Sedgwick, when he began to write the scenario, had some thirty-odd volumes from which to gather material. These thirty-odd volumes comprise the works on "Fantomas," written by the celebrated French authors, Marcel Allain and Pierre Souvestre.

Levy May Build Another House

The current visit to New York of Col. Fred Levy, of Louisville, is rumored to have to do with plans for the construction of another theatre in the Kentucky city in conjunction with the Keith interests. Negotiations through J. J. Murdoch of the Keith circuit are said to be already far advanced. The new theatre will house Associated First National attractions, it is said.

ENTIRELY OCCUPIED BY THE
FILM INDUSTRY
THE GODFREY BUILDING IS
100% SIMPLEX!!
31 MACHINES INSTALLED AND USED

HERE'S LILLIAN HACKETT FROM HER LATEST POSE
She is playing in Hallroom Boys Comedies, being released by the C. B. C. Film Sales Corporation

Rubbernecking in Filmland

Christie's Golden Wedding Birthday Party Proves Surprising as Well As Successful

By NORA B. GIEBLER
(Mrs. Rubberneck)

WHEN an invitation came to the Moving Picture World office from Al Christie to go out to his studio and help celebrate the ninth anniversary of the Christie Company's arrival in Hollywood and the Golden Wedding party, at which a prize was to be given to the couple who had been married the longest, on October 27, I very promptly accepted the suggestion of the "Rubberneck" that I accompany him to the party.

"We've been married an awfully long time," he said, "we might grab that prize."

The Golden Wedding feature of the party was to celebrate the completion of the new Christie feature production, "So Long Letty," soon to be released by Robertson-Cole. The stage production, you will remember, deals with the unique idea of two young wives in exchanging husbands for a time as a sort of try-out.

"Letty" Wasn't Present

Now the Christies, after working for several months on a production with a complication like that, conceived the plan of giving a prize to a couple who had lived a great many years together with never a break in the even tenor of their ways, never a change of mates like the "Letty" characters, or anything. This would be a fitting climax to commemorate the completion of the production and would be a novel feature at a birthday party.

So the public—the public of married couples who had lived fifty years or more together—was invited to the Golden Wedding at Christie's with the announcement that the couple who had been married the longest would be given a prize.

When the "Neck" and I arrived at the studio, the wedding guests had come in such numbers that everybody connected with the plant was running around hunting chairs and benches and couches and other available seats for the crowd.

Blame the Climate

A dozen couples or so were expected, at the most, but Al Christie did not realize what a wonderful Old Folks Paradise Filmland is, and was no end surprised when more than a hundred couples responded to his invitation. He began to add a second prize when the twenty-fifth couple appeared, a third prize at the fortieth, and had ten prizes listed when the party began.

We were out on the lot talking to Dorothy De Vore and Earl Rodney, Pat Dowling and Mrs. Pat, J. Scott Darling, all of the Christie studio, and Frank Saunders, husband and business manager of Doraldina, Bennie Zeidman and other guests, when Al Christie and T. Roy Barnes, one of the principals of the "Letty" picture, came along, each with both arms full of a varied assortment of chairs, and told us that the ceremonies were about to begin.

Out of the Running

We made a break for the scene of activities, and Frank Saunders dropped Bennie Zeidman, whom he had been using as a human medicine ball in his strong man exercises, and rushed to the big set where the party was being staged. Bennie very nearly "lit" on his feet and made haste to join us.

I found standing room beside an elderly woman who was hoping that she would find a seat.

"There's T. Roy Barnes coming with a load of camp stools," said I, pointing to Mr. Barnes.

"Are you connected with the studio?" she asked.

"No, indeed," I replied. "I came out with the thought that I might win the prize."

"How long have you been married?"

"Nearly seventeen years and a half," I answered.

"Huh! You don't stand a mite of a chance," she said. "Look at all the old people here. I've been married fifty-six year myself, and I've just been talking to a couple that's been married nigh onto sixty-two year."

"Nine Years Ago Today"

Then some one, I think it was Fred Porter, treasurer of Christie's, brought her a chair, and giving up all hope of winning a prize I went over and talked to Mrs. Pat Dowling, who is a bride of about a year. I felt more in her class.

The party began. A Christie player, whose name I could not learn, sang "The Golden Wedding" in a very good voice, and then Al Christie made a short address.

"Nine years ago today," he began, "I landed in Los Angeles with a company of thirty-one people, two box cars full of properties and the intention of making pictures in Southern California. We didn't know where we were going to locate, but we finally found an old roadhouse right here on this corner, which we rented for a studio.

"We had to cut down a lot of orange and lemon trees before we could set up a stage, but it wasn't many days until we were all at work on our first comedy to be made in Hollywood.

"Out of the thirty-one people who came with me nine years ago, only one is now working in this studio, Mrs. Eugenie Forde. I want to present her to you." And Mrs. Forde bowed and acknowledged the greetings of the guests.

"In memory of that day nine years ago," continued Mr. Christie, "and to celebrate the completion of our first five-reel feature, "So Long Letty, we have invited you here today to participate with us. In accordance with our announcement in the papers, we are going to give a prize to the couple who has been married the longest, now living in Hollywood. If anybody among you has been married fifty years or more, please stand up."

The company rose to its feet as one man—and woman.

"Great Scott!" said Christie.

"Make it fifty-five," suggested J. Roy Barnes.

Sixty-Seven Plus Wins

A few couples sat down when fifty-five became the limit, but only one couple was left standing when sixty-five was reached, Mr. and Mrs. Francis Pryne, who went a little better than the sixty-five mark by an endurance record of sixty-seven years and nine months.

The prize, presented by Al Christie, was a handsome overstuffed chair, which he declared on his word of honor had never been used as a prop in a picture, but had been purchased specially for the occasion! A second prize was given to a couple who had suffered each other for sixty-four years, and a third for a wedded record of sixty-two years.

Mr. and Mrs. D. B. Wylie, who play characters in Mack Senett comedies, won the prize for being the oldest married couple in the pictures, a silver loving cup from the Christie studio personnel. Mrs. Wylie wore the identical dress she was married in more than fifty-three years before, and she carried a little infant's cap, the one she had been christened in eighty-two years ago.

Memories

"Where were you born?" Mr. Christie asked her, after she had told him these facts and he had repeated them to the guests.

"In Scotland," she replied.

"In Scotland!" he repeated in a husky voice. "God bless you." And he stooped and kissed the little cap reverently.

"She takes better care of her clothes than I ever did," said a prim little old lady out of the running, sitting near where I was standing.

Then a prize was given to the couple having the most children. Two couples, each with thirteen children, tied for this prize, but it was awarded to the one with the most grandchildren, Mr. and Mrs. Sam Wellman, with thirteen children, seventeen grandchildren and three great-grandchildren.

Mr. and Mrs. George French, of the Christie company, won a valuable oil painting given by the Hollywood Bank, for being the movie married couple at the party who had lived longest in Hollywood.

"Best Little Mother in the World."

Moving pictures were then made of all the prize winners, Mr. Christie supervising the action with the able assistance of William Beaudine and of T. Roy Barnes.

"Next on the program," announced Mr. Christie, after the pictures had been made, "is the adjournment for refreshments, which you will find just beyond the arch back of you—but before you go I want to introduce to you one more person, my mother, the best little mother in the world."

And the little mother, whose resemblance to her son was remarkable, bowed and smiled and hurried back to her seat, looking exactly like the best little mother in the world should look.

Emily Stevens Leaves Hospital

Emily Stevens, who suffered a nervous breakdown in Baltimore a few weeks ago and took a rest cure at St. Agnes Hospital in that city, left the institution on Sunday, October 31, to return to her home in New York.

Mack Sennett with "Heartbalm" to Make Debut as Creator of Romantic Pictures

Will Not Abandon Field of Fun-Making in Which He Has Established Unique Reputation, But in Filming Serious Dramas Sees Fulfillment of a Long-Cherished Desire

MACK SENNETT is about to meet himself as the creator of romantic productions. Not that he proposes to abandon his characteristic field of making comedies, but he has long cherished the wish to invade the province of serious drama, presenting plots of sentiment and legitimate appeal, and this wish is about to be realized.

Already the Sennett studios are busy with a new production, the working title of which is "Heartbalm," and Richard Jones has been brought from the East to direct the picture under the supervision of Mack Sennett. For the leading feminine role, Ethel Grey Terry has been engaged.

Those who have been in the confidence of Mr. Sennett—and they are not many—have long known that Mack Sennett has cherished this design and that its fulfillment at this time is the logical result of years of experience and preparation. In casting his play, in picturing it and in giving it the best scenario and editorial attention no pains nor money will be spared, it is stated.

It is pointed out that Mr. Sennett's five reel activities of the past two years have been gradually in the direction of emancipation from noisy or hilarious comedy, the value of whch Mr. Sennett does not underestimate—that value being attested recently in First National's straw vote, ballotting being in favor of hilarious, or as it was called "slap-stick comedy." Nobody knows better than Mack Sennett how thoroughly the public approves good, wholesome, hearty comedy of boistrous, genial humor; but his success in this line does not satisfy him.

Whether the public will immediately accept a renowned humorist in the role of a serious exploiter of art in its more decorous aspects is a question that is not new. That it can be done is exhibited in the career of Mark Twain, who wrote "Personal Recollections of Joan of Arc," which stands as one of the finest pieces of eulogistic fiction in the English language.

"Why," asks Mr. Sennett, "shouldn't a successful creator in comedy make a success of serious drama provided he brings the same principles to bear in the one line as he did in the other, for the principles af appeal are no different in their inner significances. The humorist is not blind to the serious side of life; he is, on the contrary, very alert to it, that's what makes him a humorist. His good humored moral is 'what fools these mortals be.' Sha espeare, James Whitcomb Riley, Eugene Field and others were equally fine whether their medium was smiles or tears. These artists are referred to not in a conceited mood as of one who counts himself a member of their band, but as examples to prove that it is possible for the creator of humorous art to work with equal success in more serious lines of endeavor."

Motion picture patrons have remarked in Mack Sennett's recent presentations his tendency toward the legitimatizing of his plots, and the adding of story values wherewith to carry on his hilarious fun. "Love, Honor and Behave," following Sennett's "Married Life," exhibited it when compared with Sennett's popular five reel comedy, "Down on the Farm." No diminution in the box office success of these works has been noted, but on the contrary each has made a hit. In "Love, Honor and Behave," soon to be released by First National, the plot value is enhanced by a romance told with sincerity, gravity and fine sentiment. The culmination of this direction on the part of Sennett's genius is to be reached, it is claimed when "Heartbalm" reaches the silver sheet.

PRETTY CORLISS PALMER

Pronounced the most beautiful girl in America by the judges in the "Fame and Fortune Contest"

Jones Coming to America to Supervise Production for Paramount Pictures

THE British dramatist, Henry Arthur Jones, sailed from Southampton Saturday, November 6, on the Imperator for New York, one object of his visit being to arrange for the original production in America for a new four-act play of strong dramatic interest. The Famous Players-Lasky Corporation have the theatrical rights of this play for the United States and also the film rights. Whether it will be produced first in a theatre or first in the film remains to be seen. Mr. Jones also brings with him a scenario of a new film play which he has just finished; and which he states will be a big production, requiring much supervision.

Henry Arthur Jones is author of some fifty succesful plays. Through all his seventy years of sound, hard work he has labored to uphold the highest dramatic ideals. He has been an incessant fighter in the cause of honesty in dramatic expression, and for a clean, strong drama; and Americans—who think less of the past than of the promise of the future will appreciate not only the distinguished dramatist's vitality but also the almost youthful enthusiasm and adaptability which he has shown in realizing the opportunities for dramatic expression and for public influence which the films present, it is stated.

Mr. Jones has the perennial youth of the true artist, the innate force and courage of the true Briton; and in the readiness with which he has held out his hand to greet "the younger generation knocking at the door," he is a fine example for young and old in America and Britain, Paramount says.

Brewster Magazines Announce Winners of "The Fame and Fortune Contest"

WHAT might be called a National Beauty Show, or even an International Beauty Show has just closed and is announced as having resulted in the discovery of two American beauties heretofore unknown to the American public. It was the "Fame and Fortune Contest," conducted by three prominent moving picture magazines who secured the services of Mary Pickford, Olga Petrova, Howard Chandler Christy, Thomas Ince, J. Stuart Blackton, Maurice Tourneur, Samuel Lumiere, Carl Leammle, Jesse Lasky, David Belasco, Blanche Bates and Eugene V. Brewster to act as judges of the contest.

These publications agreed to make stars out of the winners and the participants were requested to send in one or more of their photographs. Over fifty thousand photographs were received and these were carefully classified. Those who were elected to class A were invited to send in additional photographs, and these were again classified. All those who were elected to class AA were sent for to appear personally before the judges and nearly a thousand appeared in New York from all parts of the continent.

Invited to Estate

Nearly all of these girls were invited to the Brewster estate at Roslyn, Long Island, to have motion picture tests made of them and, out of some seven hundred, there were only about thirty who were found to have promising screen possibilities. Of these thirty, two winners were elected as follows: Corliss Palmer of Macon, Georgia, who was pronounced to be the handsomest girl in America, and Allene Ray of San Antonio, Texas, who is a picturesque and typical movie beauty with curly, yellow hair.

Four gold medals were awarded to Lucille Langhanke, formerly of the West but now of 419 West 115th street, New York City; Helen DeWitt of Queens, L. I.; Beth Logan of Bronxville, N. Y., and Erminie Gagnon of 244 West 109th street, New York City.

There was a final honor roll selected which included those mentioned above and the following: Jean McIntyre, Meaford, Ontario, Canada; Bye Madden, 1667 Grove St., New York; Helen Trigg, Valliant, Okla; Evelyn Pouch, Hotel Avery, Washington; Claudine Fitzpatrick, 23 Ostego Road, Verona, N. J.; Winnie Rowley, 427 Dean St., Brooklyn; Howard Green, 17 Crescent Pl., Passaic, N. J.; Beryl Williams, 5 N. Sacramento Av., Ventnor, N. J.; Sonja Swansender, 530 St. Paul Pl., Bronx; Marion Thomas, 3289 Decater Av., Bronx; Ruth Higgins, 20 Liberty St., Morristown, N. J.; Bertha Keating, 278 Wilbraham Rd., Springfield, Mass.; Elma McKinney, 114 West 58th St., New York: Marianah Hale, 29 Elston St., West Sommerville, Mass.; Marguerite Maxwell, 22 East 48th St., New York; Eleanore Dell, 3d and Montauk Sts., Bayside, L. I.

Elsie Schafer, 73 West 68th St., New York; Alva Ansley, 217 Pennsylvania, N. W., Washington; Thelma Wood, 152 Monitor St., Brooklyn; Bobbie Darling, 4918 5th Av., Brooklyn; Rita Crane, 907 St. John's Pl., Brooklyn; Peggy Pershing, Kansas City; Kathryn Leonard, 160 West 84th St., New York: Mary Jane Sanderson, 523 Locust St., Johnstown, Pa.; Betty Pomroy Hanson, Rugby, N. D.; Virginia Lee Nicholson, 2620 Charles St. North, Baltimore; Eileen Elliott, 1707 Ritner St., Philadelphia; Yvonne Bailey, 50 McDonough St., Brooklyn; Roy Fernandez, Fairfield, Conn.; Marion Hurley, P. O. Box 53 Station N., New York; Adela Gordon, 108 West 84th St., New York: Agnes Zetterstrand, 331 N. Main St., Waterbury, Conn.; Marie Marshall, 1215 Flatbush Av., Brooklyn.

Marguerite Dodd, 120 Hudson St., New York; Carmen Asensio, 427 Fort Washington Av., New York; Hazel Donnelly, 1228 Morris Av., New York; Evelyn Donnelly, 1228 Morris Av, New York; Betty Sinclair, 328 West 113th St. and Manhattan Av., New York, and Andy Remo, 61 East 53d St, New York.

The three publications conducting this contest were the Motion Picture Magazine, Shadowland and the Motion Picture Classic, with a combined circulation of nearly a million copies a month. These publications have already started a similar contest for 1921.

Several Already Signed

Several of these beauties have already been signed by the film producers. Lucille Langhanke, who will hereafter be known as Mary Astor, has signed a five year contract with the Famous-Players Lasky Company. Corliss Palmer is playing opposite Orville Caldwell, of the "Mecca" Company, in a production called "Ramon, the Sailmaker." Allene Ray has signed with Bert Lubin and Tex O'Reilly to do six five reel features, in which she will be starred. Helen DeWitt has been engaged by the Metro Company to play in the Bert Lytell productions. Several of the others have been doing minor parts in important productions.

Civil Service Examination

The United States Civil Service Commission announces an open competitive examination in laboratory aid, motion picture laboratory, on December 15, at representative cities in each state. This examination will be to fill vacancies in the division of publications, department of agriculture, Washington, D. C., at $900 a year; a vacancy in the reclamation service, Washington, D. C., at $1,200 a year, and other departments of the government.

Applicants must have had at least six months' experience in a producing motion picture laboratory in the assembling, splicing and repairing of films or in the printing of positive films. They must be between 17 and 45 years of age. Lack of space prevents Movng Picture World from printing the cities in which examinations will be held, but this publication will gladly give that information if it is requested by letter.

WINSOME ALLENE RAY
Another winner in the "Fame and Fortune Contest"

MOVE YOUR RIGHT THUMB A LITTLE!
Buster Keaton seen here in Metro's "The Saphead"

"Peaceful Valley" Plays to Capacity in St. Paul

"Business, considering pre-election time, has been exceptionally good. We are pleased indeed." This is an extract from a letter received at the offices of the Arthur S. Kane Pictures Corporation, in New York, the other day, from Lowell V. Calvert, managing director of the Capitol Theatre, St. Paul, Minn.

Of Mr. Kane's presentation of Charles Ray in "Peaceful Valley," Mr. Calvert wrote: "The picture has pleased immensely and, I believe, is considered the best of the Ray releases."

This is a strong indorsement of "Peaceful Valley," for a Charles Ray attraction invariably proves a strong drawing card in St. Paul. He also is a favorite with Mr. Calvert, who, through years of experience, has learned who the best business getters are. Of eight stars who were pictured in the souvenir program issued at the opening of the Capitol Theatre a few weeks ago, Mr. Ray was one of only two whose portraits occupied a half page and was the only man artist so honored.

During "Peaceful Valley" week a special musical program was given, including the overture, "Morning Voices," from the "Peer Gynt" suite by Grieg, Oscar F. Baum conducting the Capitol Theatre orchestra of twenty-five pieces; a selection from Liszt-Copper by Miss Helen Scholder, 'cellist, and an organ recital by E. J. Dunstedter, including the march from "Tannhauser," selections from "Chu Chin Chow" and a group of popular selections.

Mr. Ray and "Peaceful Valley" packed the large house with an enthusiastic audience at every showing

ONLY NEW SPROCKETS IN FIVE YEARS!!

"These SIMPLEX machines have been run for five years. Only repairs were new sprockets. You can't beat them."

LIBERTY THEATRE,
WALLA WALLA, WASH.

Strand Theatre Aiding Exploitation of Robertson-Cole's Production "Kismet"

THE publicity organization of the Strand Theatre, New York City, is bending every effort toward making the Broadway opening of "Kismet" the supreme Robertson-Cole effort, which stars Otis Skinner, the biggest week ever played by a picture at any house. The date of the Strand booking is the week of November 14.

The contract with the theatre followed a day after the trade premier of "Kismet" at the Hotel Astor ball room on the evening of Monday, October 25. Coming so swiftly after the first public appearance of the picture, it is looked upon as a most flattering endorsement of the production by one of the country's most representative exhibitors.

The exploitation and advertising campaign with which the theatre will help to surround the showing will prove to exhibitors the tremendous possibilities of the picture from a publicity angle, it is stated.

Great Prologue

To begin with, the Strand will put on one of the greatest prologues of the many which it has presented. In many of the leading windows of Broadway the Strand also placed the beautiful oil paintings of Otis Skinner in "Kismet" which it has had made for shipment to all parts of the United States.

As early as two weeks before the showing is scheduled to start, the theatre ordered 30,000 of the new Robertson-Cole program-heralds, which are being so oppularly favored by exhibitors, for advance distribution.

During the entire period until the showing the theatre plans to pass out attractive souvenirs, advertising the picture. Meanwhile there will be out-of-door stunts.

Careful attention is to be paid to the lobby of the theatre, which will be decorated to resemble the Bagdad of old, in which the plot of the story telling of the great day in the life of "Hajj, the beggar" is unfolded on the screen. The lobby display will be modeled on that which Robertson-Cole arranged in the entrance leading to the ballroom at the Hotel Astor on the occasion of the trade showing there.

Exploitation Angle Is Necessary Element in Making Motion Pictures, Says Vignola

THE question of exploitation which has come to mean so much to the exhibitor has so thoroughly proven its value and necessity that it has become a most important factor in the making of motion pictures. Today the keen producer and director, alive to his responsibilities and possibilities, gives as much consideration to the exploitation values of the production he is about to make as he does to the casting or the sets, according to Robert G. Vignola, producer and director of Vignola Special Productions for Cosmopolitan-Paramount.

"There was a time when the director had no interest in his productions beyond the actual making," said Mr. Vignola. "Before he began a production he made as sure as he could that the elements of drama, comedy, love, intrigue, conflict, mystery, suspense, etc., were properly proportioned, that the cast was as well balanced as could be had, and that the sets were ably and beautifully made. When he finished a production he turned it over to the sales department and let it go at that. He had little or no interest in the sales problems as they affected the exhibitor and the public.

"But today a different situation faces the director. No matter how fine a production he makes, the problem of selling it to the public is as troublesome as if he had made a poor picture. In other words, the public must be sold on a picture before it is a success. In the past this phase was left entirely to the sales and publicity and advertising departments and the exhibitor. Today the director takes a hand. He can make a picture an 'easy seller' or he cannot. If he knows the science of exploitation—and it is a science—he can inject such elements of appeal into the picture, aside from the well-known heart interest stuff, etc., that the exhibitor has no trouble interesting his patrons. Along with the number of factors which a director considers in preparing a production he must consider the exploitation values of the pictures he is contemplating. If it hasn't any worthwhile exploitation angle he should develop and inject one.

"Exploitation is such a necessary factor in the selling of pictures, and the director can be of such great aid to the exhibitor, that it seems to me every director ought to make it his business to acquaint himself with the problems that affect the average exhibitor. One thing I am sure of, and that is that no director can afford to ignore the exploitation possibilities of his productions.

"As far as I am personally concerned I consider exploitation values just as important, and I pay just as much attention to that element as I do to any other in my productions. Nor have I found that it affects the artistic balance. On the contrary, I have found that developing a picture's exploitation angle adds materially to the picture's interest and value, both artistically and commercially."

Rothacker's Employes Attend Showing of Holyland Films

One hundred and fifty Rothacker workers took a Sunday afternoon trip, via the film magic carpet, to the Holyland. They were the guests of E. M. Newman, traveler and lecturer, who opened the season in Orchestra Hall.

Mr. Newman recently returned with film material for five lectures—"Jerusalem and the Holyland," "Damascus and Syria," "Constantinople and Turkey," "Spain" and "Ireland." Rothacker Laboratories developed the negatives and made the prints.

The pictures screened in Orchestra Hall Sunday showed in detail present conditions in the Holyland. Films made before the war emphasized the contrast between Jerusalem under the Turks and under present British protection. The British have built bridges to take the place of those destroyed by the Germans. A modern waterworks system now brings water from a distance of nearly two hundred miles to where formerly Jerusalem obtained its water from unsanitary wells and reservoirs.

The Rothacker folk in the audience declared they enjoyed the lecture by Mr. Newman that accompanied the pictures equally as well as the films.

Chicago and the Middle West

By PAUL C. HINZ

Proctor Talks Interestingly of English Productions While on Visit to Chicago

RALPH PROCTOR, buoyant over his newly formed connection with Stoll Film Corporation of America, of which he is general manager, paid a significant tribute to English-made pictures while in Chicago, November 5.

"The difference between the settings of British pictures and American is the difference between nature and art," he said. "They hold the camera up to nature, and we, on the other hand, the traditional mirror. They travel leagues to shoot a particular scene or object, we spend hundreds of thousands to make an imitation. Since entering upon my new duties I have seen and studied thirteen features made by the Stoll Pictures Productions, Ltd., of England, which are among those to be released in the United States, and I found one of their most striking qualities to be this authenticity in the matter of locale.

"Take 'Duke's Son,' for instance, which is one of the most typical of the Stoll pictures in this respect. The story opens in a beautiful country home, which is actually the residence of an English nobleman. There is no fake about it. The course of the drama takes the characters to London, honest-to-goodness old London with its Picadilly, Russell Square, etc., thence to Paris, where many of its famous streets and districts will be seen. Their next destination was Rome, and instead of inventing a Rome, the director demanded the real thing, and took the company there, and used the ancient city's classic beauty to the best advantage, including a reproduction of the Pantheon which is most picturesque. Another striking scene is a view of Monte Carlo. A trip to St. Petersburg followed, and thence the characters gravitated back to their starting point, the duke's country home.

"It offers a really refreshing, panoramic glimpse of the world and the reality of the settings cannot help but add color and life to the drama.

"Another virtue of Stoll productions. The British have never been star worshippers as have the Americans. They are a literature-loving country, they have a zest for the novel and the drama. First of all they demand that the story, not the actors, be interesting. And producers, aware of this, utilize their energy and most of their funds in giving their feature high dramatic value. The difference in salaries paid to English stars and American stars is almost unbelievable. It is safe to say that their Pickfords and Talmadges receive about 75 per cent. less than do ours. For that reason American producers need not fear that British producers can tempt our stars."

Here are some of the Stoll features on which Mr. Proctor based his praise: "Duke's Chance," "The Hundredth Chance," "The Call of the Blood," "The Swindler," "The Flame" and "Mr. Wu." The last mentioned particularly thrilled him. It is an emotional photodrama, in which the title role is played by Matheson Lang, the leading feminine role by Lillah McCarthy. The direction is by Maurice Elvey.

The Stoll product will be released for the first time in this country January 1, through the Pathe exchanges, at the rate of one every week, which is the rate at which they are produced.

Mr. Proctor spent several days in Chicago, making arrangements for the sale of the Stoll product in this territory. With the same object he plans to visit the Pathe exchanges in Boston, Albany, Buffalo, Pittsburgh, Cleveland, Detroit, Cincinnati, Minneapolis, Butte, Spokane, Seattle, Portland, San Francisco, Los Angeles, Salt Lake, Denver, Omaha, Des Moines, Kansas City, Little Rock, Dallas, New Orleans, Atlanta, Charlotte and Washington.

"Little Home Nurse" to Be Released on November 15

"The Little Home Nurse," ten reels of love and medicine, made by the Showmore Film Company, at the Emerald studio, Chicago, will be released by Reelcraft Pictures Corporation in five features, of two reels each, beginning about November 15. Each of the five episodes is a complete drama in itself, although the same leading characters appear throughout the series.

Dr. J. Maximilian Showalter, president of the Showmore Film Company, wrote the scenario. His extensive experience as director of the Walter School of Nursing and as chief surgeon for a large number of factories and insurance companies in Chicago, has supplied him with many ideas and incidents which he has used in the story. Readers of the Chicago Daily News are familiar with his articles on the care of the sick, which appear regularly.

"'The Little Home Nurse' is a good, clean, thrilling love story," Dr. Showalter said to the writer, in describing it. "In addition to the dramatic interest, it contains a particular lesson that is valuable to every family. It sounds a warning in showing the detrimental effect of the old style methods of combating disease in the home, and it teaches, in a practical, entertaining way, the modern method. Among others, the subjects of ventilation, sterilizing, and the handling of a bed-ridden patient are treated in detail."

Cecelia Jacques, who has won recognition for her work as an emotional actress on the stage, plays the title role. The leading masculine role is played by Joseph Marshall, also of dramatic stage. Frederick J. Ireland directed "The Little Home Nurse."

The five episodes have been given the following titles: "The Penalty," "Tricks and Cricks," "The Eleventh Hour," "Heart's Desire" and "Mistaken Conclusions."

Arrangements for releasing these features through Reelcraft have been made in Greater New York and in the states of Illinois, Ohio, Indiana, Wisconsin, Minnesota and the Dakotas. In other territotries state right agencies will handle the series.

The Showmore Film Company is planning to produce five more subjects, two of which will be of five-reel length, in the near future.

Stoll Film Appoints Beadell Chicago Manager

While in Chicago, Ralph O. Proctor, general manager of the Stoll Film Corporation of America, announced that Ben Beadell had been appointed manager of Stoll's Chicago office, to take effect next week.

Mr. Beadell resigned from his present position as manager of Select's Chicago office, November 5, after having served in that capacity for the past year, following the resignation of Fred C. Aiken, his predecessor, who accepted the management of Vitagraph's Chicago office at that time.

Mr. Beadell's past record for energetic and successful management is well known in the Chicago field and the Stoll Film Corporation is to be congratulated in securing his services.

Robertson-Cole Moves to More Spacious Offices

District Manager Hansen and Chicago Manager Lucas, of Robertson-Cole's Chicago office, recently returned from a trip to New York, where several days were spent in conference with officials of the New York office.

"Our new policy is proving very successful and is meeting with the hearty approval of exhibitors throughout the Central West," said Mr. Hansen to the writer, during a call last week. "This is shown by the volume of business, which has even exceeded our expectations.

"Take, for example, 'The Wonderman,' which shows Georges Carpentier since his victory over Levinsky. We have 150 prints now in constant use in the Central West, yet every week brings new calls from our branch offices for still more prints. 'The Stealers,' the first William Christie Cabne production, with an all-star cast, is far exceeding the record of 'The Wonderman,' although the latter is growing in favor by leaps and bounds since the Levinsky victory and the signing up of the contract for the Jack Dempsey fight."

Mr. Hansen announces that the Chicago office forces will move from the Consumers' building into the new quarters at 908 South Wabash avenue, Sunday, November 7. These quarters have been remodeled from the one-story building formerly occupying the site, which has a frontage of 56 feet on Wabash avenue with a depth of 165 feet. The new offices have been fitted with all the improvements of a modern film exchange.

Laemmle Back from European Trip

Louis Laemmle, in charge of the correspondence department of Universal's Chicago office, returned from his trip to Germany, Monday evening, November 1, after an absence of four months. He arrived in New York October 30, accompanied by Carl Laemmle, president of Universal, Rosabel and Julius Laemmle, and Julius Bernheim. Louis Laemmle's wife and two children, who accompanied him to Germany, will remain in that country until next spring.

Mr. Laemmle informed the writer that the moving picture business in Germany is

only moderately good, as no foreign makes are permitted to come in and German pictures are away below the present standard now prevailing in America and other countries. In consequence, the German people take no hearty interest in attending picture theatres. Mr. Laemmle also spent some time in France and England during his trip.

Jones Sails for Europe

Mr. and Mrs. Aaron J. Jones, embarked on a six-weeks' pleasure trip Tuesday, November 2, when they sailed for Europe on the Aquitania. The night before their departure they were guests at a farewell dinner given by Mr. and Mrs. Adolph Linick and Mr. and Mrs. Peter J. Schaefer, at the Hotel Biltmore, New York. Their itinerary includes England, Scotland and Paris, their intention being to make the trip from London to Paris by aeroplane.

A number of prominent New York theatrical friends, in addition to Mr. and Mrs. Adolph Linick and Mrs. and Mrs. Peter J. Schaefer, of Chicago, were at the pier to say farewell as the steamer pulled out.

New Ascher House for Rockford

Ascher Brothers have just signed a twenty-year lease on a site for a second theatre in Rockford. The property was purchased recently by Fredericksen & Calvert, a real estate firm, who will build the new theatre at a cost of $225,000. Construction will start in the near future, and it is expected that it will be ready for opening by April 1.

The new theatre, which has not yet been named, will be built on a considerably larger scale than the Midway, in Rockford, which is also owned by Ascher Brothers. The plans provide for a magnificent entrance and lobby, 54 feet wide, on West State street. The seating capacity will be 1,770.

"Way Down East" for Chicago

"Way Down East," Griffith's 12-reel masterpiece, will be shown in Chicago early in December, at the Woods Theatre. Owing to the difficulty in securing the use of a dramatic house, the picture's Chicago premiere has been delayed for some time. Mr. Griffith plans to give the same elaborate presentation here as was given at the New York showing, and will probably attend the Chicago premiere in person.

Harrison Off to New York

Jimmie Harrison, one of the favorite players in many Christie Comedies, who is appearing in several new short pictures to be released, has just left for New York, where he was called to play the leading support with Constance Talmadge in one of her new pictures.

Besides being in many Christie Comedies, Harrison has played leads with many famous feminine film stars, among whom is Norma Talmadge, sister to the star whom Harrison will support during his present trip to the eastern film colony.

Company Is Formed to Supply Moving Picture Houses with Appropriate Music

A NEW company known as the Synchronized Scenario Music Company has been organized in Chicago to arrange and distribute synchronized music for all features released by the leading film concerns.

The company is working on the plan of distributing its music scores in every city of the United States where the film exchanges are located and operating from these territorial divisions. A foreign market is to be opened later.

It is said the Synchronized Service eliminates all worries of following "music cues" and purchasing large amounts of sheet music, by giving a complete music scenario with every feature, especially arranged by Carl Edouards, director of music, Strand Theatre, New York City; James C. Bradford, formerly writer of music synopses for Famous Players and now doing similar work for the First National Exhibitors' Circuit, and C. J. Breil, composer of the music score of "The Birth of a Nation."

The music scenarios are so arranged that they may be used by piano or organ alone or by a ten-piece orchestra and used in accordance with any speed of projection.

This service is leased on a very reasonable rental fee, its sponsors state.

"Their Mutual Child" to Be a "Flying A" Special

American has engaged a strong cast, it is said, for its next special, "Their Mutual Child," by P. G. Wodehouse. Margarita Fisher has been selected to carry the leading role. Included in the cast chosen to support Miss Fisher is Nigel Barrie. Mr. Barrie has shared the honors with Marguerite Clark, Clara Kimball Young and Bessie Barriscale in some of their biggest pictures. He also played with Marguerita Sylva in the American production, "The Honey Bee."

Clark began his career as treasurer of the Holly Street Theatre in Boston when the urge of the footlights got him, and he asked the late Henry B. Harris to give him a start.

Two weeks later Harris wired him to come to New York. Instead of being assigned one of these "the-carriage-awaits-without-m'lord" parts, he was cast for an important role in "Bobby Burnitt." He recently appeared in "The Week End," "The Dangerous Talent" and other "Flying A" Specials.

Exploitation Men Discuss "Movie Week" for Chicago

The publicity and exploitation men of Chicago held their second meeting at De Jonghes Hotel recently and adopted the name, "Motion Picture Press Club."

Richard Robertson, of the Independent Film Association, was appointed chairman, and George E. De Kruif, of the Capital Film Company and Metro, vice-chairman.

Mr. Robertson issued the following statement:

"The Motion Picture Press Club is something more than a name. Among its members are represented, without exception, every trade publication of importance in the national field, and every film producing or distributing organization that has an office in Chicago. In addition, the club's membership comprises the exploitation and publicity men of a great number of theatres and accessory houses.

"Every branch of the film business is thus powerfully represented in the press club by trained advertising, exploitation and publicity men. From these facts can be formed a fairly accurate idea of the tremendous power which the club can exert through the combined efforts of its members.

"The effort during the coming busy season will be to broaden the scope of the club's activities and augment its usefulness."

One of the things discussed was a "movie week" for Chicago to include a big ball and an exhibition at the Coliseum.

A. Steinberg, Irving Mack, Harry Rice, Bernard Ziv, Roy Swan, Richard Robertson and George E. De Kruif were among those present.

SCENES FROM THE NEW WILLIAM D. TAYLOR PICTURE, "THE FURNACE," BEING RELEASED BY REALART
It is possible to say that "The Furnace" is a roaring production and features Agnes Ayres and Milton Sills

In the Independent Field

By C. S. SEWELL

George H. Davis Pleased With Enthusiasm Shown by Independent Field in His First Production

MUCH interest has been aroused in the state rights field in the presentation of "Isobel; or, the Trail's End," adapted for the screen from James Oliver Curwood's successful novel of the same name, by George H. Davis. This production, staged and directed by Edwin Carewe with a cast headed by House Peters and Jane Novak, is said to be one of the really big productions of the year, and the fact that the independent field is appreciative of its being offered in that market is attested by the numerous inquiries Mr. Davis has received from all parts of the country.

Some very remarkable tinting has been provided for the Northland settings in this production, which, in the main, was photographed upon the actual territory described in Curwood's book. Every feature of Northland life—of life under the gentle glow of the Aurora Borealis—has been retained in the photographic version of the story, it is announced.

Mr. Davis, who continues to make his New York headquarters in the offices of Joe Brandt, president of the C. B. C. Film Sales Corporation, 1600 Broadway, has been deluged with applications for territory.

Mr. Davis is highly gratified at the enthusiastic way in which this production has been received on the independent market.

Edwin Carewe, under whose direction "Isobel" was screened, studied at length the powerful love theme in Curwood's story, and has retained the strength and vigor of the romance between the Canadian police officer and the wife of the murderer he is seeking.

"Good Bad Man" Changed to "Broken Promises"

"Broken Promises" is the new title of the western feature previously called "A Good Bad Man" and offered state rights buyers by the C. B. C. Film Sales Corporation.

This picture was made by Yellowstone Productions, Inc., from the novel "Ben Warman," by Charles E. Winter, and directed by Charles E. Bartlett from a screen version by Hal Hoadley.

Filming De Remer Picture

Final scenes of the Rubye De Remer picture, which is being made for the Arrow Film Corporation, were shot in the studio on Saturday November 6th. This picture is a mystery drama.

The title is "The Way Women Love" and it is an adaptation of the story, "Behind Green Portieres" which was written by Phillip Landon and appeared in the detective story magazine recently.

Miss De Remer is supported by an all star cast headed by Walter Miller and assisted by Edward Elkas, Walter D. Greene, Henry W. Pemberton and Thomas Magrane.

Celebrated Buys Serial

Celebrated Players Film Corporation, Chicago, has just closed a deal whereby it gets the Illinois and Indiana rights to "The Lurking Peril," serial starring Anne Luther and George Larkin.

Celebrated Players will release this serial in Illinois and Indiana on December 1st. An augmented sales force will handle it and an extensive advertising and exploitation campaign is being mapped out by President J. L. Friedman. Celebrated has also secured territorial rights on twelve Gaumont features to be released one each month. "The Fall of a Saint" is the first.

For Quality in Short Subjects

NOT only is there room in the independent field for high-class feature pictures, but for short subjects as well. In fact, reports from the field indicate that, with the increase in the trend toward independent booking, there has naturally been a corresponding increase in the demand for comedies, serials, scenics, westerns and other subjects so as to enable the independent exchanges to supply complete programs.

It is obvious that, with the present opportunity and demand for quality in the longer subjects, this should also be reflected in the increased desire for quality in short subjects. The idea that the short subject is of no importance to a program; that it is only a "filler" to round out the program, and that "any old thing" will go with the audience who doesn't care what you give them provided you have a good feature, has been almost entirely dissipated.

Patrons of picture theatres today are demanding that the short subjects be just as high in quality as the feature, and the fact that wide-awake exhibitors are awake to this attitude is shown in the care with which the one- and two-reel pictures are being selected, the manner in which they are being presented and exploited, and in the prices which certain two-reel subjects are commanding. In many instances a comedy or other short subject is played up by the house with as much or greater prominence than the feature.

As in the case of the feature pictures, there is plenty of room in the state rights market for high-class short subjects. Independents, if they would keep abreast of the times and take advantage of their present opportunities and build for the future, should hearken to this demand. Make the producers and distributors realize that not only do you want the best in short subjects, and that they cannot make them too good for you, but that you are also in position to handle such pictures so as to assure the maximum results.

C. S. SEWELL.

Correcting an Error

In full-page advertisement of the Canyon Pictures Corporation appearing on page 135 on our last issue there appears a reference to Franklyn Farnum on the greatest western serial ever produced, "Hunger of the Blood." This is an error. The correct title is "The Hunger of the Blood" and it is not a serial but one of the series of six five-reel western features which are being produced with Franklyn Farnum as the star, and which are being distributed by Canyon Pictures Corporation.

Weiss Makes Statement Regarding S-E Feature

The following statement has been received from Louis Weiss, vice-president of the Numa Pictures Corporation, and also Artclass Pictures Corporation:

Concerning the article printed in the Moving Picture World of last week, emanating from Numa Pictures Corporation, I wish to emphasize the fact that Jimmie, the principal lion in the S & E state rights offering, "It Might Happen to You," is the same lion who was recently registered at the Belleclaire Hotel in New York with Mr. Walter Beckwith, the latter registering under the name of T. R. Zann. Jimmie also played a prominent part in the famous production of "Tarzan of the Apes," and "The Romance of Tarzan." "The Revenge of Tarzan" was produced by Numa Pictures Corporation, of which I am at present an officer; as a statement of fact, the Weiss brothers control the majority of stock of the Numa Pictures Corp. "It Might Happen to You," was produced by Artclass Pictures Corporation, of which I am the vice-president. In "It Might Happen to You," we used in addition to Jimmie, several of our other large menagerie of lions, including the lion named Tarzan, the latter being named by Edgar Rice Burroughs, of Tarzan fame, himself. The lion mentioned by Mr. Merrick was not named Varnadie, but Vendredi, the French for Friday.

Due to my connection with Numa Pictures Corporation, and also Artclass Pictures Corporation, a natural mistake was made by S & E Enterprises in stating that Artclass had produced the "Revenge of Tarzan."

Rivoli and Rialto Will Show the "Movie Chats"

Charles Urban's Movie Chats will be seen regularly henceforth at both the Rivoli and Rialto theatres. This is the second week Dr. Riesenfeld is running them in succession and so well have they been received by the audiences that he has determined to make them a part of his programs.

The Twelfth Series of the Movie Chats are employed in this week's programs, the subject being a demonstration of the Electrolysis of Metals.

In the Independent Field

Capital Film Reports Excellent Business With Lester Cuneo and Fritzi Ridgeway Productions

CAPITAL Film Company reports that Lester Cuneo in "Lone Hand Wilson" is making an instant appeal to the state rights field, wires and special delivery letters in large numbers being received from all over the country.

Up to the present time, ninety-five per cent. of the state rights buyers have been heard from. A campaign directed to the exhibitors is also bringing wonderful results, inquiries being received from all over the country, while Chicago exhibitors have in a number of instances called personally at the Capital offices to get information regarding "Lone Hand Wilson."

Capital also reports that the Fritzi Ridgeway two-reel westerns, the first of which were released in October, are being very favorably received by audiences throughout the country according to reports from state rights buyers who state that Miss Ridgeway is living up to the slogan "The Girl with a Thousand Personalities." One fan magazine recently called her "The Western Girl of Today."

W. D. Russel of the Capital Film Company is very optimistic regarding the future of the company because of the success Mr. Cuneo and Miss Ridgeway are making.

Dana Visits Boston

P. B. Dana, sales manager of the Arrow Film Corporation, visited Boston on November 9th and 10th as Arrow's representative at the opening of Sam Grand's new Federated Exchange. Mr. Grand has closed for several new features including "The Penny Philanthropist."

McDonnell Coming East

Major R. J. McDonnell of the Frazee Film Productions, Inc., Riverside, Cal., is on his way east to visit the various Exchanges in behalf of "After Bed Time" and other two reel comedies now ready for distribution.

Ascher Productions, Inc., Appoint Mack D. Weinberger Sales Manager

Concurrent with the release of "Below the Deadline" is the announcement by Ascher Productions, Inc., of the appointment of Mack D. Weinberger as sales manager. Mr. Weinberger, who will have charge of this and other productions which the company will release, again enters the independent field after a short absence from the New York D. W. Griffith office from which he resigned.

He has been in the industry for ten years, and is now installing for Ascher Productions a system which he believes will benefit state rights buyers. This production, directed by J. P. McGowen from Henry Arthur Gooden's story of adventure in the underworld, will find a strong appeal all over the country, as it possesses all the requisite characteristics of modern production standards. "I believe it will be a sure-fire hit," says Mr. Weinberger.

Making Last Episode of "Son of Tarzan" Serial

Harry Revier, director, Roy Somerville, photodramatist, and a company of over twenty players have just returned from San Francisco where they spent a few days filming the initial scenes of the fifteenth and final episode of "The Son of Tarzan," which Mr. Revier is producing as a big special serial for the National Film Corporation.

Abramson to Take Company South in Filming His Next Production

A tour of eight New York theatres playing his latest release, "The Wrong Woman," marked Ivan Abramson's celebration of his twenty-five years of dramatic endeavor. The tour was made in order to ascertain the sentiments of the audiences concerning his production, and he is well pleased with the results.

Director Abramson has prepared an elaborate policy for the coming year and is hard at work on a scenario for his next picture. A trip to the South on location will be made by the entire organization soon, when the stars of the production will be announced.

Has Faith

Demonstrating his faith in the motion picture industry. Mr. Abramson has issued a statement concerning the silent drama, containing his views of the facts and situations after twenty-five years of dramatic achievement. He says:

"We must make a photoplay of action, one that has a universal appeal. The universality of appeal becomes the criterion for determining what is and what is not a successful motion picture.

"The wide scope of the appeal as well as the broad field wherein the industry can work makes it important that the industry progress toward higher standards. It is, therefore, the work of the producer who has learned that the motion picture is a creative art, to produce the realistic play, with a story that tells a truth, deals with facts of life as it is and in the guise of an entertaining story brings out a powerful moral lesson."

David G. Fischer Announces First of Series of Big Specials Is "In the Shadow of the Dome"

DAVID G. FISCHER, director and vice-president of Fox-Fischer Masterplays, Inc., announces the half-way mark has been passed in the production of his eight-reel special, "In the Shadow of the Dome," featuring Dixie Lee. A week has just been spent at the Blackton studio filming the smaller sets, also the "Hall of Joy," which will be one of the many big scenes in the production. A studio in Fort Lee will be used for the other large scenes, including a reproduction of the House of Representatives.

Six weeks were spent in the South filming exteriors, and five states were visited. Scenes were taken of the Capital and White House in Washington, the Corcoran Art Gallery and Bolling Aviation field just a few days before it was destroyed by fire. Southern "atmosphere" was obtained at a hamlet in the Blue Ridge Mountains.

Norman Trevor Signed by Ziegfeld; Films to Appear in Eight Pictures

W. K. Ziegfeld has again signed a player of the spoken drama, this time Norman Trevor, who will appear in a series of eight productions for "Ziegfeld Films."

This makes the ninth signed up within the past fortnight, the others being: Florence Reed, now starring in "The Mirage"; Emile Chautard, who has directed some of America's greatest stars and previous to his coming here was director-general of the Theatre Rejane in Paris; Earle Foxe of "Come Seven" fame; Henry Stephenson, who is appearing in "Spanish Love"; Mlle. Dazie, formerly of the "Follies"; Philip Bartholomae, author of such successes as "Over Night," "When Dreams Come True"; William Roselle, of "Marry the Poor Girl"; Paula Shay, for a long time one of Henry W. Savage's players and Ethel Donoher.

Mr. Trevor has been identified with many prominent plays.

He co-starred with Emily Stevens in "Foot-Loose," starred in "Toby's Bow," and other productions and is now co-starring with Gilda Varesi in "Enter Madame" Mr. Trevor has already started work with Florence Reed in "The Black Panther's Cub."

Arrow Names Titles of Four Sport Pictorials

W. E. Shallenberger, president of the Arrow Film Corporation, is in receipt of a letter from Jack Eaton, president of the Town and Country Films producers of the Sport Pictorials, advising that the next four releases are under way and will be titled as follows: Number three, "The Happy Duffer," a picture dealing with golf. Number four "Girls Will Be Boys," showing a girls' camp subject that is highly original. Number five "Athletics In the Making," a subject made at West Point, showing the cadets drilling, fencing, cavalry work, mass boxing. Number six "How Do You Get Your Exercise," a human interest release based on the fact that everybody wants exercise.

"Hired and Fired" Is Next Hallroom Comedy

The negative of "Hired and Fired," the first release of the new series of the Hallroom Boys comedies has been received by C. B. C. Film Sales Corporation and is being cut and titled for release Nov. 15.

"These comedies, two of which will be released a month, are the cleverest, cleanest, comedies we have ever produced," states Jack Cohn. "They are snappy, funny and full of pep and punch. The comedies were selected after a study of the wants of the independent exchangemen and exhibitors.

Farrar and Farnum Face Camera for "Snapshots"

Geraldine Farrar, her husband, Lou Tellegen, and Director Reginald Barker, depart from their usual line of work and present a comedy scene in "Screen Snapshots" No. 13, which was specially staged and posed for this "News Reel of Movieland," produced by Jack Cohn and Louis Lewyn.

In the Independent Field

Edgar Jones Will Make Two Specials for Arrow

A contract has been closed between Edgar Jones and the Arrow Film Corporation whereby Mr. Jones is to produce two special pictures for distribution by the Arrow.

Mr. Jones has long been identified with the motion picture industry, having produced a series of two reelers known as the Northwood dramas which were also distributed by Arrow.

Work has already started on the first picture, scheduled for release December 15. Arrow will inaugurate an extensive publicity and advertising campaign for the Edgar Jones Productions.

"Daredevil Kate" Announced by Victor Kremer as First of Series of Texas Guinan Features

VICTOR KREMER, president of Victor Kremer Feature Films, Inc., announces the title of the initial Western five-reel production in which he will star "Texas" Guian in "Daredevil Kate," written by a well-known author. Miss Guinan is about to leave for the Coast and will begin production on the first of the series of eight five-reel Westerns.

"Daredevil Kate" deals with an attractive girl of the western plains, a role that should present Miss Guinan at her best. Miss Guinan is well known as a Western daredevil star, and she has also been characterized as the "female William S. Hart." She is an expert horsewoman.

Mr. Kremer states he will furnish her with a series of the best Western stories obtainable, and make productions whose box office value will not be found wanting. He has engaged a cast of capable and well known Western players to support Miss Guinan. A director of international prominence also will be signed before the expiration of the current week, says Mr. Kremer.

"It Might Happen to You" Has Well-known Star and Director

Smiling Billy Mason, who plays the stellar role in "It Might Happen to You," is a well-known figure on the motion picture screen. For several years he figured in Essanay comedy productions, and more recently has been seen in the leading roles of many Christy films. At the present time he is one of the featured players in the Ziegfeld Midnight Frolic, presented at the Amsterdam Theatre roof in New York. In addition to his following among movie patrons, he is known to vaudeville devotees who have witnessed his act in the leading big time vaudeville houses.

In "It Might Happen to You," Mr. Mason is provided with a light comedy role which well fits his personality and style of acting to perfection. There are several thrilling scenes in which he appears with Jimmie, the famous lion actor. It is said that these scenes were photographed without the use of any trick camera work, the results being startling.

Al Santell, responsible for the story and direction of "It Might Happen to You," is known as a comedy producer. For several years he was associated with Mack Sennett, and more recently director general of short comedy subjects for the Universal Film Manufacturing Company. At the present time, Mr. Santell is engaged in the making of Hank Mann comedy specials.

McGovern Reports "Woman Untamed" Going Big in New York Theatres

"The Woman Untamed," Elmer J. McGovern's state rights production, released through the Signet Films, Inc., for Greater New York and Northern New Jersey is being rapidly booked and from the reports house records have been broken.

Mr. L. Goldberg, manager of the Majestic Theatre, New York, states "Give me just fifteen productions of the same calibre of 'The Woman Untamed' during the year and I will be perfectly satisfied with that year's business regardless of the rest of the year's program. * * * I will be in to see Mr. Solomon of Signet Films and arrange for a return date."

The Chatham Theatre of New York City played the picture for two days and the receipts were the greatest the theatre has had in twelve years, according to a statement from Mr. Sam Katinsky, the owner. Mr. Jack Hattam, of the Marcy Theatre, one of the largest theatres in Brooklyn, sends in a report that he did the biggest business of his career with the picture. The New Atlantic Gardens and the Apollo theatres, both of New York City, broke this year's attendance records.

Max Gold, of the Lyric Theatre, Paterson, N. J., states that "The Woman Untamed" broke all house records. Mr. Gold was so pleased that he immediately booked it for one week at the Capitol Theatre, Elizabeth, N. J., and for two or three days in the rest of his theatres throughout the Jersey territory. Another exhibitor from New Jersey who broke his record was Dr. Harris of the Palace Theatre, Passaic.

Plymouth Syndicate Using Extensive National Campaign on Series on "Top Notch" Comedies

IN addition to the trade paper advertising campaign which is being carried on in connection with "Top Notch" comedies, Plymouth Producing and Distributing Syndicate of Cleveland is also carrying on an extensive campaign in fiction magazines and newspapers with the purpose of reaching moving picture patrons direct so as to create a demand for these comedies.

Plymouth states that public interest is being aroused in its title contest, and that the campaign is causing patrons of theatres to watch theatre announcements to ascertain where and when "Top Notch" comedies can be seen, and in this way causing the theatres to book the series. This method had been adopted instead of leaving it entirely up to the exchanges to sell the exhibitor.

Six Buyers of Equity Film Meet and Discuss Matters of Interest

Equity Picture offices were the scene of a meeting this week of six buyers of the Equity production, "Whispering Devils," featuring Conway Tearle and Rosemary Theby: Aaron M. Gollos, of Chicago; Ben Amsterdam, of Philadelphia; Peter Oletzky, of Baltimore; Sam Grand, of Boston; Joe Skirboll, of Pittsburgh; Sam Zierler, of New York.

The purpose of the gathering was to compare notes on the progress of "Whispering Devils," and to exchange ideas concerning the best methods of exploiting the production.

Sam Zierler reported success among his exhibitors. The Commonwealth Corporation was the first to release this picture. Several hundred exhibitors have contracted for its showing. Mr. Zierler stated that buyers should prepare for very successful business with "Whispering Devils."

Ben Amsterdam verified the bright prospects met with by Zierler.

Mr. Gollos, of Chicago, then described the campaign he has launched on the production, and gave the others some valuable suggestions as to advertising, explaining his Chicago "teaser" campaign.

J. J. Schnitzer, president of Equity, spoke relative to exploitation and mail campaign calculated to interest the exhibitors.

Twelve Additional Short Subjects Completed for Reelcraft Program

Production units of the Reelcraft Pictures Corporation have established a record for themselves by announcing twelve more pictures completed.

The Bill Franey single reel comedy unit, working under the direction of Thomas LaRose, has completed six entitled "The Landlady," "The Moocher," "The Bull Fighter," "The Bath Dub," "The Cameraman" and "The Thief." Bill Franey is stirred in the series and is assisted by Charles Hafeli and Charley Post, as principal supporting comedians.

For the Royal Comedy series two pictures have been delivered in which Otis Harlan, of musical comedy fame, is featured. The titles are "Welcome Home" and "I'll Say He Forgot."

In the Romance of Youth series, the fourth picture has been completed, the title is "Sunshine," and places this unit release ready for up to and including January first. Matty Roubert, "Fatty" Davis and Thelma Wilmerding are the juveniles featured in this series.

The first two releases of the new "Reelcraft Scenic" series have been received and while they have not been titled as yet, they are ready for the market. Ten other scenic released uncut and unedited have been received, and will be prepared for release immediately.

Farnum Five-Reel Films Sold for Entire South

Territories on Canyon's list of six Franklyn Farnum series are going rapidly. Last week saw Louisiana and Mississippi, the last two states of the Southern section of the country sold to Enterprise Distribution Corporation of Atlanta.

This concern, which recently purchased these productions for Georgia, Alabama, North and South Carolina and Florida, have been showing "The Galloping Devil," the first release, to exhibitors in Atlanta. Favorable comment and the demand from exhibitors for these productions convinced the Enterprise people that the additional states of Louisiana and Mississippi would be a gilt edge investment.

In the Independent Field

Joan Feature "She Played and Paid" Plays to Big Business at Bandbox Theatre in Chicago

FANNY WARD in "She Played and Paid" was the attraction during the week of November 1 at the Bandbox Theatre in Chicago, one of the city's foremost houses located in the Loop district. Joan Film Sales Company distributing this feature reports that it established a box office record for that house, despite many handicaps.

Inclement weather, including the first snowfall of the season, caused a falling off at both picture and legitimate theatres during the early part of the week, also in the Loop district a number of Broadway theatrical successes as well as many of the leading screen productions were being presented as rival attractions.

Joan feels that it was particularly fortunate in getting an opening in a Chicago first-run house, in face of the fact that many of the latest screen successes were available, but this state rights picture was accepted.

Another fact in connection with the successful showing of this picture was the fact that no particularly sensational stunts were employed to attract patronage. The advertising on "She Played and Paid" was comparatively small and lasted for the week of the showing. No teaser campaign was employed, but the picture drew the crowds.

Sherman Says His Company's Plan Will Standardize Booking Costs

Sherman Pictures Corporation reports that sixteen of the total of twenty-five franchises have been allotted, but that until the entire number of franchises have been issued no announcement as to the group of independent exchanges that will act as distributing units will be made. Then a definite release schedule will be adopted and the Sherman plan put in active operation.

Meanwhile President Harry A. Sherman is carrying out his production plans. The first two pictures, "Man and Woman" and "Miss 139" has already been announced, and the third will be "What Will People Say?" This is an original story by a well-known writer, and Mr. Sherman predicts it will be one of the really notable pictures of the coming year. Two other stories are being put into production and another is under consideration which will call for picturization on an elaborate scale.

Production of the last mentioned picture will probably be delayed until it can be submitted to the franchise holders for decision as to its cost and box-office possibilities, for under the Sherman plan no picture costing more than $100,000 will be made without first receiving the sanction of the exchanges which will release it. President Sherman is confident, however, that the division will be favorable.

Sherman Pictures Corporation announces that an exchangeman who was among the first to secure a franchise recently said: "The Sherman plan, once it is put into full operation, will do more to standardize picture booking costs on the basis of a fair and equitable proportion of the actual production cost, than any other system so far evolved."

Weintraub of Fantanelle Company Buys Rights to "Vanishing Trails"

Canyon Pictures Corporation reports that M. Weintraub, of the Fontanelle Feature Film Company of Omaha, after seeing one of the company's advertisements appearing in this publication wired to New York making an appointment. He then made a flying trip to New York and took back with him the first episodes of "Vanishing Trails" serial together with a full line of advertising accessories, having secured the rights to this serial for his territory.

It is Mr. Weintraub's intention to give this serial an intensive exploitation campaign in his territory. In speaking of sales conditions in Iowa and Nebraska, he said that the exhibitors want uniform quality.

Kremer Reports Heavy Bookings and Sales on Cavalieri Feature

With the arrival in New York of Lina Cavalieri, star of "Mad Love" for the operatic season, Victor Kremer reports that his office has been visited by many persons of both sexes anxious to obtain the star's photographs, also that he has been deluged with mail requests for photographs.

Victor Kremer also reports that since the publication of reviews on "Mad Love" bookings at New York Independent Master Films, handling the feature in this territory have increased very materially, and state rights sales have also taken a jump.

Pre-release Showing for Bert Lubin Five-Reeler

"Honeymoon Ranch," Bert Lubin's five-reel western feature, in which Allene Ray and Harry McLaughlin are starred and which is adapted from a Tex O'Reilly story will be given pre-release showings in Houston, at the Royal, and San Antonio, at the Kay Theatre during the latter part of November by Peacock Production, Inc.

To Publish Popular Editions of Novel With Harry Raver Feature

"Sophy," Anthony Hope's book from which "The Virgin of Paris" was adapted for motion pictures by Harry B. Raver, it is announced will probably be republished in a popular priced edition with illustrations from the picture.

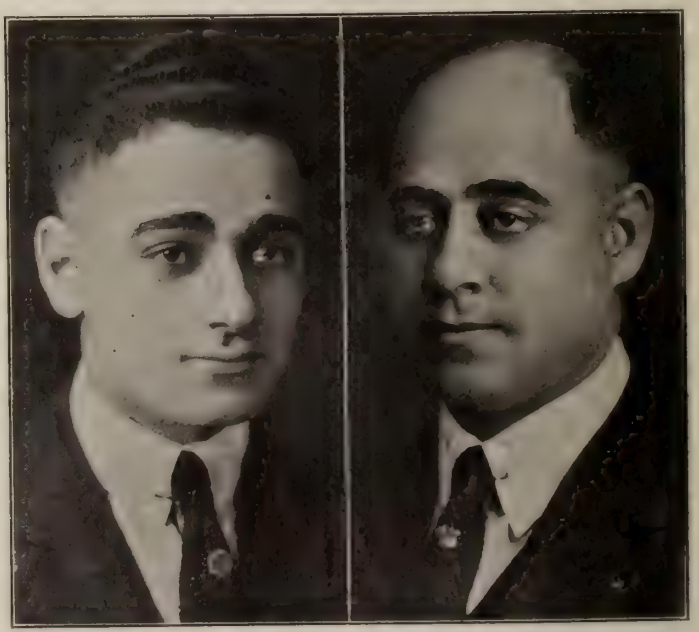
Negotiations are now under way with publishers to put out a large edition of this novel with the idea of a co-operative advertising and selling campaign in conjunction with the motion picture. The consummation of this deal will mean a broad line of exploitation that will greatly benefit the picture in every locality. Requests will be made on booksellers to lend the widest kind of co-operation to the exhibitor in the way of window displays and joint advertising. It is the plan to use much of the advertising gotten out on the picture in exploiting the book which in itself will tie both together more definitely.

Sam Grand Praises C. B. C. Special Attraction Featuring R. T. Haines

"Following the announcement that I had secured the distributing rights for the New England territory of 'The Victim,' numerous inquiries for bookings have been pouring into my offices," states Sam Grand, of the Boston Federated Exchange.

"I think the release of this production marks a distinct advance for the independent exchanges.

Robert D. Haines has the leading part in this picture. He has also just completed an important role in "The Foreigner," a forthcoming First National release. The cast also includes Joyce Fair, Harry Benham and a list of capable players. The feature was adapted from the popular novel of the same name and made by the Goebel Productions.



EXECUTIVES OF THE GOLLOS ENTERPRISES, INC.

At the left is A. R. Gollos, vice-president, and at the right is A. M. Gollos, president of the organization. This Chicago company is launching a vigorous campaign on Equity pictures

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Hyman's Musical Program

For the week of November 15, Manager Edward L. Hyman, of the Mark Strand, Brooklyn, will present a novelty in the shape of the first orchestral overture presented in concert fashion in six weeks. This will be the Comedy Overture of Keler-Bella. This will be played with nothing more than the usual lighting effect from the floods in amber, red and blue. This is partly to be different and in part to lead the audience to realize that the scenic overture is not a fixture.

The first vocal number will be "Kathleen Mavourneen" as a tenor solo, sung off stage while the screen is occupied by the scenic "The Emerald Isle," from which all save the main title have been removed and the film cut so that the last scene fades as the song ends. A lantern will throw a frame of green light about the screen picture.

For the comedy, Grantland Rice's "How'll You Have Your Bath?" a prologue, will be used showing a woodland setting with a tenor singing "The Barefoot Trail" in a country boy costume with bare feet, the picture fading into the first scene of the screened picture closely resembling the stage set. Amber lights will be used throughout.

The musical novelty will be "A Trip to New York's Musical Comedies." This offers instrumental selections from the current New York hits introduced by film titles and illustrated with drawings. "Left All Alone Again Blues" from "The Night Boat" will be accompanied by the picture of a girl sitting alone on a sofa, and "The Music Box" from "What's in a Name?" will show two china dolls atop an old-fashioned music box, dancing to the tune it plays. This number is all film, but the exhibitor who cannot get film can do almost as well with slides made from original drawings or from existing prints. For light selections the caricature style is the better, but the idea has infinite possibilities. Enough selections are used to run about twelve minutes.

The musical program is not as heavy as usual, since "Twin Beds" will be the feature and Mr. Hyman has found that with a comedy the musical selections do not need to be as elaborate as with a more serious subject.

"Madame X" Sees the Circus Down in Virginia Centre

She was on the road to God knows where, but she landed up on the hippodrome track of the Ringling Bros.-Barnum and Bailey circus. Even so strenuous a lady as "Madame X" is entitled to a day off occasionally, and she took it in Norfolk, where she was playing in opposition to the greatest on earth, Billy Sunday and big local opposition.

Goldwyn sent down a headquarters man to help put things over and H. C. Fourton, manager of the Granby, and Otto Wells, joyously helped him do his best to offset the circus.

All of Norfolk and most of the people in a hundred mile radius were lined on the sidewalks waiting for the parade to come along. And the first thing in the line of march was a file of eight boys carrying white cards on which were lettered the title of the play.

Everyone saw it. The boys kept so far ahead of the actual parade that the circus people could not land them a kick where it would do the most good, and they covered the entire route.

In the evening they were given seats to the circus and had a perfectly joyous time parading the hippodrome track, for they smuggled the letters in under their coats. That got them a three column cut in the Tribune with a 24-point top line.

The same kids also served as a body guard to a woman dressed as Pauline Frederick in the play. She went to all the opposition houses to present a letter of introduction, and also called at the newspaper offices.

For the lobby a huge revolving X was used, electrically lighted, and this was donated to a local church at the conclusion of the run. It belonged to Goldwyn, but the church asked for it, and Manager Fourton figured that the advertising would be worth all the sign cost.

Good results were had from the automobile summons and door knobs were also largely used.

Taken by and large Fourton and Wells will tell you that W. R. Ferguson is an exploitation man who knows his game, and if you look doubtful they will show you the box office records. They tell the story.

Cards for Clune's Offered Reader "Food for Scandal"

Frank L. Brown, of Clune's Broadway, Los Angeles, decided to try cards for the initial break on a Realart production, and he had thousands of cards printed reading:

ARE YOU HUNGRY?
For something different
try
"FOOD FOR SCANDAL."
Served by Wanda Hawley.

The house and date line completed the card. These were distributed by hand and were printed on both sides so that in case the card was dropped. it would fall face up and attract those who had not received the cards and act as repetition cards for those who already had them.

This is capital publicity where the city ordinances permit distributed matter, but look up the ordinance or consult the police authorities first.

FOR ALL HER SORROWS, "MADAME X" ENJOYED THE CIRCUS

Seven boys led the van over the route of the Greatest on Earth parade and then the kids paraded the hippodrome track and got some more advertising of the sort that comes once in a lifetime

Selling the Picture to the Public

Ghostly Street Car Used to Get a Laugh and Jazz

Some years ago Billings, Mont., had a fleet of eight storage battery street cars, but the jitneys soon put them out of business and they went into the graveyard of lost hopes.

The other day people rubbed their eyes as one of the old veterans toddled along the tracks at a speed that would never interest a traffic cop. Then they laughed, for on the sides were signs which read:

We may not be able to finish this trip,
But the busses will take you to see
"The Notorious Miss Lisle."
A First National Production
Starring Katherine Macdonald.

The fact that the film was playing three d ys at the Babcock told the rest of the story.

Not many towns have replaced cars with jitneys to the exclusion of the former service, but the idea will work just as well with a decrepit Ford or broken down carryall. It will get a laugh and the ad with the smile always sells.

Builds Float Perambulator That Does Not Hurt the Car

H. J. Updegraff, of the Princess, Sioux Falls, invented a new type of float for the showing of "While New York Sleeps." It can be worked on any type of car without damage to the finish, but is here shown on a car of the coupe type.

The frame is of light wood over which muslin is stretched. The supports to the roof of the car are masked in with cut paper fringe, which can be ordered of any stationer, and by painting over, the same float can be used repeatedly.

It should not be used so often as to become common, but it can be kept in the garage, swung to the roof and brought out for the big attractions and made to do good work for an entire season.

Access is had to the body of the car by simply lifting up the frame work, which is light enough to be easily handled. The lightness of construction is the big essential, for a heavy frame will swing and chafe the body.

A float of this type can be run all over town in the course of a morning and can be parked in front of the house at showing times.

Taking a Big Chance, But This Airplane Stunt Won

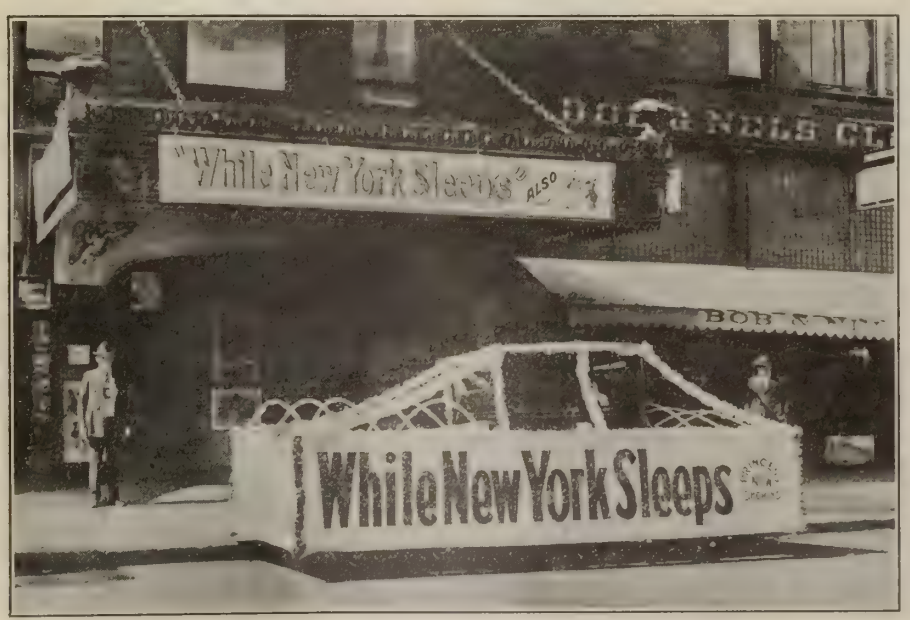
Several times an airplane delivery has helped an exhibitor out of a hole by getting film to him in time to save a show, but Jerry Hines, of the Gem Theatre, Pipestone, Minn,. created his own emergency.

It was taking a long chance, but he got away with it, so it was a good stunt. The cost of a plane from Minneapolis to Pipestone was comparatively small, so Hines arranged for an aerial delivery. He had "Go and Get It," scheduled for the Saturday afternoon show and he had the town all worked up about it. Then, Saturday, he stripped the stands with the announcement that he was afraid there would be no show as the film had not arrived.

Later he came out with a smash announcement that the film had been started from Minneapolis and would be landed in the ball park at half past two.

Pipestone is small enough to let information spread quickly, so most of the town was at the ball park when the film arrived, and a packed matinee more than paid the cost of the exploitation and left the extra night business clear velvet.

It was taking a long chance, and the stunt would not work in larger towns, but it worked well for Hines and the effect will run beyond the showing of this First National attraction. It puts him on the local map as a hustler.



TAKE NOTICE OF THE AUTOMOBILE HOOP SKIRT

This light structure can ride on the most highly polished car without spoiling the finish. It was designed by H. J. Updegraff, of the Princess, Sioux Falls, and is made from light wood strips and painted muslin

MOVING PICTURE WORLD
costs
you
Thirteen
Dollars
a
Year
on the newsstands
and
Three
Dollars
a
Year
by
direct subscription.
Sit down
right now
and fill out the
blank form in
this issue
and mail it in
TODAY

FILL OUT
THE COUPON
ON PAGE 362

Selling the Picture to the Public

Walter P. Lindlar Coins a New Word: Meet the "Exploiteer", He's the Man

By WALTER P. LINDLAR
Assistant Director of Exploitation, Famous Players-Lasky Corporation

THE "exploiter" is a comparatively new figure on the picture horizon, for it was only a year ago that he emerged from the university of tough experience with a degree in a new course. The term "exploiteering" itself is a newly coined word, yet I venture to state that it will soon constitute a part of the technical equipment of films as much as a projection machine, ushers or a box office window.

Here are a few functions that the modern exploiteer will fulfill: with St. Georgian faith he will venture forth with his sword to slay the dragon of vicious and malicious criticism; he will reap *every* boxoffice possibility of *every* picture he exhibits and he will be the one, inevitable antidote to the profiteer.

Old Days Gone

The old days when a picture could be advertised in a hit-or-miss fashion by a few disorganized signs in front of the theatres, are gone. Formerly an exhibitor who had to be boxoffice manager, operator, usher and everything else had to paste his own posters; and very often the posting failed to coincide with the picture being shown. As a result it sometimes happened that patrons who entered to see a sweet drama of home life, fashioned on the best type of New England sob school, were greeted by a bevy of bare legs, swimming girls and furniture jambled together in an indiscriminate riot of slapstick comedy.

The progressive exhibitor refuses to be satisfied with letting the public come to him. He goes out like a town crier of old.

As an exploiteer he holds a virile influence to combat bigoted, narrowminded prejudice. Knowing his community better than anyone else and knowing his pictures, he can intelligently prosecute a campaign against unreasonable attacks upon his business. He has the figures at his disposal—or he can obtain them from any producing company—showing the immense scope of the motion picture field, the numbers to whom it gives employment, the multitudinous hosts to whom it conveys its messages and the powerful service it has rendered in disseminating information in public health and hygiene, to say nothing of its influence upon the development of art, literature and histrionic endeavor.

100 Per Cent. Effective

By keen, intensive advertising the modern exploiteer can be certain that every iota of pulling power that his productions possess will be utilized. Certainly, he should not lose receipts at the box office "by default." It is a matter of record that during the past year the motion picture theatres have attracted more new patrons —patrons who never before thought of visiting the "movies"—than at any previous time in history. This must, in large measure, be credited to the energy and intelligence of the exploiteer who has taken unusual means to proclaim his wares to the public and arouse their interest.

The exploiteer alone can antidote the profiteer. Even as the huge sums spent in national advertising by such organizations as Ivory Soap, Wrigley Gum, Gillette Safety Razor and similar manufacturing organizations have justified themselves by increasing sales and reducing the individual manufacturing, selling and distributing cost of each item, so has "exploiteering" justified itself before the public at large.

The reason why admission to motion picture theatres in countless cases, have remained as low as they are, has been because intensive exploiteering has increased the number of patrons and reduced the actual presentation cost of each individual production. Many exhibitors took up exploiteering because they early saw its fecund possibilities. Many became exploiteers because they did not relish the alternative of becoming profiteers. Only by getting every possible bit of patronage out of the intelligent exploiteering each picture, have exhibitors been able to offer the public such super pictures as "Humoresque," "The Miracle Man," "The Prince Chap" or "Behold My Wife" at prevailing prices of admission.

It is because the small town exhibitor, who caters to every function around his theatre, has not the time to exploiteer intensively, that Famous Players-Lasky Corporation has built up an exploitation staff of 29 men, one in each exchange territory. It is the ultimate promise of the industry —the intensive exploiteering assistance which will aid the exhibitors to book pictures of merit by reducing the "excess baggage—the number of empty seats.

Goldwyn Issues Several Posters on Single Sheet

Goldwyn publicity is sending out a mailing sheet for each attraction which is more than ordinarily useful. It is supposed to be a poster to be hung in the lobby with selling talk on the back, but often the back folds present the material for several smaller announcements, greatly increasing the usefulness of the paper, which can be used for a broadside for a few days and then converted into smaller signs, or the latter can be adapted to hand painted cards.

There is a mass of advertising mattter pouring into managerial offices, and much of it goes unread, but if you have been slipping these into the basket without looking them over, you are losing a good bet if you play Goldwyn films. It is all good advertising.

Added Electric Lights to His Lobby Cutouts

Leimotto Smith, of the New Columbia, Alliance, Ohio, was one of the many who used the center of the 24 sheet for "While New York Sleeps." But he added electric lights to the peacock spread of Dolores' gown and made it twice as effective.

Now if you want to beat Smith, substitute translucent paper for the skirts, painting with transparent paints or using tissues, and light from behind. It's about the only thing left and it will make a wonderful stunt.

But follow Smith on the platform idea. It gives a finish to the display no straight cutout can hope to obtain.

Make a scrap book of the Hyman features. You may not need them now, but you will in time; start in right.

HERE IS THE NEWEST STYLE IN VAMP DRESSES

Leimotto Smith, of Alliance, made a cutout from the twenty-four-sheet for "While New York Sleeps" and then dolled it up with colored lights instead of spangles. Think what you could get with Christmas Tree lights and a flasher

Selling the Picture to the Public

"Half an Hour" Tied Up to Merchant's Half-Hour Sales

Leslie Whelan, of the Detroit Paramount Exchange, worked a good stunt for the Mecca Palace, Saginaw, when "Half an Hour" played that house.

For years the "hour sales" have been popular with the big stores; a special price during a stated hour for stock or job lots. Whelan got twelve pages of a special section tied up to the half hour sale. Prizes were offered, nominally by the paper, for misspelled words in this section, and even the bank hooked in with the suggestion that half an hour's wages saved every day would amount to something if put into a savings account.

Of course the paper gave an extra lot of publicity to an attraction which brought in so much advertising and that helped.

Army Can Hook in with Bill Hart in "The Cradle"

As W. F. Eberhardt, of Paramount, points out, "The Army and Navy forever" has taken on a new meaning since the exploitation men discovered what help they can get from the recruiting services.

The latest comes from Albert S. Nathan, of the Paramount Buffalo office, who seems to specialize in this branch of publicity. The recruiting station always gets a spot in the heart of the city and in Binghamton they have a hut on the public square and on the busiest corner of the square.

Nathan got them to advertise that "The Cradle of Courage is the U. S. Army." Then the Symphony paid back by dwelling upon the army angle of the story in its own posters. It will be recalled that Hart joins the army and makes a man of himself in this story, and it works in particularly well for the recruiting sergeants.

Get a recruiting sergeant in your town when you play the story. You can borrow one from the nearest station.

"THE CRADLE OF COURAGE" MAKES GOOD ARMY HOOK-UP

This shows how Nathan, of Buffalo, worked the stunt for the Symphony, Binghamton, with the line, "The Cradle of Courage Is the U. S. Army, Join Now." This makes a real hook-up and can be used wherever the picture shows

WHICH WITCH DO YOU WISH? THEY'RE ALL BEWITCHING

Charles B. Branham, of the Liberty, Seattle, dressed his usherettes as witches for Hallowe'en week and then dressed his house to match the girls. They threw a spell over the college boys, who had a street parade the opening night

Seattle Witches Seated Liberty Pumpkin Patrons

Charles B. Branham figured that his usherettes usually were bewitching, so on Halloween week he dressed them as real witches and let them seat the patrons decked in the garb shown in the cut.

It made a hit with the patrons and the lobby and house interior were dressed to match, giving an air to the place that made the attraction seem better than usual.

The opening night the University of Washington had a big parade announcing a football game the following day. It brought the crowd downtown and, after the parade broke, the students and the spectators headed for the theatres, and the Liberty, with its timely decorations, had first call on the crush. The standout was one of the largest on record, while the house was packed until closing time.

It pays, both in money and reputation, to mark the festivals, even where the college boys do not supply a free ballyhoo parade.

Had Private Fox Week

C. A. Pratt, who runs the Fox theatre in Washington, Iowa, which is not one of the William Fox theatres, decided to have a "Fox" week at his house, playing "Drag Harlan," "Tiger's Cub," "Firebrand Trevison" and "The Texan." He put the idea over with a handsome blue and grey special program with a paster program of Tom Mix. And he got the same people for all four attractions, which seems to be proof that he had the right idea.

Getting It Later

The Man with the largest cash receipts for the big film is not always the man who profits most. Spend more money to get them in and it will help to sell other attractions.

Selling the Picture to the Public

Made an Intensive Campaign for Ray in "Peaceful Valley" in Milwaukee

MAKING an intensive campaign for Charles Ray in his second First National release, E. J. Weisfeldt, of the Saxe Alhambra, Milwaukee, exceeded even his own record for "The Idol Dancer" and other First National attractions.

The fact that it was around Hallowe'en gave the change for some extra touches, including a prologue with dancing pumpkins and corn shocks, but the greater portion of the exploitation had nothing to do with the season.

Dressed the Lobby

The long, narrow lobby of the Alhambra was dressed with paintings on both sides, representing the local of the story. In front of these were autumn foliage and corn shocks behind picket fences.

At the far end were some tableau, including a well curb. All along the fence were signs in imitation of the signs you will see along any truly rural road. A girl and a man "rubed" the lobby and helped give atmosphere to things.

Just inside the entrance was an old-fashioned country kitchen with an electric light fire in the stove and a cutout of the star washing dishes, and here, too, the man and girl gave color to the scene. The setting was as accurate as could be made, with a rag rug, kerosene lamps and all the rest.

Out in the Street

The entire previous week Mr. Weisfeldt kept out a hay rack with a lot of boys and girls, and a country fiddler, and this was attended by animated jack-o'-lanterns, which later were used in the staged prologue. The fiddler supplied the music for country airs of the sort they sing on straw rides and the turnout commanded no end of attention.

On the stage a prologue was put on in which a short length of film showing a mother putting her little child to bed was followed by the child's dream of halloween with the pumpkins and a scarecrow and black cats and all the other ingredients of a first class nightmare, including a real witch. It was one of the best displays ever gotten out by the Alhambra, and the Alhambra has a long list of past triumphs to its credit.

All of suggestions are useful for others. It may not be possible to work the idea on the same scale, but if you have the fences you used for "In Old Kentucky" you can work the lobby idea, and the kitchen can be set in some store window if you lack lobby room.

Study Your Program Effect

Too many managers slavishly adhere to the rule that you must always send the patron out laughing, and they follow even the strongest plays with a comedy. This may be a good general rule, but if you have a story with a climax more impressive than usual, run your comedy first and send them out with that striking climax their last memory.

Even the Criterion, in New York, follows "Something to Think About" with a "Judge Rummy" cartoon, which is good in itself, but which painfully detracts from the impression the De Mille production leaves.

Know when to break a rule.

Those Hyman hints help programs a lot. Save them!

SOME OF THE HIGHLIGHTS FROM THE ALHAMBRA, MILWAUKEE, FOR "PEACEFUL VALLEY"

The top, left, shows the hay rack and its load of farm men and girls used for the street work the week preceding the showing of the First National production. The right shows the farm kitchen used in the inner lobby. Below are the long lobby, dressed with rural settings, and a detail of one of the several tableau used. The man and girl are alive and rubed the lobby.

Selling the Picture to the Public

Working in With the Public Library Put Over a First National to Profit

"HOOK up with the library" is a line which has appeared so often in exploitation suggestions that exhibitors regard the advice with smile instead of acting upon it and making money.

Aaron Schusterman, of New Brunswick, N. J., can tell them different, for he tried it and wants to do it some more. He had Mary Pickford in "The Heart of the Hills" booked for early release and in looking around for exploitation material, he asked the public library for aid. The librarian supplied the desired information as to books to look over and asked what he wanted it for.

Had a Special Shelf

He explained that the library had a special shelf of reference works which was changed weekly. He thought that a lot of people might be interested in the Kentucky Hills some week.

Shusterman told him that if he would make "Kentucky Hills Week" that preceeding the picture, he would see to it that the entire list of the library as well as his own mailing list was circularized.

They made it a deal and Shusterman prepared a neat circular, telling of the general purpose of the information shelf, adding that the following week it would offer reading on the Kentucky mountain district and that, to add to the interest, he would offer Miss Pickford in a story in that locale the following week.

This circular was sent to every card holder and interested them not alone in this one week, but the idea in general, and it made Shusterman work hard counting additional receipts.

Practically all libraries are interested in getting the readers to work on the reference library. A good librarian sells his library as industriously as a manager sells his shows. He wants to keep the books working. He wants to make a record of good work done. Sometimes his job or a raise in salary is dependent upon the showing he makes.

Even where this is not the case, professional interest will lead him to work with any medium through which the library may be popularized. All you have to do is to show how you can help him if he helps you.

In this instance Mr. Shusterman got hold of a mailing list with many names not on his own. He came to those names with the cachet of the library. They were interested from the start.

Always Possible

Don't tell yourself that you cannot work with the library. Don't say that there is no use trying to hook in the booksellers. It's good publicity, it is cheap publicity and it is lasting work if you handle it properly.

Look for chances to work in with others and make it a double-header. Help the other fellow and let him help you and you both will profit. The really good manager will even work in with an opposition house if he can get his share of the advertisement.

Only the lazy man says it cannot be done.

Shusterman showed a new angle in handling this First National attraction. Now everyone can do it.

LARRY SEMON'S NOSE IS NOT AS RED AS ALL THAT

The Kinema, Salt Lake City, libels him in these dry days by giving his cut-out a red bulb for a nose. This is a literal instance of "topping the bill," for he is far above the feature, as you can note

Will Use Advance Showings for "Earthbound" in Denver

Appreciating that "Earthbound" is peculiarly a play to be advertised by word of mouth, arrangements were made by the America, Denver, to give a pre-showing five weeks in advance of the opening, November 28, and as the political situation held the attention then, a second showing has been planned.

Almost any feature profits by a pre-view if it is above the average, but "Earthbound" is peculiarly a play to be promoted in this manner. It makes talk and the talk brings business from persons who could not be reached through the usual publicity channels.

A list was prepared of the leaders of the different new thought movements and they were asked to be the guests of the management, R. P. Allison, of the Denver Goldwyn exchange handling the affair.

Perhaps the best evidence of interest is found in the fact that many of the guests later supplied him with the names and addresses of those who would be interested in the picture, and some of these lists were by no means short.

A second showing will be given city officials and others who were busy with the campaign at the time of the first showing.

Gave Houston Newspapers "Something to Think About"

Houston, Texas, is considering a $2,500,000 bond issue to increase its harbor facilities.

And the Queen theatre was considering getting them in to see "Something to Think About."

J. Frank Shea, manager of the house, got John Stewart, the artist-advertising man of Southern Enterprises, to draw a cartoon showing Gloria Swanson-Houston looking out over a harbor all dolled up with docks.

It required a little talking to persuade the Houston papers that this was pure news and not an advertisement for "Something to Think About," even though that was the title of the cartoon, but the drawing was good and timely and the papers ran it in the news pages.

A two-page hook-up, with window displays to match, and the indorsement of the churches also helped to put the picture over.

This is the second time this title has been injected into a noval betterment move because of the aptness of the title.

Larry Semon Could Sue On That Red Light Nose

Judging from the signs in the windows Larry Semon went upstairs to save the $10 you are supposed to win by walking up one flight. At any rate he tops the display of the Kinema Theatre, Salt Lake City, and they have illuminated his hat brim and given him a red electric light nose that should entitle him to sue in these prohibition days.

Adding the electric lights greatly increases the display value of the cutout and gives him a chance to dominate the entire display, though the cabin effect for another attraction is supposed to be the main feature. A couple of blinking eyes would have helped along, particularly if the eyes and nose were made to flash alternately.

Selling the Picture to the Public

GAVE A FREE RIDE TO FOUR TOP HATS

Samuel Steifel dressed four chaps in evening clothes for "Civilian Clothes" and let them ride all over Philadelphia. Had it not been for the half-dozen banners you might have mistaken them for the younger social set

Perambulating Sleep Cots Help Advertise "Twin Beds"

Edward J. Weisfeldt, of the Alhambra, Milwaukee, put on a prologue to "Twin Beds," in which the beds danced about the stage with their occupants. The X-ray cut shows how the effect was worked.

This is a fine scheme for a prologue, but the big idea is to get them in, and the stunt will work even better for the street.

THE WALKING BEDS

The foot and head boards can be made of beaver board or even stiffened corrugated board, properly painted. A light frame work connects the head and foot boards, and is covered with a spread large enough to act as a valance and conceal the feet of the occupant. A dummy framework is constructed to give the suggestion of the lower part of the body, to show the occupant apparently sitting up in bed. The head and foot boards should be properly lettered for street work and the beds should be sent out in pairs to live up to the title.

These are easy to make and form most effective perambulators. Try it if you have this first De Haven-First National attraction. It will make money for you.

Boomed "Civilian Clothes" at His Second Run House

Samuel Steifel, of the Poplar, Philadelphia, did so well with "Humoresque" that he was convinced that it pays to advertise.

When "Civilian Clothes" came along for a two-day run, he took an encore. He loaded four men in dress-suits aboard a car with five banners and sent them through the district. They raised their shiny lids every half block to the passers by and attracted so much attention that the second day of the run was as big as the first and the first was all the house could hold. Mr. Steifel is ready to listen to anything Eli M. Orowitz can tell him now, and Orowitz can tell him a lot.

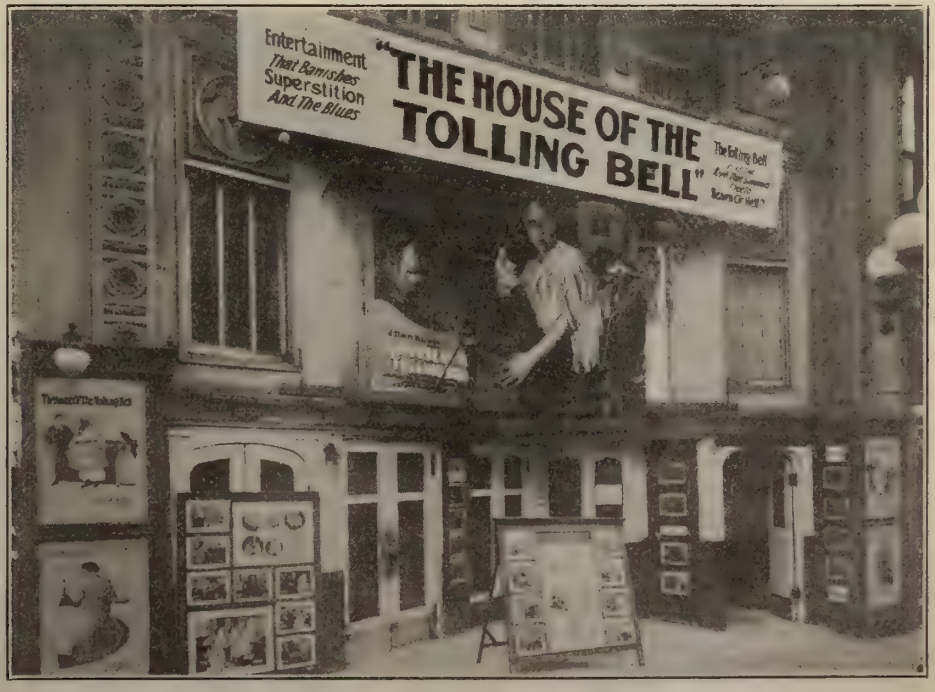
Success of the Feature Delayed Press Contest

The Rialto, Atlanta, arranged with the Georgian to run a contest for the best written advertisement for "The Furnace" and a lot of good stuff came in. The press agent was congratulating himself that he had put over something big when in came word that owing to the success of the story it had been held over in another house for two weeks.

24-Sheet as Backing for Six-Sheet Cutout

The Tudor Theatre, Atlanta, which gives a lot of thought to its lobby displays, offers something new in the use of a 24-sheet as backing for the six-sheet cutout.

The Tudor has a V-shaped lobby and this gives a cyclorama effect to the larger sheet, but it can also be used as a straight back or a curved frame can be built for the display if it is to be used for more than one picture, and it will be used frequently when the results are realized. This was first done for the Pathe release, "The House of the Tolling Bell," produced by Commodore Blackton, but it can be used where any prominent six-sheet is also supplied and will give a novel effect. The same idea can be used for window displays where large windows are to be had.



SOMETHING NEW IN CUTOUT STUNTS FOR LOBBIES

The Tudor, Atlanta, backed the six-sheet cutout with a 24-sheet and got a striking effect. A crowbar, a mallet and a small boy hidden away somewhere will still further add to the effect for this Blackton production

Selling the Picture to the Public

Style Show in Lexington Gets the Town Excited

There are two excuses for a fashion show. Either the play title fits the idea—or it doesn't. Both excuses are good.

The Ben Ali, Lexington, Ky., had Metro's "Clothes," which brings it into the first class. They tied up eleven of the leading merchants and put in a solid week advertising the three-day attraction.

Of course all of the stores plugged for the attraction and hooked up with window displays, and the papers talked about the wonderful gowns worn by Olive Tell.

A new feature was a lobby display of fashions, supplementing the display on the stage, and in the windows of stores which were in on the stunt.

The stunt was worked by S. B. Sparks, the exploitation manager for the circuit which includes the Ben Ali.

Side Car Aeroplane Did Well for "Go and Get It"

Some time ago we showed an automobile dressed as an airplane, which was used for a perambulator in Omaha. Now J. D. Kessler, of the Strand, Canton, Ohio, has devised the side car airplane, which looks even more like the real thing.

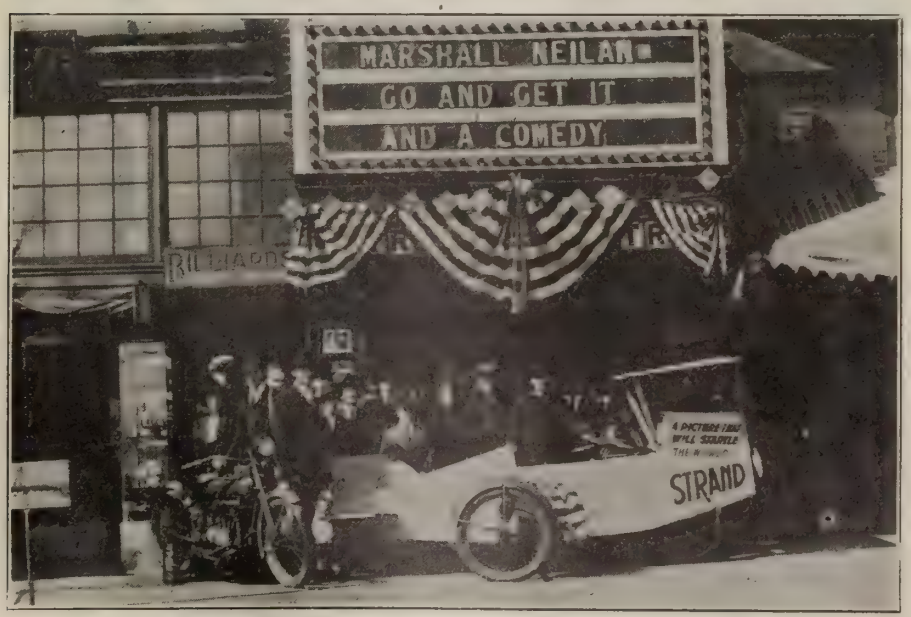
The cut shows the general idea of the structure, though the lettering does not come out strongly in the photograph, apparently being in blue. The text runs:

"A Picture That Will Startle the World
Marshall Neilan's
'Go and Get It'
Strand"

The wing spread is small, to permit the car to be used on the downtown streets where traffic is heavy, and the width is not much in excess of that of the average automobile, so there was no objection from the police and no danger of accidents.

The propeller was geared to the front wheel, much the same as a speedometer, and its whirring contributed a realistic sound effect to the outfit.

With so many airplanes sensations in current films, this stunt is of general value. Any carpenter can build the frame and cover it with cloth and the effect is decidedly good.



THIS SIDE CAR AIRPLANE WILL COME IN HANDY
J. D. Kessler, of the Strand, Canton, invented it for the showing of "Go and Get It," but it will come in handy for any play with an airplane sensation and takes up no more space than an automobile

THIS LOBBY GOT TWO FREE WRITE-UPS IN THE PAPER
The editors liked this box office so much they wrote it up without being asked. The hut is made of slabs and is built in sections to be used when needed. It saw its first service for "The Law of the Yukon"

Got Press Notices for Novel Log Cabin Lobby

Harold Larned, who manages the Victoria, Tamaqua, Pa., for the Chamberlain Amusement Enterprises, used a log cabin box office and got good notices in both of the daily papers.

Usually the box office dress-up is purely a lobby ballyhoo, but this novel log cabin effect was good enough to win nearly six inches of reading notice.

The cabin is made of slabs and is constructed so that it can be taken down and used over and over again. The fire is done with red and yellow crepe paper over red lights and masked in with the logs. Chiffon will work even better where a fan is used. If salmon-colored fabric cannot be purchased, it is possible to dye the white.

Real pines and evergreens were used to dress the lobby with cotton snow dusted with pounded mica.

The display is simple to make and it brings in returns all out of proportion to the investment. Better still, the success of each picture will help the next when the same hut is again displayed, and "The Law of the Yukon" got it off to a good start.

Fifty-Fifty

All you need for exploitation is the nerve and the idea.

You supply the nerve and you can get the ideas from this department. You have hundreds of helpers contributing regularly, and you pay them only $3 a year.

Ever look at a subscription in that light?

It's not an expense; it's a saving, direct and positive.

Selling the Picture to the Public

Nzwv z Nbhgvib Xlmgvhg for Ray First National

The printer has not gone crazy in setting the head. It is just a sample of a mystery contest worked by the New Grand, Montreal, for Charles Ray in "45 Minutes from Broadway." The house hooked up the Herald with ticket prizes for the most speedy solution of this cryptogram:

Xszh. Izb
Rm
76
Nrmfgvh
Uiln
M YILZWDZB
Rh Gsv Hnxhsrmt Srg
Lu GSV HVZHLM

In the announcement a hint was given that it was one of the simplest and most widely known codes. This was merely the reversal of the alphabet, Z standing for A, Y for B and so on. Once the trick was caught, the rest was vzhb, but it took a little studying. Some further hint was given in the references to Charles Ray and the title, these being underscored and Charles written in its abbreviated form to match the display.

It's good small town stuff. Try it some time. Once your alphabet is made the rest of the job is hrnkov.

Gets Big Lobby Effects With Cabin and Cutouts

Two fine lobby pictures are sent in from the Strand, Denver, neither of which involves expense proportionate with the returns.

The first is a night photograph showing the log cabin effect for "God's Country and the Woman," a Vitagraph Curwood. Here the box office is set into a log hut and the effect is carried over to the entrance and exit doors, which stand close to the ticket booth, and then made to include the still frames, as well, getting a straight across effect.

This is something new, for as a rule the box office is the only portion enclosed, but the larger sweep has more than double the value in display.

The effect of the circular ornament atop the box office is only slightly indicated in the cut, but the colored lights playing on the mica sprinkled snow on the roof is a distinct asset.

The other display is also for a Vitagraph, Alice Joyce in "The Prey." Here the figures from the striking three sheet are mounted on stiff paper backing and attached to the cords of a web which fills the entire lobby opening, bringing the display almost down to the sidewalk.

It would be better to vignette the man's figure by tearing off the bottom to a ragged edge, and the idea would be still better carried out by supplying him with a spider's body, but the display as it stands is strong and selling.

Has "What's Your Hurry?" Stickers for Dry Goods

Harry Swift, the Albany Paramount exploitation man, seems to be out for a record. His latest is stickers for dry goods packages.

He was putting the Wallace Reid release over in Schenectady and he had a lot of gummed stickers made up to read only the title in a neat border.

When he hit the town he went into the dry goods and department stores and made several small purchases at different counters asking to have the parcels wrapped. After he received them he changed his mind and asked to have them sent. The bundles went down to the delivery department, each with its sticker two inches square.

Sold Delivery Room

That sold the delivery room on the idea and he found it easy to cut in and sell the store managers.

As a result the stickers were affixed to all bundles from ten stores and went into many homes where the pictures were little known. No date or house was shown. The general advertising was trusted to to get the connection.

Contest Made a Hit Which Brought Second Engagement

Dick Emig put over "What Women Love" so strongly that he had to bring back the Kellerman feature in three weeks to keep from getting himself disliked, and he did it mostly with a contest and a hook-up page.

He runs the Regent out in Lima, Ohio, and he knows beans. A week before the showing the News, an afternoon paper, came out with a contest on "What Lima Women Love." It ran for a week and prizes were offered for the best essays on the subject.

The News recognized that this would make a good circulation feature, but they did not exactly kick Emig out of the business office when he added that he was planning to wind up the campaign with a double page hook-up.

Fought To Get In

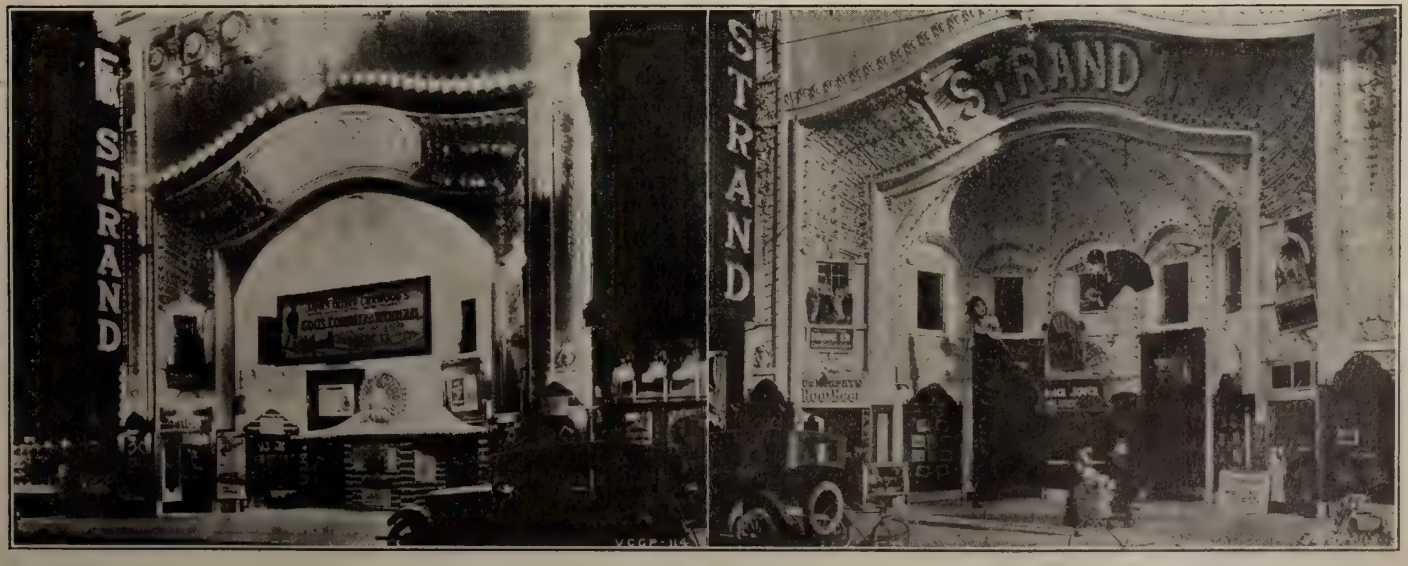
The contest closed Saturday, but there were so many letters that the decision as to the prizes dragged over to the second day of the engagement, and by that time they were literally fighting to get into the house. It was booked for four days and Emig promptly put out a sign "Don't shove. If you don't see it tonight you can see it three weeks from now when we bring it back." It didn't stop the shoving—Emig knew it wouldn't, but it was a powerful consoler to those who didn't push hard enough to get in.

And practically every store in town except the undertaker had a window display of what women love. Even the banks suggested that women love a nice fat bank book.

The First National doesn't send film salesmen to see Emig. They book him through the exploitation man in the district.

Some Arithmetic

Three dollars a year for 52 copies is less than six cents each. Just one six-cent idea may mean many times three dollars. Can you afford to miss these pages? Think it over!



THE STRAND, DENVER, BELIEVES IN BIG LOBBY DISPLAYS DAY AND NIGHT

That on the right is for "The Web," with Alice Joyce, utilizing the cutout from the twenty-four-sheet in a web of cord. On the left is the log cabin lobby for "God's Country and the Woman," a Vitagraph Curwood story. The latter shows something new in that the log effect is carried past the box office and over to the side frames for stills

Selling the Picture to the Public

Used Tin Can Matinee to Help Crusade and a Serial Handicapped by Weather

Wolfe City, Texas, is not a very large place and the Hippodrome is not a very large theatre, but F. M. Ferguson, its manager, looms large as a hustler. We have mentioned some of Mr. Ferguson's stunts before, but his latest is a clever tagging of the old tin can matinee to a local crusade to help recover lost ground on a serial.

The serial was all right, but the first two episodes had been shown on rainy days to poor business. It looked as though Mr. Ferguson was due for thirteen weeks of bad business, and he didn't like the idea.

Saw His Opportunity

Then the Chamber of Commerce agitated a clean-up day to try and improve the looks of the town, and the Mayor issued a proclamation for a general clean-up.

Mr. Ferguson belongs to the Chamber of Commerce as a matter of course. That sort of a manager always does. He bobbed out of his seat and remarked that to help along he would give a free admission to every child who brought ten tin cans to the house on Thursday.

That looked good to the promoters and they approved the idea. Then Mr. Ferguson called up the Superintendent of Schools and told him of the scheme and asked that announcement be made to all the classes.

THE RUBBERNECK MACHINE

It was to help along a crusade and the superintendent very willingly authorized the announcement. Ferguson backed this up with 500 throw-aways and a screen slide.

It was not altogether due to chance that the clean up day had been declared at a time when the schools were closed to permit the holding of a Teachers' Institute, and the kids had all the week in which to rustle the tin cans.

One of the stipulations was that the cans were to be strung on a string and presented at the house at 1 o'clock Thursday.

Thursday was serial day, of course, and at 1 o'clock there were 74 youngsters and 740 tin cans in front of the house. Mr. Ferguson gave them a banner and organized a parade down the main street. There was no band. The rattle of 740 cans over a concrete pavement would have drowned out Sousa. By the time they got back to the Hippodrome there were 164 young citizens and 1,640 tin cans.

And Mr. Ferguson insisted upon counting the cans on each string and was not a bit careful about not making a noise. Every time ten cans went onto the pile and a kid shot into the house with a whoop, the whole town heard and a man with a headache in the outlying district was able to check up Ferguson's count.

The Results

And Mr. Ferguson got
A letter of thanks from the Civic League.
One from the Chamber of Commerce.
Newspaper approval.
Public approval.
Business for the serial.
Some new patrons.
Tie a can to your bad business.

Tried a Kidding Stunt and Got Their Interest

Harry Swift, of the Albany Paramount exchange, worked an old one to good advantage lately. He has "What's Your Hurry?" at Proctor's Grand, and he wanted to get some attention for it.

He borrowed a bookstore window and filled it with Halloween favors, pumpkins and things and in the centre he set a sort of telescope arrangement. Above was a sign reading, "Look in here and see the best looking person in Albany—Then See Wallace Reid in 'What's Your Hurry?' at Proctor's Grand."

Yes, you've guessed it. There was a mirror at the business end of the device and the investigator saw his own face as that of the best looking person.

It's an old sting, but it seems to work as well as ever, and it can be worked for almost any picture, though it does best with light comedies and jazz melodrama. It will not work as well for serious plays, though it will work for anything.

Devises New Design for His Hook-Up Double Pages

John Goring has found something new for a hook-up double deck. In place of the usual centered ad. with surrounding panels for the hook-ins, he got a layout in the Wichita Eagle for the Regent on "Something to Think About," which looks a lot better.

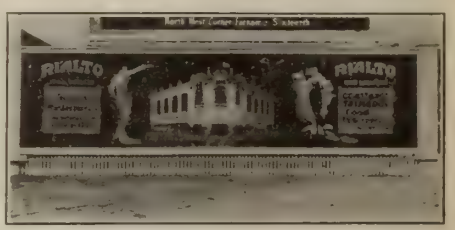
A cut ran clear across the double page diagonally from the lower left-hand corner to the upper right. Above this was the display for a department store and below displays for a laundry and a fur and fashion store.

There were no cut-off rules and the entire layout presented a singleness of aspect which gave it added value.

We have been using the old-fashioned style for some time now and it remained for this Kansas City Paramount Exploiteer to get something new into the scheme. Usually six to twelve houses hook in, and it will require only slight rearrangement to get these in where desired.

Handy Combination Sign Uses Painting and Paper

Here is another permanent sign, this time from A. H. Blank, the Associated First National franchise holder for the Omaha territory. As can be seen from the cut, this is largely a painted sign with only a single panel needing to be changed weekly to keep the announcement up to date.



This gives a 24-sheet effect and becomes a permanent trade mark with very little painting to be done.

The change panel can be on oilcloth, on beaver board, which can be repeatedly painted or any other medium that will stand the weather, and it gives a big display for a very little weekly work.

Where a more decided change is desired, the space may be proportioned to let in a six-sheet with a neatly painted frame to surround it.

Goldwyn's "Edgar" Is Host to 20,000 Peter Rabbits

H. S. Lorch, Goldwyn exploitation man in Chicago pulled a real stunt when he gave a Halloween party to 20,000 children in a single afternoon of three hours. Sounds like it could not be done, but Lorch did it.

He wanted to get the Chicago public better acquainted with the "Edgar" comedies. They are not comedies for children; they are comedies for the entire family, for the kiddies laugh at the action and the grownups get the child psychology behind the action, as well. Lorch figures that he could get the parents through the kiddies, so he went after the kiddies.

Worked with American

The Chicago American has a "Peter Rabbit" club, and the club has something in excess of 20,000 members. The Ascher Brothers have seventeen picture houses in Chicago. Lorch hooked the two of them up to the scheme. The American gave the party in the Ascher houses.

It was all very simple. The kiddies had their membership cards. They used these instead of tickets at the nearest Ascher theatres between 2 and 5 o'clock Halloween afternoon.

The American ran stories for nine days preceeding the party, using from a one to four column head. All of its readers heard of Edgar Pomeroy and learned that the Ascher theatres had them. Twenty thousand kiddies told their parents that the "Edgar" pictures were great. What do you suppose those parents did?

Right! The head of the class for yours. They went, too.

GEORGE B. SEITZ
IN
"VELVET FINGERS"
WITH
MARGUERITE COURTOT
Story by Bertram Millhauser
Produced and directed by
GEORGE B. SEITZ

We have spoken often during the past twelve months of the young Mr. Seitz. We have with pride directed attention to his work as a star in his own serials.

Six years back we had occasion to commend his work as the author of really excellent serials.

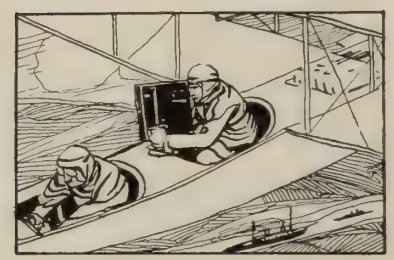
Four years ago we pointed with enthusiasm to his work as a director of his own serial stories.

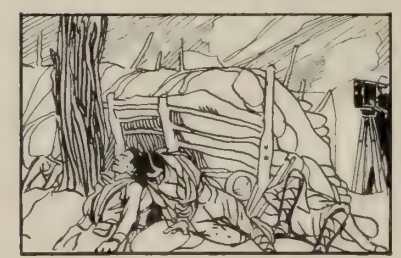
And a few months ago we welcomed him as a producer as well as a director.

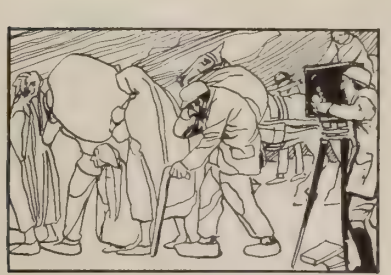
Author, director, producer, star; master of serials, unique in his field, now he appears in "Velvet Fingers," a supreme serial attraction directed by Mr. Seitz himself. Again we say it—keep your eye on Mr. Seitz!

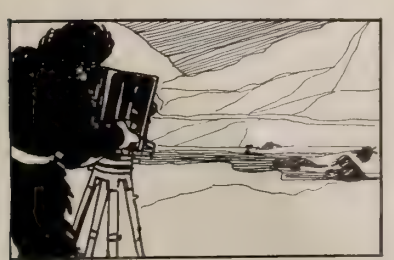
A PATHÉ SERIAL

The 10th *Anniversary of*









PATHE

I am Achievement
I am Glory
I am Sacrifice
I am Success
I am the Spirit of the Pathe News

I fired the hearts and the minds of men when the industry was 'aborning. I saw them nobly give their lives,

I saw seven of my Knights of The Camera fall under the guns of Port Arthur. But their film belongs to History:

Just ten years ago I crossed the Atlantic and in the Cradle of Liberty instituted the Freedom of Knowledge.

I saw a Pathe News man waiting with camera set on the deck of the mighty Titanic as she plunged into the deep. He died at his post.

I saw another hero leap from the window of a burning hotel and turn his camera on the flames that destroyed St. Augustine.

I saw one carried down in the Dayton flood, clinging to telegraph wires as he got his pictures.

Just ten years ago I gave to the United States these new heroes of Peace and Progress. Well have they served the Nation.

I was with one on the deck of the Russian flagship in the mighty battle of the Black Sea.

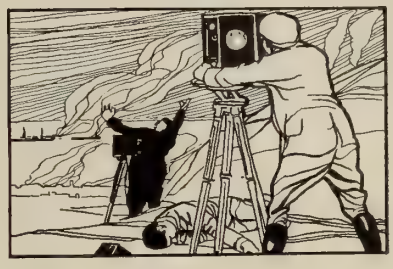
I crossed the Panama Canal with the first man in an aeroplane. I saw the Atlantic kiss the Pacific.

I saw Europe joined to the United States in flight through the air. Twenty cameras recorded every step.

Just ten years ago I gave life to a toy. I made a dim flicker of laughter into a flaming Torch of Knowledge and Truth.

Celebrating the Camera Shot heard 'round the world

NEWS

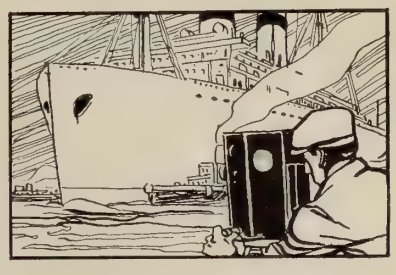


I saw the wheat fields of a Continent erupt into volcanoes of Hell and grow crimson with sacrifice. A man was mad.

I saw my spirit in men of the Marne, of Flanders, of Verdun. I saw them in Italy, Russia, Turkey and Austria.

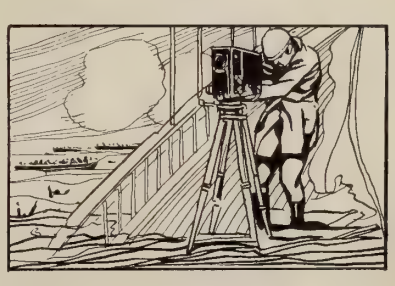
I saw the fury and the flame, I saw the desolation of the aged and the women, I caught the silence of the dead.

Just ten years ago I began to prepare for the biggest task in History. For the eyes of the ages I have preserved the story.



I saw multitudes crowd into theatres to see my achievements. I saw a world awakened to the horror of war.

I saw men fight to see The News from week to week. Men who had never been in a theatre.



I added the word Success to the Sacrifice, the Glory, the Achievement of the men who breathe my spirit.

Just ten years have elapsed since I became the greatest ally of the motion picture exhibitor of America.

I see my spirit today radiating from the United States to every country in the world. I know my men.

I burn in the breasts of the men of the tripod and camera. I warm them in the frozen North and cool them in the tropics.

I am the Vital Spark of Enthusiasm working for the public and the exhibitor. I am the reason why I am First.

Just Ten Years have I lived, Ten Years have I been First, Ten Years Have I served.

I Am Old Reliable

First and Foremost

The Pathe News

Twice a Week PATHE Distributors *Every Week*

A Benj. B. Hampton Production

The Money-Ch

Adapted by Benj. B. Hampton
from the novel by

Upton Sinclair

Directed by Jack Conway

"You play with us or we'll get you!"

That's what the reformed crook was told by the man who was big in finance and also big in crookedness.

And while that man was delving deep in the mire of the underworld he was also prominent in the high society of the city; engaged to one of the fairest and sweetest daughters of the "400"; a bright and shining light in high finance.

Yet he would risk his envied position for the sake of money,—and the smiles of the beauty who waited for him in Chinatown!

A picture fairly saturated with dramatic situations.

Powerful—

A colorful story of the religion of gold, gay with the glitter of Fifth Avenue, drab with the evil of the slums, toned with the glamour of the opium dens of vice.

Pathé
Distributors

angers

What would you do if a ravishing beauty you had never seen before and in whose house you were a guest, announced that you were her husband?

What would you do if she kissed you and caressed you and boasted to others of her affection for you?

What would you think if, after you had fought for her and suffered for her, you should see her in the arms of another?

Wouldn't you say to yourself "What in the world is the answer, anyway?"

Your audiences will look eagerly for the answer.

Jesse D. HAMPTON *presents*

BLANCHE SWEET *in* HER UNWILLING HUSBAND

By KENNETH B. CLARKE

Pathé Distributors

Directed by PAUL SCARDON

Selling the Picture to the Public

Huge Photo Enlargements Work Well for Publicity

Those twenty-foot photographic enlargements which have lately come into use in the west form capital advertising stunts. They are something new and as such can be used for press work as well as direct publicity and they will attract attention wherever they are shown. They are awkward to

THE LLOYD ENLARGEMENT

ship, because of their size, and for this reason they probably will not come into general use, but where they can be handled they are always good for newspaper comment which will bring added attention to the open display. This enlargement of Harold Lloyd on the front of the Alhambra Theatre, Alhambra, Cal., will give some idea of the size. They were first used for pictures of Ben Turpin in "Married Life" and eventually they will probably come into a limited general use. At present they command far more attention than the 24-sheet. Just imagine a front built up of six or eight of these.

—*P. T. A.*—

Ran Across Two Pages to Get Enough Space for Mary and Doug

The Rialto and Colonial, Tacoma, Jensen and Von Herberg houses, ran Mary Pickford and Douglas Fairbanks lately, and to get enough room for the join ad, the papers had to break over. This display is 22½ inches wide and is set on the inside of two

A CURTAILED DOUBLE DECK

pages, running across the margin, getting virtually a double page spread without the cost of the entire space and also gaining the advantage of being on a page with some news matter, which is always better than a full advertising page. As it was printed on a web press, two plates had to be cast and the joining is not altogether perfect, but the general effect is sufficient, and it assuredly put the announcement over strong. That Mr. and Mrs. Fairbanks stunt is more costly than the Mr. and Mrs. Chaplin, because there are no reissued one-reelers to be had, but the joint use of the stars is apparently increasing, for the idea is bobbing up in all parts of the country.

—*P. T. A.*—

Hook-up Page Again Appears

Six months ago the hook-up page was almost epidemic. Then the paper shortage helped to put the idea down and out. Now comes the Queen Theatre, Houston, with a double page for "What's Your Hurry." It was put over by A. B. Hill, the resident manager, who took the top four inches and sold the rest of the page to local people from banks to self-serve groceries. For a time this stunt was overdone, but it should not be forgotten, for it is always good for an occasionel revival.

—*P. T. A.*—

Big Space Launches Ascher Newest Theatre in Chicago

Ascher's new theatre in Chicago, the Commercial, was launched with a four tens in the Chicago papers, which is pretty much like a full page in a smaller town. We do not like the name, which is taken from the avenue on which the house is built, and we think that the compositor has done his

ASCHER'S
COMMERCIAL
THEATRE
92nd St. and Commercial Ave.
OPENS TOMORROW
CONTINUOUS 12 NOON UNTIL MIDNIGHT
A MESSAGE of good cheer to the lovers of silent drama.
ASCHER BROTHERS
will give to South Chicago that standard of entertainment in silent drama that has made their photoplay theatres everywhere the foremost examples of amusement enterprise.
The Commercial Theatre exemplifies all that is modern in theater architecture and equipment.
Opening Program
DUSTIN FARNUM
"Big Happiness"
STRIKING GLIMPSES OF PARISIAN NIGHT LIFE
Buster Keaton
"ONE WEEK"
—ALSO—
LATEST NEWS EVENTS
VOCAL AND MUSICAL SELECTIONS
THE Commercial symphony orchestra will be conducted by one of Chicago's foremost musical directors.
DON ALBERT
Only the latest productions will be exhibited.
TOPICS OF THE DAY
CURRENT EVENTS
NEW PLAYS
Historical stories, enriched and pleasant, accompanied by delightful classical and popular music.
EVERY DAY CONTINUOUS FROM 11 A. M. TO 11 P. M.

A FOUR TENS IN CHICAGO

best to spoil the display. It looks more like the throwaway in a small town than an advertisement in a Chicago paper, but it gets over because of its plain appearance, and that, after all, is the chief test of an advertising space. It opened with Dustin Farnum in Robertson-Cole's "Big Happiness," giving that the center space, but wisely taking most of the display for an introductory talk. We think the display could have been made more sightly without detracting from the selling value of the advertisement and it probably would have helped to attract attention.

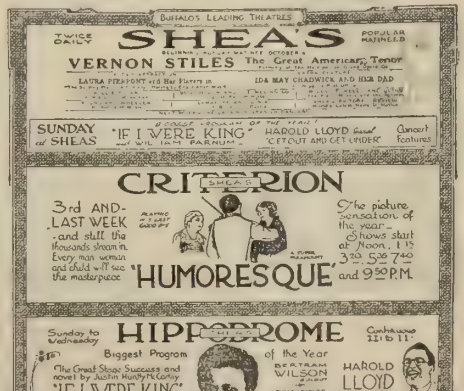
Stars the Kiddie Programs

Making a special appeal to mothers, the Elks' Theatre, Prescott, Ariz., marks with stars the programs especially suitable to children and makes a special effort to have a particularly good attraction for them on Saturdays. Mothers will appreciate this precaution and will be guided by the management when managers are particular to keep faith. Incidentally the three stars which mark the approved programs, supply the children with a powerful argument when they want to go to the theatre. Some years ago a Berlin theatre manager adopted the scheme of indicating the class of his attraction by the color of his three and one sheets. White meant to come and bring the children. Green meant that you might bring your wife. When the printing was on yellow paper, you brought your affinity. Something along these lines might be used here.

—*P. T. A.*—

Shea Buffalo Advertising Is Now Linked Together

Now that Mike Shea has a third house in Buffalo, the three of them are connected. Until the Criterion opened, the vaudeville house and the Hippodrome ran separately, but with the third house, the trio has been collected into one space and now dominates the amusement page with displays about nine inches deep across four columns. The Franklin style is used for the picture theatres, but the vaudeville is set in type be-



THE THREE SHEA DISPLAYS

cause of the need for more text. Getting the three in line gives each greater importance than any single space would possess. This is one of the advantages of the chain house. Each house in the chain derives some benefit from the others and as a whole they can take the advantage of the single houses, none of which can approximate the space that two or more can use.

—*P. T. A.*—

Offered $5 for an Advertisement

A. L. Middleton, of the Grand Theatre, De Queen, Ark., recently offered $5 for the best article on "What makes the Grand Theatre grand," to be used for a newspaper advertisement. There was only one prize, but two winners, for the theatre profited more than the man who won the five-spot. Several hundred people spent a lot of time figuring on the advantages of the Grand. Probably each contestant showed his effort

Selling the Picture to the Public

to several others, so that the influence of the contest was widespread.

Mr. Middleton worked another good idea lately. He showed "Everywoman" some time ago and the lights failed him. He booked it back as soon as possible and advertised that all who were in the house the night the lights went out were invited to come. He announces: "No tickets needed. Just say 'I was here when the lights went out September 2' and walk in." Probably he was surprised at the number of persons who claimed to have been present, but he can afford to admit the others free for the sake of the advertisement.

—P. T. A.—

The Los Angeles, California, Should Use More Type Faces

While the California Theatre, Los Angeles, is showing a decided improvement in its Saturday-Sunday spaces, it sticks to the all hand lettering, and loses some of the effect. The art layouts are decidedly good, but the text should be set in type and only the main title lettered. The result would be a clearer and more legible display, and it would reach more of the non-fan public. It is a little more trouble to fight the

THE CALIFORNIA LETTERING

printer for a good display, but it pays in the results obtained. Lettering the main title and the star will often give a better line than the job faces in the average new paper office will yield, but the smaller announcements may be more advantageously displayed in type and they will be more widely read, and after all the chief aim of an advertiser is to get his announcement read; not merely looked at. Mr. Robinson, the artist, makes an effort to get his lettering clear, but it does not equal type in its legibility, and it would pay to turn from all pen work and study the type specimen books to get the faces which will work best with the pen work of the more important lines. He should be content to do the art layout and let the printer do his printing.

—P. T. A.—

Gardner Uses Dog Stories

H. E. Gardner, of the Rialto, Pueblo, is educating his newspaper editors to use the "dog" story. The dog story is the term for a more or less faked story which gets mention for the house or the star or both, and is offered as pure reading as distinguished from press notices.

If you can write this sort of stuff—and it is easy once you learn the trick—you can get a lot of mention which will keep your house in the public mind and do a deal of indirect good. As a sample, the present story tells of how a herd of cows invaded the main street and came to a halt in front of the Rialto to contemplate the pictures of Tom Meighan. They were driven down the street by a couple of policemen, who managed to get them all tangled up with the traffic before they were impounded. A couple of tickets to the cops, another pair to the poundmaster and the loan of a herd of cows, won nearly half a column with a two-column head, and was read by many who would pass over palpably house stories.

—P. T. A.—

Simply Planned Layout Is Pleasing Because It's Simple

There is nothing particularly good about this four sevens from Ascher's Merrill Theatre, Milwaukee, other than it is good. It has no one great point of merit, but it is simply laid out, is easy to read, has a good attractor and it is not too crowded. It's an excellent example of good general work

A Story of a Young Man "Who Always Did What He Wanted To."
ASCHER'S
MERRILL
What would YOU do if a girl sitting in front of you at the theater asked you to
"SCRATCH MY BACK"
The Story Was Written by
RUPERT HUGHES
The Co-Stars Are
T. ROY BARNES and HELENE CHADWICK
It's a Goldwyn Picture
EVERYTHING HAPPENS BUT THE THINGS YOU EXPECT TO HAPPEN
YOU'LL LAUGH FOR MONTHS AFTER YOU HAVE SEEN
"SCRATCH MY BACK"
IT'S THE MOST ORIGINAL AND DELIGHTFULLY SURPRISING COMEDY OF THE YEAR
INTERNATIONAL NEWS ILLITERATE DIGEST
PERFORMANCES 11-12-1-35-3 10-4 45-6-30-7 55-9 30

THIS IS GOOD BECAUSE IT IS

with no one special point to comment it other than its general excellence. There is very little all-capital stuff, and this is large and therefore reasonably easy to read. The smaller lines are in upper and lower. The cut is not a wonder, but it will catch the eye and while none of the type faces are pretty, they are substantial and legible. Sometimes an advertisement goes over because it has one big point of merit. This has no particular point, but it is a good thing to show your printer for general style.

—P. T. A.—

Ever Letter Your Automobile?

Sometime when you want to make a big smash, try lettering the sides of your automobile with water color. It will not hurt the car, if the paint is carefully removed, and it will make a big splash. Wash it up by turning the hose on it and do not use the sponge until the pigment has been dissolved or the grit in the paint may scratch the enamel. Use vivid reds and blues and greens and you can make even a Ford look like Sitting Bull on the warpath and get the whole town talking.

—P. T. A.—

If These Pages Help You Why Not Send for a Copy of

PICTURE THEATRE ADVERTISING

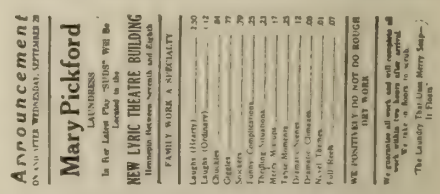
Which gives you the foundation information about type, inks, paper, laying out, press work and all of the little points you need to know.

It costs only $2 the copy, postpaid, and anyone of a hundred and more ideas will be worth the initial cost of the book.

Order today from the nearest address Moving Picture World, 516 Fifth avenue, New York City; Garrick building, Chicago, Ill., or Wright & Callender building, Los Angeles, Cal.

Laugh and Sobs Schedule Formed Like Laundry List

John Leroy Johnston, of the Finkelstein and Ruben theatres. St. Paul and Minneapolis, used a novel laundry list for Mary Pickford in "Suds," the laughs and dramtaic moments being scheduled in much the same fashion as the laundry price list. Several thousand of these were distributed



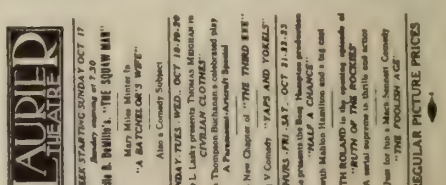
JOHNSTON'S LAUNDRY LIST

for this engagement and they did much to help put the idea over. It's a simple scheme, but a good novelty, and a novelty will always command more attention than an old idea. A novelty will be preserved and shown around where the usual throw-away will be read and dropped or be dropped without being read. It pays to put a little thought into the work and make it novel. Minneapolis is a fairly large place to jazz, but Johnston put it over.

—P. T. A.—

Benson Gets Good Work On Small Weekly Cards

Walter C. Benson, who is now at the Laurier, Woonsocket, R. I., always seems to have luck with his small programs, though it would be more proper to say that he always succeeds in getting what he wants because he keeps on wanting it until he gets it. He cruelly wrongs Cecil DeMille by calling him "Cecille," but he gets a neat display that is display and not merely a jumble of type faces, and he does



BENSON'S CARD PROGRAM

it on a card only 3 by 5½ inches. He does it by carefully selecting his faces and making the titles a tribe larger than the other lines. He uses several styles of program, but this card type is perhaps the best of the lot, for it covers a lot of ground in small compass and gives good results. There are few good small programs coming to this desk, but this is the third time in two years that Benson has licked the printer, for he seems to be used on the Black circuit to sort of circulate around.

Ask "Tom" Branon

—of the ELTABRAN FILM CO., of Charlotte, N. C., why he bought the serial "THE INVISIBLE RAY." Ask him to tell you how he spent weeks of time and almost gave up hope until he saw "THE INVISIBLE RAY."

He knew that in his territory (one of the toughest in the country) he simply had to have a serial that would meet all comers. He realized that unless he had a genuine, dyed-in-the-wool winner he was up against it. And the very minute he saw the opening reel and the next ten reels he knew, as a showman, that with this superb thriller was a chance to smash competition and make a clean-up. And when he saw the screaming posters, lobby photos, heralds and advertising matter he planked down his coin immediately. That's—

Mr. Tom Branon
General Manager
Eltabran Film Co.
Charlotte, N. C.

Why he bought "The Invisible Ray"

—and Mr. Tom Branon knows in his heart that if his exhibitors will use plenty of paper and follow the ready prepared advertising and exploitation as laid out completely in the smashing Advertising and Publicity campaign book they will clean up, for here is a book unlike anything ever issued for serials that guarantees exhibitors capacity for 15 weeks IF they will only take advantage of what cost a fortune in money and weeks of time to prepare for them. NOW—

TO EXHIBITORS IN
N. Carolina, S. Carolina and Georgia

You can book "The Invisible Ray" Serial
Through the ELTABRAN FILM CO., Charlotte, N. C.

—and you can SEE the serial, the posters, the ready prepared ads, the exploitation, the original stunts and business-getting ideas before you book so that you will know exactly what kind of goods you're getting. You never had a greater serial ever offered to you. They don't make them any better. Ask Sam Zeirler or Bob Lynch or a dozen other Independents and they'll tell you the same thing. Don't waste time hunting for serials. Take our tip and wire your booking to the ELTABRAN FILM CO., and prepare for 15 weeks of capacity business.

JOAN
FILM SALES COMPANY INC.
33-WEST 42ND STREET, N.Y.C.

Five Productions Are in Realart Group for November Release, Company Announces

They Are "The Furnace," with Agnes Ayres; "Her Beloved Villain" with Wanda Hawley; "Blackbirds," with Justine Johnstone and "Eyes of the Heart," Mary Miles Minter

FIVE productions are announced by Realart for November release. They are "The Furnace," a William Desmond Taylor production; "Her Beloved Villain," with Wanda Hawley; "Eyes of the Heart," featuring Mary Miles Minter; "The New York Idea," Alice Brady in the leading role; and "Blackbirds," Justine Johnstone's first picture for Realart.

The four productions last named are part of the announced quota for the current year under Realart's Star Franchise. "The Furnace" is the second Taylor super-special for Realart.

"The Furnace" is an adaptation of the book by "Pan," the anonymous English writer. Marriage and divorce form the theme. The scenes are laid in England and Monte Carlo. There is a high church wedding, a wedding breakfast, a realistic landslide, a honeymoon by airplane, a lawn party and a lavish masquerade ball. In the wedding scenes it is said that more than three hundred extras were used, each of them requiring specially designed gowns.

Those in the Cast

In the all-star cast are Agnes Ayres, Jerome Patrick, playing opposite Miss Ayres; Milton Sills, Theodore Roberts, Lucien Littlefield, Betty Francisco, Mayme Kelso, Robert Bolder, Helen Dunbar and Edward Martindel.

Wanda Hawley appears in "Her Beloved Villain," which is adapted from the French play, "La Veglione," the stage production in this country being called "The Masked Ball." The cast, headed by Miss Hawley, includes Ramsey Wallace, F. Templar Powell, Tully Marshall, Lillian Leighton, Gertrude Claire, Robert Bolder, Margaret McWade, Irma Coonly and Jay Peters.

"Blackbirds" is Justine Johnstone's first Realart picture. Miss Johnstone was "discovered" by Florenz Ziegfeld, Jr., in 1915. Her experience as an actress includes leading parts in "Watch Your Step," "Stop! Look! Listen!," "Betty," and "Over the Top," with Ed. Wynne. In "Blackbirds" she appears as a member of a band of internationally known crooks who "specialize" in paintings and rare gems.

She is supported by a strong cast including William Boyd, Walter Walker, Marie Shotwell, Charles Gerard, Alex Saskins, Grace Parker, Jessie Arnold and Ada Boshell.

"The New York Idea" is based on the play by Langdon Mitchell, which is regarded as one of the wittiest and keenest satires on society divorces ever written. The working out of its theme gives Miss Brady a splendid opportunity for effective acting, it is said. In the cast are Lowell Sherman, Hedda Hopper, George Howell, Lionel Pape, Margaret Linden, Edwards Davis, Harry Hocky, Nina Herbert, Julia Hurley, Marie Burke, Emily Fitzroy, Robert Vivian, Edgar Norton and George Stevens.

Included also in the November group of releases is "Eyes of the Heart," with Mary Miles Minter, which has just finished a week's run at the Rialto Theatre on Broadway. This production received many favorable notices from metropolitan critics. Included in the cast are Edward Burns, Lucien Littlefield, Florence Midgely, Burton Law, John Cook, Fred Turner, William E. Parsons and Loyola O'Connor.

George Beban Has Achieved His Ambition with Filming of "One Man in a Million"

THANK God for George Beban" was the editorial greeting with which a San Diego, Cal., paper commented on a plea for better pictures made recently by a famous delineator of Italian characterizations of the stage and screen.

For many moons George Beban has exhorted the motion picture fraternity and the public in general to make, on the one hand, and to demand, on the other—better pictures.

Now Beban has made a picture. He was the author of the story, the director in the making, the star of the play and general supervisor of the cutting and assembling, so that in the final analysis he will not pass the buck. The picture has been named "One Man in a Million."

Accompanied by his co-producer, Sol Lesser, and their personal representative, Maurie Meyers, Beban left Los Angeles recently for a tour of the country with New York his objective, one of the strong influences that induced him to make the trip being the number of invitations he received from all parts of the country to make his plea for cleaner and better pictures. The majority of these invitations were sponsored by the parents' and teachers' associations and the Women's Federated Clubs of America. Maurie Meyers has already arrived on Broadway and will handle the publicity campaign on behalf of "One Man in a Million."

On the trip from Los Angeles Lesser and Beban visited San Francisco, where they were the guests of Turner and Dahnken, First National franchise holders, and Beban reciprocated with an old fashioned Italian dinner at one of the famous roadhouses. At Seattle the tourists were entertained by Jensen & Von Herberg, also First National franchise holders, and Mike Rosenberg of the De Luxe Film Company. At Minneapolis Ruben and Finkelstein were the hosts. Other cities visited included Indianapolis, Louisville, Cleveland, Detroit, Toledo and Chicago.

In visiting these large centers Beban had in mind the possibilities of first releasing his picture through the medium of a road show with which he would travel and appear personally. To this end he had written a sketch which would bring him onto the stage immediately following the close of the picture, attired as in his picture characterization. His plan has met with such success that upon arrival in New York he will have signed contracts more than justifying his initiative.

Achieved Ambition

Discussing his production Beban claims he has achieved his life's ambition. "I have a picture which will please the masses, the classes, the old and young. It is a photo-drama which bears a message of hope, so woven in the fabric of the appealing story that one has absorbed the philosophy between smiles."

George Beban started work on "One Man in a Million" one year ago this month.

"I have not rested a day in the years time consumed," he said. "I spent weeks in search of desirable locations and days were consumed in an endeavor to perfect interior settings. I am a firm believer in realism. Consequently it took much longer in many instances to make certain scenes because they were not faked. I rented an entire downtown building and its many employes for several scenes. Often I was obliged to leave the city for days at a time in search of authentic data for scenes. I spent many hours a week in the attempt to make the various characters lifelike and to eliminate all suggestiveness of 'acting,' and I found that in doing all these things three hundred and sixty-five days were not too much in which to film 'One Man in a Million.'"

Large Number of Circuit Films Shown in Omaha During "Movie Week"

MORE than thirty First National attractions were played at twelve theatres in Omaha, Neb., and adjacent territory during "Movie Week," November 7 to 14.

As soon as plans for a movie week were formulated General Manager C. E. Holah of the A. H. Blank Enterprises and of Associated First National Omaha Exchange conceived the idea of making a special First National week of the opportunity the projected movie festival would afford.

Further Mr. Holah devised the scheme of arranging for the publication of special suburban sections of the Omaha newspapers as a means of securing wide attention to the slogan "Go to Movies" and these supplements carried advertisements of all suburban houses during the movie week.

As a result the following theatres played First National attractions, namely: Rialto Theatre, Strand Theatre, Alhambra Theatre, Grand Theatre, Suburban Theatre, Rohlff Theatre, Boulevard Theatre, Comfort Theatre, Maryland Theatre, Benalto Theatre and Strand Theatre of Council Bluffs, Ia.

Petition In Bankruptcy

An involuntary petition in bankruptcy has been filed in the United States District Court, New York City, against the Yankee Photoplay Corporation by David W. Kalin, representing "Babe" Ruth. He claims $35,000 due. Biograph is also a petitioner with a claim of $1,162 for studio rent.

GEORGE BEBAN

Otis Skinner, in "Kismet" Good Subject for Keen and Dignified Exploitation

By EPES W. SARGENT

PERHAPS no picture yet produced involves so adroit a handling as the Robertson-Cole presentation of Otis Skinner in his greatest stage success, "Kismet." This is not to say that the picture may be exploited only by expert press men. Its promotion lies within the scope of the smallest exhibitor if only he realizes the proposition before him, and with the proper exploitation the picture should make important profits for any manager.

Obviously Mr. Skinner should not be put over by the same hurrah methods as are employed for launching a serial or selling a blood-to-the-knees melodrama. He is one of America's most distinguished players and his coming should be handled with a dignity commensurate with the caliber of the star, yet it should be understood that dignity does not mean ignoring the many means of building up on the newspaper announcements. To the contrary, the widest publicity should be given his engagement.

Know your problem before you start to advertise, and you can advertise more intelligently.

You have for sale the first screen appearance of an actor whose name has, for nearly half a century, been identified with the best in art. You have him in the play in which he has scored his greatest popular success. Technically, we believe that he has done better work than in this drawing of the beggar of Bagdad, but he will be remembered for his "Hajj" when his finer artistry is forgotten, because the character has appealed to all who have seen it.

The screen production is even more sumptuous than the stage version. It is not only magnificent, but the production is marked by a care for minor details seldom found in screen excursions into the Orient. Even a native Arab could not find much to cavail at in the local color.

Play Is Unusual

It would seem that with all this at your command, the exploitation should be easy. Selling assuredly will be a simple matter, but selling to the best advantage is another thing. You not only want to get them in, but you need to send them out in a properly appreciative frame of mind.

This should be your chief task in exploitation. You must prepare your patrons for the play.

There is a tradition that photoplay patrons want only love interest with the hero and heroine locked in a clinch at the climax. Photoplay patrons have been educated into the belief that curly-headed soubrettes make the most wonderful stars.

Here you have a play in which the love interest is wholly secondary to the interest you are asked to feel in a beggar, a thief, a murderer, but the most engaging rascal in the history of stage literature.

In "Raffles" one admired the skill of his planning. In "Alias Jimmy Valentine" the punch came when the hero revealed his past to save a little child from death. Always there is an effort made to hedge a heroic criminal about with an alibi of sentiment.

"Hajj" is different. There is nothing noble about him, nothing heroic. On one wonderful day—his days of days—Fate—Kismet—gives him his prayed for chance of killing the man who stole his wife and slew his tiny baby. He kills him with the stoic fatalism of the Moslem. He forces the son beneath the waters of the pool in his own harem with the same infantile pleasure that a child finds in poking a goldfish around a bowl with a stick.

He Is a Fatalist

"Hajj" is neither immoral nor unmoral. He is a fatalist. What is written in the preserved tablets of the highest heaven, whereon has been written since the creation every minor act of the countless millions, that will come to pass.

Allah has willed that his ancient enemy shall come into his hands, and those hands close upon the skinny neck of the ancient Shiek. It is written in the Koran that blood shall atone for blood. His son has been killed. He slays without compunction the son of the Shiek.

This is the character you must sell to your patrons along with the tickets. You must bring them into the house knowing what they will see, or there is likely to be a sense of disappointment because the play is so unusual.

Sell them the idea *first*, and leave them free to enjoy the delicious devilishness of the hero. "Hajj" cannot be judged by Western standards. He is the very soul of the East.

Let it be your task to sell the idea fully, either in your press work, on your screen or in your house program. It would be a splendid thing to get someone who knows the story to give a five-minute talk along these lines at each performance the week preceding the play.

Do this and you will have sold something beside the beauty and magnificence of the production, but you must win your patrons to "Hajj" before they come to see the production if you would sell to the most lasting advantage.

Make a long campaign of this. A month before you show, get out a mounted 24-sheet in the lobby, if you have room, or in the auditorium. Have special reflectors to light the paper if you can. Frame in bunting or greens if you cannot afford molding, but molding will not cost much and can be used for other displays. Do not gild the frame. Paint it a dull finish in some neutral color.

About the same time announce through the paper and on the screen that you have booked the attraction. You will find it easy to sell your editor on extra stories for this, for he knows the star and his position on the speaking stage.

Don't tell yet just when you will show. If asked, say that the precise date has not been fixed.

Plenty of Press Work

Then start in to do press work on the lines indicated. Read the story and Mr. Weitzel's criticism. Read until you are enthused. If at all possible, see the play before you start in. You can then speak with greater conviction and enthusiasm. You will know for yourself what an unusual production it is.

About two weeks before the opening, put out a few 24-sheets on the boards and use others for cutouts. Get some smaller sheets and make cutouts of these as well. Get them into every window possible. Use only the head of "Hajj." Center on the heads with the idea of making the character familiar and building up on the role. Letter the base of these cutouts with such lines as "Hajj, the most engaging rogue in the world." "Hajj, the beggar of Bagdad." "Hajj, the man who killed with a laugh."

If anyone questions the spelling of the name, admit that it can also be spelled "Haji," "Hag" and "Hadji." All of these spellings are correct, just as there are half a hundred ways of spelling the name of Mohammad.

If you can get a tattered Arabic dress, send out a street beggar to solicit alms, with the phrase "Alms in the name of Allah!" It will be a good scheme to organize some local drive, if possible, in conjunction with the papers, and announce that all collections will be turned over to this drive.

Otherwise announce that the collections will be turned over to local charities.

Let this beggar haunt your lobby at show-

(*Continued on page* 382)

"BE NOT AFRAID OF ME," SAYS OTIS SKINNER
Scenes from the Robertson-Cole special, "Kismet"

WHAT YOU'LL SEE
in
"KISMET"
STARRING
OTIS SKINNER

The greatest actor of the American stage in his most popular and celebrated stage success.

One of the most noteworthy supporting casts ever assembled including Hamilton Revelle, Rosemary Theby, Herschell Mayall, Elinor Fair and Leon Bary.

A harem interior that has never been equaled on stage or screen and copied from the plans used in building a harem for a very wealthy Arab in Cairo.

Weird Oriental dances, sensuously alluring.

How the Caliph Abdullah, the youthful ruler of a big city, stole away from his palace and retainers, and found the girl of his choice in the poorest quarters of the city.

A series of bathing scenes in the harem in which Yvonne Gardelle and other world famous models, all noted for their symmetrical figures, contribute many interesting moments.

How a beggar in one day arose from poverty and rags to wealth and position only to have them dramatically swept away before sundown.

How the favorite wife of the Wazir of Bagdad fell in love with a beggar.

"'Kismet"—the tale of Hajj the beggar, who dwelt in Bagdad in the first year of the reign of the Caliph Abdullah and begged upon the stone by the door of the Mosque of Carpenters, clad in filthy rags. It is a tale, wild, improbable, barbaric, romantic, full of childish simplicity and adult passions.

The Street of the Tailors, portraying the ancient method of selling goods of all sorts.

Hundreds of gorgeous robes and gowns designed especially for the production by a large staff of artists and designers assembled from different parts of the world.

The famous pool scene in the harem where Hajj, the beggar, finds his ancient enemy and fights and drowns him.

The interior of the Caliph's palace—pronounced by critics the finest set of its kind ever built. This set is over 200 feet long and thousands of dollars were spent on the gorgeous decorations used in it.

A story brim full of color, drama, comedy, adventures, intrigue, fights, love-making, bewilderment and suspense.

A beggar who in a single day becomes a man of wealth and importance only to be dashed back again to his rags and begging.

A gorgeous royal wedding as they did it in Bagdad a thousand years ago.

A spectacular wedding procession at night through the picturesque winding streets of Bagdad.

A facsimile of ancient Bagdad covering many acres of ground built especially for this picture.

Scenes From "KISMET" Starring OTIS SKINNER

Pathe's "The Riddle: Woman" Gets Entire Page in Ninety Eight Sunday Newspapers

Geraldine Farrar Supplies Newspaper Feature Service with Such Interesting Material that Editors "Eat It Up"; Notices Gained Are More Valuable than Bought Advertising

GERALDINE FARRAR has supplied fresh proof of her marvelous versatility with results calculated to turn even the most expert and industrious of publicity men green with envy, according to Pathe, which relates that when the editor of the Newspaper Feature Service applied for material for a Sunday magazine page, she set her wits to work and promptly responded with something of which few live Sunday editors could afford to deprive themselves.

Then, it is further stated, the famous grand opera prima donna started off on her annual concert tour and, apparently, forgot all about it.

However, her secretary, who was left behind in charge of other affairs, suddenly found herself in the midst of a deluge of newspaper pages forwarded by a press clipping bureau. They were from Sunday newspapers published in different cities of the United States and Canada, all containing identically the same full page "layout" of pictures and articles about Farrar and "The Riddle: Woman," and they kept coming.

Inquiry at the editorial rooms of the newspaper organization discovered that this Geraldine Farrar-"Riddle: Woman" page had been accepted for publication in a total of ninety-eight Sunday newspapers circulating throughout the United States and Canada. Without counting such big eastern cities as New York, Boston and Philadelphia, this means that the Farrar feature has been, or will be, read in a total of at least 3,000,000 families. This is not an exaggerated estimate, it is said, because Sunday magazine sections seldom are issued by daily newspapers having a circulation of less than 25,000.

Compared with such results as this, even the most expert and best engineered "exploitation" of a star is money thrown away for the reason that "exploitation" bears the interested stamp of "exploiter," while a newspaper feature printed for its face value is recognized by every reader as disinterested and therefore 100 per cent. influential. Besides, a well written and well edited page like this Farrar feature contains valuable informative matter, according to reports, for which it is preserved for future reference. The film is an Associated Exhibitors production.

WILL HE ESCAPE?
Antonio Moreno in Vitagraph's serial, called "The Veiled Mystery"

Tie-up for "The Blue Moon"; Showmen Are Profiting from Syndicating of Story

NO book," declares C. A. Stimson, general sales manager of the American Film Company, "has had such widespread publicity and popularity as "The Blue Moon," written by David Anderson. It is now running in syndicated serial form in about seven hundred newspapers scattered all over the country, being supplied in ready print or plate form by the Western Newspaper Union.

"Some conception of the ground covered, data from which exhibitors may draw their own conclusions, may be gathered from the following items taken at random from the lists of contracts with newspapers: twenty-one newspapers in and around the Cincinnati territory are running "The Blue Moon" in serial form; thirty in and around Des Moines; ninety-five in the Chicago territory; twenty in the Minneapolis district; eleven in the Philadelphia territory; five near Boston, Mass.; eleven in or near Oklahoma City; eleven in or near Kansas City; twenty-eight in the Wichita, Kansas, territory; twenty-nine in the Indianapolis territory; twenty-two in the Salt Lake, Utah, territory, twenty-four in and around Little Rock, Arkansas, etc., etc.

Is Great Aid to Showmen

"What this means is that the name of "The Blue Moon" has been well advertised and is familiar to the readers in many of these large cities as well as in the smaller towns surrounding them; and it may be taken for granted that everyone who reads this story in the papers will see it on the silver sheet. There is no question at all about this. Now all the exhibitors will have to do, if his theatre is in any district where the story is running—and if he is wise he will write in to the Pathe offices and get the facts on this—is to buy enough display space in the newspaper for the name of his theatre and the running dates.

"In adition to the newspaper stories a large number of towns, from the Atlantic to the Pacific, are already acquainted with both the book and the author, as Mr. David Anderson is well-known as a lecturer and reader, and many of his readings are from "The Blue Moon." This book, only a year on the market, has gone through several editions, being first published by Bobbs Merrill Company and now a popular American edition is being brought out simultaneously with the photonovel, and illustrated by stills from the play. Grosset & Dunlap are taking advantage of the opportunity for a screen tie-up in this last edition."

"I WOULD HAVE NOTHING BUT A SIMPLEX!!"
HICKMAN THEATRE, LURAY, KANSAS

Raye Dean Is Leading Woman for Bert Lytell

Raye Dean has been engaged by Metro to play the principal feminine role in "A Message from Mars," the first Maxwell Karger production starring Bert Lytell, to be made and distributed by Metro. Miss Dean will play opposite Mr. Lytell in this picturization of the stage play by Richard Ganthoney that will be directed by Mr. Karger.

Miss Dean, who will portray the part of an English society girl, has had a screen career of only short duration. Like many other players in the profession she comes to the screen by the way of the stage, for it was first as an actress in the legitimate and later as a featured dancer in the Cocoanut Grove atop the Century Theatre, that she scored the decided successes that led to her advent in pictures.

Red Cross Official Praises Rothacker's Work on Its Film

Red Cross officials are counting largely on motion picture theatres to help make a success of the annual Roll Call, November 11 to 25.

A one-reel picture, "The Spirit of Progress," will play an important part in the campaign for funds with which to continue the Red Cross work. This film emphasizes that Red Cross work by no means ceases when peace is signed. The picture will be distributed free from the Red Cross divisional headquarters.

W. E. Waddell, director of Red Cross motion picture activities, liked the Rothacker printing on this picture so well that the following resulted:

"We desire to express our appreciation of the efficient manner in which you have handled the printing of our Roll Call picture, 'The Spirit of Service.' We realized that only an organization such as yours could produce so large a number of prints with any assurance of uniform and prompt delivery. Please accept our thanks for the service rendered."

Schable to Play Lead

Robert Schable, well known stage director for Ethel Barrymore, John Drew, Frohman, and others, and an actor of highest ability, has been engaged to play the heavy lead in George D. Baker's first independent production, entitled "Temple Dust."

Schable's most recent Broadway appearance was in George Fitzmaurice's "On with the Dance," his individual work winnng the approval of the critics, who heretofore had known this versatile artist chiefly as a director and for his work in "The Firing Line" with Irene Castle, "The Stolen Kiss" with Constance Binney, "On with the Dance," a George Fitzmaurice production, and others.

His latest picture is "The Romantic Adventuress" with Dorothy Dalton, shortly to be released.

Burns Forms Company

Sammy Burns Comedies, Inc., has been formed in New York with a capitalization of $100,000. Sammy Burns, president of the company, announces he is no longer associated with the Motion Picture Producing Company of America or Johnson & Hopkins Company.

The new organization will manufacture two-reel comedies only.

Mayflower's Booking Scheme Works Out Well, Exhibitors Paying Well for Films Given Them "In Trust"

WHEN the announcement was made to the trade a few weeks ago that the Mayflower Photoplay Corporation intended to allow exhibitors to play its special productions released through Realart and then pay for the pictures afterward, settling on the basis of what they thought the pictures were worth, a great guffaw went up from a few of the "wise ones" and predictions were made that Mayflower would "lose its shirt."

"The project was hailed by many as the most radical and foolhardy ever attempted," said John W. McKay, general manager of Mayflower, "because it was pointed out that we were placing ourselves entirely at the mercy of the exhibitor who would take every possible advantage of us, and to use the trade expression, 'gyp us to a fare-you-well.'"

But past experience with exhibitors, Mr. McKay explained, had convinced him that the blanket statement, used all too frequently, that picture theatre owners and managers could not be expected to play fair, was the basest sort of libel. Therefore, backed with a knowledge that gave him faith, he sanctioned the "play and then pay plan" with every confidence that his company would get a square deal.

Stimulant to Bookings

The plan has now been in effect long enough to see how it is going to work, and both Mayflower and Realart officials state that it has proved a far greater success than any of them had anticipated.

"During the first week," said Mr. McKay, "this project stimulated our bookings through Realart 100 per cent.; during the second week the booking indicator registered 200 per cent. higher than under the old established method of booking. Although reports for the third week are not yet available, there is every reason to believe that the trend will be upward.

"Of course results from the first play dates were awaited anxiously. Could fair play be expected from the exhibitors? Would they, after getting the picture for nothing, pay a rental commensurate with the profit they reaped? The answer came in the form of letters to Realart enclosing fat rental checks, proving conclusively that the 'honor system of booking' is one of the most successful marketing methods ever devised."

The most significant feature of the whole plan, says Mr. McKay, is the fact that it proves exhibitors are men of honor and integrity and that they have the best interests of the film industry at heart.

Never at Disadvantage

The point in the whole plan that appeals most to an exhibitor is the fact that he is never at a disadvantage. In taking pictures on a flat rental basis the theatre owner must pay the fixed price regardless of the amount of business he does. If it rains for a week, or if the circus comes to town, or a new skating rink opens, or any of a thousand and one other things happen to cut into his box-office returns, he is obliged to pay his rental cost regardless. But under the "pay after you play plan" the producer and distributor are gambling right along with the exhibitor. And the fairness of this spirit, according to both Mayflower and Realart officials, has aroused an equally magnanimous feeling on the part of picture showmen.

Realizing, too, that the profits are going to be entirely what he makes them, the exhibitor is more inclined to advertise his showing extensively, thus running up the total of ticket sales.

The lively interest shown in this proposition by exhibitors has resulted in bookings from theatres that neither Realart nor Mayflower had ever before heard of—houses in towns of, say, 350 population. All of which means that the purpose of the campaign is being well served—to establish good will for Realart and Mayflower and open for their productions a much wider field.

Must Take All of Series

The policy of fairness adopted by the exhibitors indicates, according to Mr. McKay, that they see in this new booking plan a possibility for establishing an entirely new system of marketing pictures—one that will be more advantageous to them than any method yet suggested. Theatre owners, therefore, are as anxious for the "pay after you play plan" to succeed as are the distributor and the producer.

The pictures that are available under this arrangement are Allan Dwan's "Soldiers of Fortune" and "The Luck of the Irish," Emile Chautard's "Mystery of the Yellow Room," R. A. Walsh's "The Deep Purple" and Charles Miller's "The Law of the Yukon." The only stipulation in connection with the booking of the pictures is that if one is booked all must be taken. No advance is asked and no settlement made until the close of the showing. Then the exhibitor pays whatever rental he considers fair, based on his box office receipts.

Honolulu Pines for Wines and Harding, Vote Shows

There comes from Honolulu in the form of a letter from J. C. Cohen, president of the Consolidate Amusement Company, Ltd., an interesting addendum to results already announced in Associated First National's recent motion picture theatres straw ballot. Though arriving too late to be included in the final figures, Mr. Cohen's letter throws an interesting light on the enthusiasm with which the chain of theatre of which he is president, carried the project through in Hawaii.

Manifestly Honolulu pines for the cup that cheers and plus. It has voted 13,406 to 3,991 in favor of light wines and 12,208 for Harding versus 4,635 Cox. Female suffrage is approved by 14,927 to 1,886, while the League of Nations wins out 11,208 to 4,003.

"This is some Republican town," annotates Mr. Cohen, "and you will observe from the figures that the voters are thoroughly rational."

The Consolidated Amusement Company operates Ye Liberty, Bijou, Empire, Hawaii and New Palama theatres and is affiliated with theatres in Australia, Japan, China and the Philippines.

New Company Takes Beverly

Though retaining the name of the Beverly Amusement Company, the Beverly Theatre, 115 Church street, Brooklyn, has changed hands. The new officers of the corporation are Jacob Beer, president, and Samuel Pensak, treasurer. Associated with them are Messrs. Elias Beer and Harry Pensak. J. J. Kramer retains his office as secretary, and the managerial and house staff will remain intact.

The house is undergoing extensive alterations.

"Behold My Wife" and "Sins of Rosanne" Were Released by Paramount November 7

GEORGE MELFORD'S production, "Behold My Wife," an adaptation of Sir Gilbert Parker's novel, "The Translation of a Savage," and Ethel Clayton in "Sins of Rosanne," a screen version of Cynthia Stockley's story of South Africa, "Rosanne Ozanne," were the Paramount releases of November 7.

One of the most conspicuous features of "Behold My Wife," which was commented upon by New York critics during the picture's successive pre-release engagements at the Rivoli and Rialto theatres, is the excellence of its cast. Heading the list of players is Milton Sills. Playing opposite him is Mabel Juliene Scott. In a role almost equally important is Elliott Dexter, former leading man in the productions of Cecil B. DeMille. Then there is Ann Forrest, Winter Hall, Maude Wayne, Helen Dunbar, Fred Huntley, Jane Wolfe, Mark Fenton and F. Templar-Powell.

Marries Indian Girl

Frank Condon scenarized the story, the central characters of which are an Indian girl and an aristocratic young Englishman who marries her after his fiancee in England has "thrown him over," largely through his family's efforts. Determined to humiliate them, he sends them his redskin bride. Then he proceeds to go to the devil in his own way. However, dramatic events bring about the regeneration of the man and the transformation of the girl into a beautiful, cultured woman and they are finally brought together again.

In "Sins of Rosanne," Ethel Clayton is presented in a highly dramatic role. The scenario was written by Mary H. O'Connor. The story is laid near the famous Kimberley diamond mines in South Africa and the opening scenes show the heroine as an infant. A Malay woman teaches the child to love gems. This craving leads her in later life into a strange alliance with an unscrupulous diamond smuggler and nearly shatters her romance with a young English baronet.

Miss Clayton's leading man is Jack Holt and the cast includes among others, Fontaine La Rue, Mabel Van Buren, Fred Malatesta, Clarence Geldart and Guy Oliver.

Photoplay Magazine

December, 1920

THE BROADWAY BUBBLE—
Vitagraph

HERE'S Corinne Griffith again—this time in a dual role. Both of her are very beautiful, naive, and histrionically competent. Her story? A good one, with opportunities to show Broadway in its various moods, a bit of theatrical life, and a slice of domestic drama that is absorbing and real. Corinne and her sunken bath provide the month's best optical moment. There is no actress more charming, more convincing and more modest than Miss Griffith—a sort of young Elsie Ferguson, only more so. There's some double-exposure to make the how-do-they-do-it fans sit up and take notice; good acting by Joe King, and a gown display that looks like Fifth Avenue and undoubtedly is. George Sargent's direction is sensible and at times spirited. He uses the Great White Way itself for his chief "location." Most women will want to see it; and they may safely bring their husbands with them.

New York Alderman Tells Advertisers Films Can Be Used to Purge Politics

AT the weekly luncheon of the Associated Motion Picture Advertisers, held at the Cafe Boulevard, New York, November 4, F. H. La Guardia, president of the board of aldermen of New York and formerly a congressional representative, was the honored guest and featured speaker.

Mr. La Guardia stripped politics of all its false pretenses and held each one up for inspection before the assembled A. M. P. A. members, that they might become familiar with the municipal problems of public concern. He said the fault of our government lay not with the system of government, but with the voters themselves, because they did not concern themselves with them. The solution of it all is to put business men into politics and thus eliminate professional politicians and incompetent office holders, of which there are many. In other words, let voters show a little concern and make themselves felt in the government.

Films Can Purge Politics

He expressed the belief that motion pictures can be used as the greatest medium of purging politics.

"For example," he said, "one motion picture in two weeks would eliminate any possibility of a repeal of the direct primary law by pointing out the evils of boss controlled conventions, framed slates, back-room caucuses and boss manipulations."

"The necessity of the publication of budgets could be clearly shown and the people could be made familiar with the need of established bulletins and public record of expenditures for systems of various sorts and the benefits to be derived, such as New York's wonderful water system, sewers and many other improvements.

One of the A. M. P. A. members asked Mr. La Guardia if he would consent to tell the National Association of the Motion Picture Industry about the power of the screen in civic and national affairs and Mr. La Guardia said he would be happy to do so.

An appeal was made to the A. M. P. A. members on behalf of the National Disabled Soldiers' League by Arthur T. Schmidt, secretary of that organization. A benefit will be given by the league for the benefit of its disabled members at the Schubert Theatre in New York on Sunday evening, November 14. By a unanimous vote the following members were added to the A. M. P. A. roster: Tamar Lane, Selznick; Howard Dietz, Goldwyn, and Harmon Yaffa, Artcraft Service.

ROCKLIFFE FELLOWES
Playing opposite Ethel Clayton in her new picture, "The Price of Possession," being made by Paramount

Capitol Theatre Had a Special Program Prepared to Commemorate Armistice Week

S. L. ROTHAFEL prepared a special program to mark the celebration of Armistice Week at the Capitol Theatre. In the program announced by Managing Director Bowes, Mr. Rothapfel had arranged a section which included special musical numbers composed and arranged for the occasion, and a special selection of appropriate film offerings prepared and arranged for the celebration and receiving their first showing.

There were excerpts from the "Pageant of Victory" which was London's great welcome to the heroes who fought and won July 19, 1919. There also was a beautiful presentation of "Rheims," the shattered and memorial cathedral. Another scene depicted "Where Poppies Bloom," which showed the last resting place of the heroic dead.

The latest Goldwyn production, "The Branding Iron," the story dramatized from the novel by Katharyn Newlin Burt, was the feature which marked the second section of the program. Under the direction of Reginald Barker the excellent cast which includes Barbara Castleton, James Kirkwood, Sydney Ainsworth, John Carver, Richard Tucker and Albert Roscoe gave to the love theme and dramatic situations a thrilling realism, it is said.

Joan Carver, a young girl imprisoned in a lonely cabin in the mountains of Wyoming by a liquor crazed father finds her opportunity to make a dash for freedom when her father leaves the only door to the cabin unlocked.

What happened to the girl was unfolded with skill and a telling dramatic effect, it is stated. Swirling snowstorms, hard fists and troubled hearts all played a part in the story, which ends with the triumph of honest, simple love.

The Prizma Comedy Review which is a film novelty in cartoon work was an amusing and clever interpolation, according to reports.

An edition of the Capitol News selected from a standpoint of interest and entertainment, and arranged with the original orchestral and other effects formed an interesting part of the program.

During Armistice Week, the following nights were designated as follows: Monday, "Army Night," Tuesday, "Navy Night;" Wednesday, "Marine Corps Night;" Thursday, "American Legion Night," and Friday "Allied Night," at which the official representatives were guests of the house.

Selznick Signs Earle to Long Term Contract

Myron Selznick, president of Selznick Pictures Corporation, has signed Wiliam P. S. Earle, Selznick director, to a four-and-a-half year contract, according to an announcement this week.

The contract was signed on the day director Earle shot the first scenes for the forthcoming Selznick picture, "Poor Dear Margaret Kirby," starring Elaine Hammerstein. Prior to shooting the scenes for the Hammerstein picture, director Earle completed "The Road of Ambition," a National Picture Theatres production starring Conway Tearle.

Mr. Earle has been connected with the Selznick organization for over a year. He was formerly a director for Vitagraph, in which company he first became a director.

The Proof of The Pudding
"I bought the New Series Hallroom Boys Comedies for New York State and New Jersey because my Customers and their patrons were delighted with the Last Series and I consider these Comedies have become a standard in the trade"
I. E. Chadwick, Pres. Merit Film Corp.

Announcement of Pathe News Anniversary Brings Avalanche of Congratulations

Exhibitors from All Parts of the Country Write Home Office and Tell Enthusiastically of Their Ten-Year Association with Company, and Their Faith in Its Future

THAT the consistent effort of the Pathe News, to give its subscribers the "real news first" through the ten years of its existence has been thoroughly appreciated by exhibitors, is evidenced by the avalanche of congratulations following the announcement of the tenth anniversary of this news reel.

From all parts of the country have come these spontaneous acknowledgments. The most gratifying expressions of faith have come from exhibitors who for five years or longer, have been steadfast users of this subject.

Typical of these statements, is that from S. L. Rothapfel, of the Capitol, New York, who writes: "For many years I have used the Pathe Weekly, and the Pathe News, and its reliability, authenticity, and general good taste make it a most desirable and interesting publication. I could not think of running any presentation without subscribing to this most worthy screen periodical."

Noted with Delight

Jules E. Mastbaum, president of the Stanley Company, Philadelphia, is another exhibitor, who sings the praise of Pathe News. He said: "I have watched the growth of 'Pathe News' with real interest and I have noted with delight that the instinct for news is present in every foot of the film you present in this up to the minute assembly of most important happenings."

Since the first issue of the Pathe News, it has appeared on the screen of the theatres owned by Carr and Schad in Reading, Pa. In commenting upon this fact, A. J. Schad, president of the organization, wrote: "Ten Years ago when the first Pathe Weekly was produced, we realized that it would be a big feature. We booked it, and have shown it on our screen ever since then. It proved to be a big feature and it has continued to be such with each succeeding number."

A Veteran User

Another veteran user of Pathe News is Montgomery Moses, manager of the Taylor Opera House and Trent Theatre, Trenton, N. J., and here is what he says about it:

"It affords me great pleasure to state that the Pathe News without a doubt, is, in my opinion, the best news service on the screen today. I would not substitute any other for it and I have been using the same for the past six or seven years."

George M. Fenberg, manager of the Auditorium and Alhambra theatres in Newark, Ohio, pays this triubte: "I have been in Newark for five years and have run the two issues weekly since the News became a bi-weekly publication, and can truthfully say, I think, in fact know, it to be the best news weekly in the market."

J. W. Brandon, of Brandon and Bradbury, who operate the New York string of theatres which includes the Bunny, Majestic, Olympia, Olympic, Morrish Garden, and Van Kelton Stadium, states: "We have been a patron of Pathe News for a long time and hope to be until you celebrate another tenth anniversary. Our program would be incomplete without Pathe News. Our patrons share our opinion."

High Standard

J. G. Meyer of the Excel Amusement Company, operating theatres in Williamsport, Milton, Jersey Shore and Canton, Pa., has used the Pathe News, and this is what he says about it: "We are more than pleased to state that we have been a constant user of Pathe News for seven years. We have also used every other news weekly that was issued in this time and on the occasion of your tenth anniversary we are pleased to note that no news ever reached the high standard of Pathe."

George Brennan of the Orpheum, Jersey City, wired his congratulations, saying: "Congratulations on the Tenth Anniversary Pathe News. It has been a feature in my house for years. That speaks volumes. It is always a pleasure to do business with Pathe."

A sincere note is struck by E. G. Bookius, of the Valentine Playhouse, Canton, Ohio, who tells of his experience with Pathe News thus: "We have shown your news always. Other news service has been offered to us for a great deal less money than we are paying you, but your news and your fair treatment has won a home for Pathe in the Valentine."

The small town exhibitor, as represented by O. W. Simondt, of the Star, North Redwood, Minn., says this of Pathe News: "When it comes to news—well, there is only one real news and that's Pathe News. Can only say that I cannot get along without it; and I hope that I may be able to assist you celebrate your tenth anniversary."

"Over the Hill," Fox Film, Moved to Lyric Theatre

While moving in its appeal to the human heart, "Over the Hill," the William Fox special production which has played to constantly crowded houses since its premiere at the Astor Theatre in New York on September 17, has been moving also in another way—in its search for a permanent location among the Broadway playhouses. The most recent move was on Sunday, November 7, from the Central Theatre to the Lyric Theatre—where, according to the Fox officials, the lease assures a long and uninterrupted run.

"Over the Hill" has had an extraordinarily successful career since making its bid for Broadway patronage. But it has been kept constantly hunting new quarters. Following its hearty welcome by press, pulpit and public at the Astor Theatre, it was served notice that another attraction, holding a prior lease, must move in. The Fox production, therefore, moved out and to the Nora Bayes Theatre nearby.

Then, after the week at the Nora Bayes Theatre, it packed up and hied to the Central Theatre—also in the heart of the White Lights. However, at the end of the third week it was again compelled to move, but convinced that it had scarcely begun its life of Broadway prosperity, Mr. Fox quickly solved the problem by securing a lease at the Lyric.

"Babe" Ruth Appeals

The Appellate Division of the New York Supreme Court has heard argument on the appeal of "Babe" Ruth from an order of Justice Charles L. Guy refusing Ruth's application for an injunction restraining the Educational Films Corporation, B. S. Moss Theatrical Enterprises, Inc., and others from exhibiting "Babe" Ruth—How He Knocks His Home Runs." "Babe" Ruth is also suing the defendants for $1,000,000 damages.

GINA RELLY

Who is making her American screen debut in "The Face at Your Window," being released by Fox

Gina Relly Makes American Screen Debut in Fox Film

Gina Relly, the French dramatic actress, makes her American debut in the featured feminine role in Max Marcin's "The Face at Your Window," directed by Richard Stanton for Fox Film Corporation which was shown for the first time at the Academy of Music, New York, on Sunday, October 31, 1920.

Although this is her first American picture, Miss Relly is well known to screen and stage audiences in France and England. She has played important roles at the Apollo Capucines in Paris in repertoire, and left the stage to play leading and stellar dramatic parts in pictures for the French Pathe Company.

Miss Relly was born near Paris, France, about eighteen years ago. Her father was a painter; her mother a gifted musician. Little Gina wanted to be an actress.

Miss Relly on her return to this country from London will be starred in a series of elaborate feature productions.

Prominent Showmen Visit Rothacker Laboratories

Among the visitors at the Rothacker Laboratories this week were A. H. Blank and one of his lieutenants, Arthur G. Stolte, manager of the Des Moines Theatre of Des Moines.

Two more Iowa theatres are to be added to the A. H. Blank Enterprises string within the next few weeks—the Strand in Des Moines and a house in Boone. Mr. Stolte came to Chicago to buy poster frames, electric signs, an organ and box office for the Strand, which opens December 1. The theatre in Boone will open November 2 with "Peaceful Valley."

"At the Des Moines Theatre we broke records with 'Forty-five Minutes from Broadway,'" said Mr. Stolte. "We are expecting great things from Marshall Neilan's latest "Dinty."

31 SIMPLEX PROJECTORS
Are Installed In The
GODFREY BUILDING
The World's Largest Film Building

Bryant Washburn Returns from London; "Bobbies" Helped Him Get Atmosphere

MR. AND MRS. BRYANT WASHBURN of Hollywood, who have been in London for five months, returned to New York on Wednesday, November 3, and stopped at the Hotel Astor for a week prior to returning to California.

While in London Mr. Washburn made his first independent picture for the Screenplay Pictures Corporation, "The Road to London," which he hopes will be released by the first of the new year. This photoplay includes many of the most famous scenes in and near London, Westminster Abbey, Windsor Castle, Maiden Head, River Thames, Rotten Row, Strand and Piccadilly.

Mr. Washburn in an interview here said that he was given every assistance by the English police; at times they would hold up traffic again and again when they knew he wanted to take a street scene. His company was made up entirely of English people, he himself being the only American in the picture. Miss Joan Morgan, who plays opposite Mr. Washburn, is a very handsome English girl 16 years of age, whose family is prominent in business and social affairs in London. Miss Morgan was offered every inducement to come to America to continue with the Washburn pictures, but her father insisted upon her completing her education in England before taking up the screen permanently.

Mr. Washburn says that out of 100 pictures presented in English theatres, 99 are American productions. Lee Ochs, president of the Screenplay Productions; Gene Mullin, who directed "The Road to London," and others of the producing staff, returned to America with him. Mr. and Mrs. Washburn left for Chicago on Saturday, November 6, where they will visit relatives for a day or two and then hasten to their Hollywood home and their two children awaiting them.

"The Road of Ambition," Selznick Film Will Follow "The Chicken in the Case"

EXHIBITORS who book "The Road of Ambition," Selznick Picture starring Conway Tearle, will have the opportunity to show their patrons genuine Grecian dancing, according to an announcement which also carries the information that Mary Wells, Florence Kraemer, Jean Dornay and Marcia Joy, exponents of the Grecian dance in vaudeville, have been engaged for several important scenes of the production.

One of the scenes in which the Grecian dancers appear is a ball room, the set of which occupied the whole of one of the big Fort Lee stages. An idea of the magnitude of the ball may be gained from the fact that more than 100 extras were used as the "mob" while the cameras were grinding away. The rehearsals of this scene alone took up the period of several days. One of the Grecian dancers remarked that she had danced as many miles during rehearsals as she had during her entire career upon the vaudeville stage. William P. S. Earle is director.

Story by Elaine Sterne

The production was prepared for the screen by Lewis Allen Browne from a story by Elaine Sterne. It presents Conway Tearle as foreman of a steel manufacturing concern. Through the invention of a process that makes for a better grade of steel he becomes a wealthy man, and coincidentally climbs the social ladder. However, his wealth stands between him and the girl of his heart.

How all this is worked out to a happy solution forms the keynote of what is delared to be one of the strongest stories Tearle has had.

Florence Dixon, whose face appears on Coca-Cola posters, is leading woman. This is her first appearance in a Selznick production. Florence Billings is another member of the cast who has a prominent part. Other members of the cast include Gladden James, Tom Brooks, Tom McGuire and Adolf Milar.

Many of the exterior "shots" of the picture were secured at Smithtown, L. I., a fashionable suburban town. In striking contrast are the steel mill scenes. These were "shot" in a Pennsylvania mill working full blast.

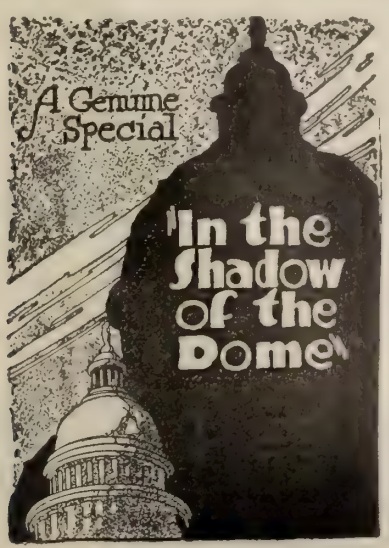
"The Road of Ambition," will be released after January 1, 1921. It follows "The Chicken in the Case."

Baker Favors Paying Royalties to Authors

George D. Baker is one of the few directors who does not believe there is a shortage of good screen stories. Speaking of this phase of the motion picture industry, Mr. Baker declares: "Since my entry into the picture field twelve years ago I have had it impressed upon me by my fellow directors and managers that the hardest thing to supply was good scenario material. Personally I have never found that such a condition existed. It is my experience that there are as many good stories unproduced as those few masterpieces that have found their way to the silver screen.

"I believe that the main reason for this so-called shortage is caused by a deplorable lack of men who know a good screen story when they read it. The weakest link in the industry is the inexpert ability of the alleged scenario editors who are empowered to select plots for motion picture use. The 'legitimate' stage producers have no trouble in getting good plays and if the picture producers are hard up for the better grade of story material why don't they announce that they will pay the authors a definite royalty on each story accepted.

"Such an arrangement would be a decided step forward inasmuch as when an author knows that his remuneration depends solely upon the worth of his story, he will not attempt to write anything but the best and will not content himself with submitting mediocre material such as is done at the present time. As an indication of the fact that excellent stories are available, before starting the present George D. Baker Production it took exactly a week's time to find "Temple Dusk" by Calvin Johnston which in my opinion is one of the greatest stories that I have ever produced in motion picture form. The fact that Mr. Johnston was an unknown author did not stand in the way of selling his story. We were not interested in buying a name, but were interested in acquiring a splendid story.



Copyright by Bertram Park

THE LEADS IN "THE ROAD TO LONDON"

Bryant Washburn, in the first picture made by his own company, and his leading lady, Joan Morgan. The production was made in London

Robertson-Cole Issues Comprehensive Press Book for "A Slave of Vanity"

ROBERTSON-COLE'S publicity department has taken especial care, it is said, with the press and campaign book for "A Slave of Vanity," starring Pauline Frederick. This attraction is the first of Miss Frederick's pictures for this distributing company, and one of its big attractions of the year. Every aid to the exhibitor is given in the press book, which is one of the most artistic, as well as practical numbers of Robertson-Cole's series.

With it at hand the exhibitor has only to follow the simple directions, and the picture's publicity becomes an easy matter, it is stated.

The front cover can be made part of a novel lobby display. It has a beautiful color scheme of black, green and faint tan with a design showing peacocks as a light background. A picture of Miss Frederick in evening dress occupies a panel the length of the page.

Insert of Star

Inside is an insert of the star which can be detached and used for another lobby display. Beneath this is a table of contents and descriptions of the new Robertson-Cole accessories. On page three there is a selling talk by A. S. Kirkpatrick, vice-president and general manager of the organization. Lobby displays and a complete list of accessories with this picture occupy the next page. Following that is a page called "What You'll See," sketching in carefully chosen words the "high points" of the story. The following page is devoted to Pauline Frederick, and sketches her career.

Miss Frederick and the cast are pictured on the following page. The support includes Nigel Barrie, Willard Louis, Daisy Robinson, Ruth Handforth, Howard Gaye, Maude Louis and Arthur Hoyt. Program aids are found on the next page where also are given various catch lines and short teaser stories. A musical setting by James C. Bradford occupies the following page.

Show Impressive Scenes

The center two pages of the book show the most impressive scenes of the picture. The following three pages are devoted to display advertisement of various sorts and sizes, combining art material, which is furnished by Robertson-Cole, with type.

"Catch Lines" is another page offering in sharp, brief fashion, the best points of "A Slave of Vanity" for use in advertisements. Following this, is an exploitation department of three pages covering teaser advertisements, a contest in which an exhibitor can interest amateur and professional artists, a discussion of the proper use of accessories, a commercial tie-up campaign, an elaborate prologue plan and many other means of attracting attention.

Tipped in at the back of the book is an eight page publicity section containing many stories of various sizes prepared with the needs of newspapers of all sorts in view.

Beneath this are illustrations of the Robertson-Cole program heralds, a new accessory idea to aid the exhibitor. On the back of the press book are pictured the various posters for use in out-door and lobby advertisements.

13 New Firms Incorporated in New York to Enter the Motion Picture Business

Thirteen companies have incorporated in New York during the last week or ten days to enter the motion picture business. They are: Sunshine Pictures Corporation, New York, $100,000, Winfield F. Kelly, Nat Dorfman, Joseph Kahn; Jawitz Pictures Corporation, New York, $50,000, Charles M. Jawitz, Harry Levine, S. E. Ginsburg; the Friars Photoplay Company, New York, Sidonia E. Elin, Julius Kendler, Hazel Falber; H. H. Wentworth, Inc., New York, $2,000, Harry H. Wentworth, Leopold Friedman, Matie Hammerstein; Parrot Films, Inc., New York, $10,500, Henry Huber, J. J. McNevin, William Lewin; Fulton Films, Inc., New York, $4,000, Hugo Maienthau, Nathan and Frank Goodman.

Marguerite Clark Productions, New York, $20,000, Cora Clark, Mary Lane, William L. Payne; Ferguson-Murray Amusement Co., New York, $1,000, David Ferguson, Lester W. Murray, Monroe M. Goldstein; Mt. Morris Theatre, New York, $75,000, A. J. Halprin, Rose Blumstein, Sam Adler; Yonkers Orpheum Theatre Corporation, New York, $30,000, David G. Griffin, Irving Jacobson, C. I. Johnson; Corles Film Corporation, New York, $9,000, Marie Lewis, Aaron Corn, William G. Smith; Coscardar Film Productions, Syracuse, $1,000,000, W. Henry Allen, J. S. Stryn, Syracuse, Benjamin J. Bishop, New York; Sammy Burns Comedies, New York, $100,000, Sammy Burns, Benjamin Berk, Morris Merlis.

The Press Agent Wins

The press agent whose unceasing search for publicity makes him more of an Ananias than Sapphira was—and aren't women generally awarded the platinum ear trumpet?—will weep over lost opportunities when he reads this stranger than fiction tale.

It was in Los Angeles, home of film folk and profiteers, that an unnamed special deputy sheriff witnessed the single reel comedy of the Reelcraft Pictures Corporation titled "The Water Plug," featuring Billy Franey. He got from it an idea of how to make some easy money and being short of cash he approached an automobile standing by a fire plug on South Broadway, flashed his deputy's star and snapped out: "Can't park by this fire plug. You're fined $10. Pay it now or I'll have to lock you up until time for court."

That was all according to the screen comedy but—

A hand reached out of the auto and yanked the special deputy aboard. Three minutes later he was landed before Sheriff Sweezy. There was considerable said and the deputy went away without his star. Sweezy says the deputy's eyes must have been weak, "because the guys he tried to touch were police detectives."

It's all true, and yet how much chance would a press agent have of putting over the story! Well, now, come to think of it, while it did get in the Los Angeles Examiner of September 12 without mention of Reelcraft, here it is—with. Beats all!

POLLY, WANT A CRACKER?
Pauline Frederick and one of her pets in "A Slave of Vanity," released by Robertson-Cole

Higher Prices Paid for American's "The Gamesters"

Exhibitors in all parts of the country are quoted as enthusiastic in their indorsement of "The Gamesters" in which Margarita Fisher is the featured artist. The realism and vivid action in this photoplay surpasses any of her previous productions, and she makes the most of excellent opportunities for strong, dramatic action and for appearing in some beautiful gowns. It is said that Margarita Fisher reaches the pinnacle of her screen career in this late American release. A well-balanced cast which includes Howard Mack and L. C. Shumway supports Miss Fisher in this dramatic story.

Exhibitors are paying higher prices for this picture than for any previous production, and reports received by the company show that they are playing to stand-up houses.

Among the bookings just received are the Jap Gardens of New York City, the York Theatre of Chattanooga, Tenn., the Elite of Kalamazoo, Mich., and the Strand of Rochester, N. Y.

Syracuse Inspires New England

The New England States are about to follow a plan which has worked out most successfully in Syracuse, N. Y., in presenting motion pictures that will not bring about any criticism on the part of an audience. Walter W. Nicholson, commissioner of public safety in that city, recently spoke in New England at a conference of city officials and at that time outlined the plan which has been working out most favorably in his city and which has now been adopted throughout the New England States.

Pictures which might be criticised are first shown to Commissioner Nicholson and those which do not meet his approval are not shown.

Godfrey Building, New York
The World's Largest Film Building—17 Stories High—160,000 Sq. Feet—IS EXCLUSIVELY
SIMPLEX!!

Selznick Takes Over Peerless Studio; Work on Plans for Long Island Plant

ANOTHER unit was added recently to the Selznick Fort Lee production activities when Myron Selznick, president of Selznick Pictures Corporation, took over the Peerless studio on a long term lease. The studio will in the future be known as the Selznick-Peerless studio and will be operated in conjunction with two other Selznick production units at Fort Lee, the Selznick-Universal and the Selznick Paragon studios.

The acquisition of the Peerless studio adds a third more stage room to the working space of the Selznick organization. Three companies can work comfortably on the stages of the Peerless studios, three more are comfortably accommodated by the Paragon studio. Thus nine or ten companies can work simultaneously on Selznick productions.

Although Mr. Selznick recently signed the lease for the Peerless studio, it will not be possible for the Selznick companies to work there until after December 1. The present lease, which expires at that time, is held by the Ziegfeld Productions Company, which is producing pictures under the direction of Emile Chautard.

Four Selznick companies are now working at the Selznick-Universal and Selznick-Paragon studios. William P. S. Earle is directing Elaine Hammerstein in "Poor Dear Margaret Kirby," a Kathleen Norris story, at the Selznick-Universal, and Hobart Henley is directing Conway Tearle in a picture as yet unnamed. The stages at the Selznick-Paragon studios are occupied with sets for a forthcoming Owen Moore picture under the direction of Victor Heerman, "The Chicken in the Case," and a Eugene O'Brien production under the working title of "Regret," being directed by Alan Crosland.

Owing to the fact that Zena Keefe will shortly begin a new production, and Ralph Ince will soon start work on a Ralph Ince special for Selznick, Mr. Selznick deemed it advisable to procure more studio space. In addition to these productions arrangements are being made to film several other special productions. It is expected that within a month eight or nine companies will be in full swing at the Selznick Fort Lee studios.

Meanwhile work is progressing on the plans for the new Selznick studio in Long Island City. While no definite date has been set, it is believed the excavation for the Long Island City studios will be started early next spring.

DOING HIS DUTY

Johnny Hines in "Torchy Turns Cupid," being released by Educational

Marcus Loew Again Declares Himself an Exhibitor, First, Last and Always

MARCUS LOEW, on a tour of inspection of the studios of Metro Pictures Corporation in Hollywood, again made the specific assertion that he is an exhibitor first, last and all the time. This is the capacity in which Mr. Loew wishes to be identified. His heavy interest in Metro, he maintains, has not converted him into a producer nor weaned him away from his own chosen field as a purveyor of entertainment.

Although Mr. Loew spent a week familiarizing himself with the big productions now being filmed at Metro's Pacific Coast studios, he viewed them solely from the standpoint of the exhibitor.

Mr. Loew reiterated his position as an exhibitor at the beginning of his tour of the studios. At the conclusion of his week's visit to the big Metro establishment, he planned to return to New York, stopping en route at San Francisco, Denver, Chicago and other cities in which he has interests. Although Mr. Loew has twenty-seven new theatres, either in operation now or about to be opened, they are situated in the big centers only and in no instance has any one of them been opened in competition with a small exhibitor, he said.

Must Have Quality Pictures

"I am an exhibitor myself and look at the amusement business through the eyes of the exhibitor," he said. "Wherever I have opened houses it has been to offer a new class of entertainment, or because the ownership of houses by producing organizations has handicapped the distribution of Metro features.

"My sole desire, so far as Metro pictures are concerned, is to turn out the highest quality of pictures that can be made. I must have quality pictures for my own houses and other exhibitors want the same kind of attractions. I am co-operating with other theatre owners in every move that promises to improve the quality of productions placed on the market.

"Right now I am interested in developing the production of musical scores to accompany all of our pictures. There is no denying that this feature of picture-making has not been studied as carefully as it should have been.

Wants Musical Library

"I have already established a musical library for the use of the exhibitor and plans are under way through which we hope to acquire the services of some of the greatest composers of music in America. There is no reason why we shouldn't have the best talent in the world for our scores. If exhibitors will co-operate in the use of this service, the cost will be little or nothing as compared to the tremendous value to be derived in return.

"At present I am so enthusiastic about the biggest picture I ever have seen that I can talk of nothing else. Of course I mean 'The Four Horsemen of the Apocalypse.' I am not without knowledge of picture making, but I am astounded to learn how big a thing is being done here. Just to know that Vicente Blasco Ibanez, the celebrated novelist, who wrote this sensational book has approved of all the early scenes he has seen, is an evidence of the care with which the picture is being made."

Vitagraph Purchases Rights to Popular David Belasco Play "Heart of Maryland"

THE HEART OF MARYLAND," the famous play by David Belasco in which Mrs. Leslie Carter and an all-star supporting company made a big success nearly twenty-five years ago, has been acquired by Vitagraph and already work has been begun in the production with Catherine Calvert in the title role. Announcement of the acquisition of the play was made by Albert E. Smith, president of Vitagraph with the statement that no cost or time would be spared to make the screen version of the play as notable on the screen as it was on the stage. It will be directed by Tom Terriss and presented as a Tom Terriss Production.

Famous Stage Play

The strength of "The Heart of Maryland," and the confidence of the author and producer in its success is evidenced by the cast that appeared in the original production at the Herald Square Theatre nearly twenty-five years ago.

It was the day before the so-called "all star cast," but might well have been so designed .In addition to Mrs. Carter in the title role the cast included several of the foremost players of the day and others who have since won fame on the stage. Among others, Mrs. Carter's supporting cast included the late Maurice Barrymore, who played opposite the star, and who was succeeded near the end of the long run by the late Herbert Kelcay; John E. Kellered, Frank Mordaunt, Cyril Scott, succeeded later by Grant Stewart, Edward J. Morgan, succeeded later by Malcolm Williams; Henry Weaver, Jr., Odell Williams, Georgia Busby, Helen Tracy and Angela McCaul.

Catherine Calvert in Title Role

Quite as notable is the cast engaged for Vitagraph's screen production of "The Heart of Maryland." Catherine Calvert will be seen in the title role made famous by Mrs. Carter, which, by coincident is Maryland Calvert. Crane Wilbur will play opposite Miss Calvert as Alan Kendrick, the role originated by Maurice Barrymore and among others in the well-balanced cast are Felix Krembs, William Collier, Jr., Ben Lyon, Bernard Siegel, Henry Hallam, Warner Richmond, Arthur Earl, Victoria White, Marguerite Sanchez and Jane Jennings. William B. Courtney made the screen version of the play from the original script.

Splendid Opportunities

"The Heart of Maryland" presents splendid opportunities for massive sets and spectacular outdoor scenes, of which Mr. Terriss will take every advantage. Every costume and every bit of scenery will be made faithful to the period. The heart of Maryland was the heart of the woman, Marion Calvert, not that of the state, but the action takes place in Maryland and to insure proper atmosphere and accurate scenery and settings most of the production will be filmed in the Southern state. Mr. Terriss, with his staff and the entire company, already are in the South.

Director Royce Replies to Marwood Company Suit

The answer of Edward Royce to the suit brought against him by the Marwood Productions Corporation for alleged breach of contract, has been filed in the New York county clerk's office. In the answer Royce admits he was employed as director by the corporation at a salary of $600 a week, and that he was to receive 1 per cent. of the receipts from the public performance of the plays produced under his direction.

By way of defense and counterclaim Royce charges that he put in four weeks preparing the picture play, "Dodo," for which he admits he was paid $2,600, representing his four weeks' salary, but he contends that the play was produced in Washington, D. C., and its run netted the Marwood concern $37,121, on which he claims he is entitled to 1 per cent., which he says has been refused him. He asks the court to award him judgment for this amount, and claiming he was justified in abrogating his contract with the Marwood company, he asks that its suit against him be dismissed.

Karger Makes Opening Scene of New Lytell Picture "A Message from Mars" in Big Set

CAMERA work on "A Message from Mars," the Maxwell Karger screen production of the successful stage play by Richard Ganthoney, starring Bert Lytell, has been started at Metro's New York studios on West Sixty-first street. The opening scenes of the picture, the first of the series to be personally directed by Mr. Karger, are laid in the Astronomers' Club in London, and the settings as such are a marvel of handsome interiors.

Jacobean in character, the walls of the club's luxurious interior are wainscoted to the raftered ceilings, and massive fire-places occupy corners of the rooms where the members of the Astronomers' Club are seen engaged in scientific discussion. It is to this atmosphere and place, in the story of "A Message from Mars," that Horace Parker, the principal character, goes at the opening of the picture to indulge in his favorable hobby, that of astronomy.

The story thereafter in detail concerns the unfoldment of Parker's intimate domestic life which discloses him as a man of unrelieved selfishness, to whom in a dream a messenger from the planet Mars is sent bent upon the mission of curing Parker of his self-centered purposes and aims.

It is in the effort of the messenger from Mars to redeem Parker from his egoism that the motivation of the play is provided, for the story carries the messenger and Parker throughout the heart of London in the dead of night, showing the latter the error of his ways.

In the cast supporting Bert Lytell as Horace Parker are Raye Dean, Alphonz Ethier, Maud Milton, Frank Currier and George Spink. The screen adaptation was made by Arthur Zellner and Arthur Maude. M. P. Staulcup, art director, designed and will execute the interior settings for the picture.

SCENE TAKEN FROM "A SLAVE OF VANITY" WITH PAULINE FREDERICK AND ISSUED BY ROBERTSON-COLE

Start Foundation for Addition to Fox Studio

The old building which stood on the corner of Fifty-sixth street and Tenth avenue —non-completion of negotiations for the purchase of which interfered with the plans of William Fox to cover Tenth avenue from Fifty-fifth to Fifty-sixth streets when his plant was erected last year—has disappeared and stoneworkers have started laying a new foundation for Fox there.

Owing to the rapid progress of the construction crew on the job, it is expected that the new corner of the Fox building will join the original structure to its roof level within the next three weeks.

Work on this addition is under the personal supervision of William Fried, the architect who superintended the erection of the big administration and studia building completed last February. According to the blue prints, it will give an increase in floor space of approximately 6,300 square feet.

Several of the larger departments which require more room will then be spread out, and the stage floor will benefit by about 2,100 square feet additional space.

WORLD'S LARGEST FILM BUILDING IS 100% SIMPLEX!!

Olive Tell Has Been Engaged to Play in a Selznick Picture with Eugene O'Brien

OLIVE TELL, whose screen career has covered a series of pictures in which she appeared as star in her own right, has been engaged for the leading feminine role, opposite Eugene O'Brien, in a Selznick production which the latter star is now making at the Fort Lee studios of the organization. A permanent title for the picture has not been chosen, but it is known under the temporary name of "Regret."

Miss Tell is one of the best known figures in motion pictures. She has starred in productions for several of the larger companies, and it is said these subjects always have been successful.

Members of the industry, knowing Miss Tell's star qualities and her large following throughout the country, have predicted that she will ascend to star heights in the Selznick organization.

Made Debut in Stock

Olive Tell was born in New York City and was educated in France and America. Before taking up a stage career she delved into the technique of the spoken drama through the Sargent School of Acting in New York. Equipped with natural ability and acquired knowledge she made her debut in stock, succeeding in such popular productions as "Under Pressure," "The Intruder," and "Cousin Lucy."

Following this she graduated to the screen, and was in turn presented in pictures by Empire, All-Star Mutual, Metro, Universal and Jans Productions. For all these organizations she was starred.

Several other players of prominence will appear in the picture. Among them are Florence Billings, Arthur Houseman, Warren Cook, Bigelow Cooper and Louise Prussing. Alan Crosland is director. The story is by John Lynch.

The O'Brien production, "Broadway and Home," which was completed just before the star began work in "Regret," is now in the cutting room, but is not scheduled to reach the screen until the first week in December. In the meantime "The Wonderful Chance," is booking solidly throughout the country, it is said.

OLIVE TELL
Playing with Eugene O'Brien in the Selznick picture temporarily titled "Regret"

Douglas Fairbanks Goes to Every Extreme to Make "Mark of Zorro" His Best Picture

IT is most unusual to what extremes Douglas Fairbanks resorts, regardless of the expense involved in order to gratify his wishes in providing spectacles for his productions. This is particularly true in the case of "The Mark of Zorro," his next United Artists production, to be released December 5, in which he has constructed unusual settings, said to be perfect in their most minute details, for the carrying out of the scenes in the story which are laid in Southern California in the days when the grandees ruled by might of sword.

It will be remembered that when Mr. Fairbanks filmed "When the Clouds Roll By," the story called for a small town and when one was not found suitable enough, "Doug" demanded that one be built. So a town fully two miles square was constructed along the side of a hill, on the top of which a reservoir was constructed and into which more than a million gallons of water were pumped. When this great task was completed, "Doug" announced that the dam be burst and the town flooded.

Again in "The Mollycoodle," the scenario demanded an exact reproduction of Monte Carlo and its famous Casino. For weeks a search for the desired site was carried on and finally when it was discovered, a replica of the great Home of the Goddess of Chance was constructed.

In his next production, "The Mark of Zorro," "Doug" has spared no expense in erecting a replica of the City of Los Angeles during the time of early California when its destinies were guided by the Spanish.

The San Fernando Valley, said to resemble the space about Los Angeles during that period, was carefully selected for the purpose of duplicating the old city. The necessary data for the erection of the city required many weeks of work.

Transforming of the little valley into what was once Los Angeles during the Spanish regime, required hundreds of skilled workmen and an exact reproduction of that portion of Los Angeles forms the central setting for the next big four pictures. Much careful and painstaking efforts on the part of the technical staff of Mr. Fairbanks' organization, made this possible.

Pathe Serial to Release Last Chapter December 5

"Ruth of the Rockies," Ruth Roland's seventh Pathe serial, finishes its first run with the release on December 5 of the fifteenth chapter. This screen is an adaptation of Johnston McCulley's novel, "Broadway Bab."

At present Miss Roland is at work at the Brunton studios filming "The Avenging Arrow," which will present in fifteen chapters a film version of a novel by Arthur Preston Hankins. It will be her third picture since making a tour of the country, during which she consulted with showmen regarding the type and kind of picture the public liked best.

Selznick Sends Actors to Virginia for Hunt Scenes

To acquire a realistic fox hunting scene for the forthcoming Selznick picture temporarily entitled, "Regret," starring Eugene O'Brien, Myron Selznick, production head of Selznick Pictures Corporation, recently dispatched the entire cast of principals in the production with Director Alan Crosland to Warrenton, Va. The headquarters of the players is at the Warren Green Hotel in the foothills of the Blue Ridge mountains. This hotel is said to be the popular rendezvous of fox hunting devotees from all over the South.

It is expected that Director Crosland will return to the Fort Lee studios with a number of unusual scenes of fox hunting parties. People accustomed to following the hounds will participate in the O'Brien picture.

In addition to Mr. O'Brien and director Crosland, the other members of the party include Olive Tell, Bigelow Cooper, Florence Billings, Arthur Houseman, Louise Prussing and Warren Cook. The story was written by John Lynch.

Freda Rubenstein Engaged

Freda Rubenstein, who has been associated with Sol Lesser ever since he began his motion picture activities, announced her engagement to Jules Wolf, formally sales manager of Associated First National Pictures in Los Angeles and who has just been appointed manager of the Western Educational Film Exchange.

The date for the wedding has not been set, but Miss Rubenstein, blushingly admitted it would take place very shortly.

IMPORTANT TO YOU NOW

MOVING PICTURE WORLD,
516 FIFTH AVENUE, NEW YORK

If I buy from news stands your publication will cost me thirteen dollars a year. So I am saving ten dollars by subscribing. Here's my three dollars.

Name .....

Address .....*Name of Theatre*.....

City .....*State* .....

My connection with the industry.....

Much Interest Is Shown in "Passion," First National's European Super Drama

UNHERALDED, with no definite release date announced and with no public presentation as yet given to it with the exception of a "try out" in a comparatively small town, "Passion," the European super-drama with the continental star, Pola Negri, to be distributed by Associated First National, is said to have already created a keen demand from exhibitors and public alike and to stand out as one of the most talked of pictures in the United States today.

Had the present standing of "Passion" been the result of a carefully planned publicity campaign, from the viewpoint of results obtained, that campaign would have been considered remarkable for its efficiency. On the contrary, however, Associated First National Pictures, Inc., has not thus far advertised the situation and has abstained from present publicity for the feature. "Passion," it is true, has been reviewed and praised by certain critics in New York.

Shown Only in Paterson

Notable too, is the manner in which the public learned of the attraction. It was recently shown in Paterson, N. J., for seven days and while it is credited with capacity business in that engagement, the number of people who crowded into the theatre there could scarcely have started the wave of interest that is conceded to have spread over the United States. Fan letters are the inevitable result of popularity on the part of a star, but even before she had made her debut Pola Negri is said to be receiving more than her share of such epistles.

Exhibitors in various parts of the country have come in contact with this interest on the part of the public. Much inquiry as to whether they intended to show "Passion" and as to the dates of the showing has been made of theatre owners and managers, according to letters from franchise holders and other exhibitors which have been received at the home office of First National. Newspapers and fan magazines it is said, have sensed the interest through letters of inquiries about the picture or the star which they have received.

The plans for the general release of "Passion" will it is expected shortly be announced by J. D. Williams on behalf of Associated First National.

Mayer Visits Rothacker Plant on Way to Coast

On his way back to the Coast Louis B. Mayer visited the Rothacker Laboratories, where he viewed Mildred Harris Chaplin's picture, "Old Dad," after its final editing.

He was accompanied by Jack Schulze, whom he has signed up to be technical director for all Mayer productions.

It was a case of optimist meeting optimist when Mr. Mayer shook hands with Watterson R. Rothacker. "The coming year will be even bigger than you predict," said the visitor to Mr. Rothacker.

The Coast producer told he had contracted John M. Stahl to make specials.

"Mr. Stahl's first," said Mr. Mayer, "will be 'Women That Pass in the Night.' And the picture will be as good as the title. This will be one to watch for.

"Edwin Carewe will direct one picture for Anita Stewart and then will make a big special.

"Mrs. Chaplin's picture, 'The Woman in His House,' is going out as a road show. It will start on Broadway. We are arranging for a theatre now."

The Smith family, consisting of Pete, the Neilan publicity director, his wife and his infant heir apparent, en route to the Coast, stopped over in Chicago to see Marshall Neilan's latest, "Dinty," screened at the Rothacker Laboratories. "I've heard that it is a good picture," said Pete. "I'm here to confirm the rumor."

A Lesson in Dodging Creditors

"The Dear Departed," the latest Rolin Comedy, released by Pathe November 21, should be invaluable in these days of high prices, as it shows the various methods of dodging creditors in a highly amusing manner. "Snub" Pollard is featured in the comedy, ably assisted by Marie Mosquini, "Sunshine Sambo," Hughie Mack, an amusing bear actor, and the Rolin Comedy comedians. Pollard's many attempts at suicide are very laughable.

Pathe Branches Are Concentrating on Seitz-Courtot Serial "Velvet Fingers"

WITH "The Phantom Foe" launched as one of its biggest successes to date, the Pathe branches are concentrating on the new episode offering in which George B. Seitz will make his third appearance as a star with Marguerite Courtot. "Velvet Fingers," which is to be released November 5 as the final serial on the schedule for this year, is expected by the serial sales department to provide the means with which many new first run houses may be added to the list now exhibiting this company's serials.

All campaign material for the picture was received at the branches some time ago, the paper, advertising helps and campaign books being complete more than a month in advance of release date. An added feature of the campaign book, which contains twenty-two pages outlining complete teaser campaigns, stunts, newspaper ads and publicity notes, is offered in the press sheet comprised of news notes and stories with which mats will be issued free to newspapers. No more complete line of publicity and advertising material has been issued heretofore in connection with a serial picture, it is stated.

Owing to the popularity gained by George Seitz and Marguerite Courtot in their two previous pictures, "Bound and Gagged" and "Pirate Gold," it is expected the new production will be an especially big box office attraction.

It is the first fifteen episode serial with Seitz and Miss Courtot as stars. Written by Bertram Millhauser and adapted to the screen by James Shelley Hamilton, "Velvet Fingers" is a crook melodrama relating the adventures of a "gentleman burglar" who encounters more difficulty in straightening out the past in preparation for an honest future than he ever did when planning and executing bold raids on the jewel vaults of New York's wealthy set. The play offers a diversity of scene, the action shifting from the social functions of New York's fashionable people to the dark retreats of the city's outlaws.

Supporting the stars are Harry Semels, Tommy Carr, Frank Redman, Joe Cuny and Edward Elkus. The production was photographed by Harry Wood and William Sullivan served as assistant director to Mr. Seitz.

Schlitz Changes Reels

In the days of super beer the Schlitz Palm Garden, Milwaukee, Wis., U. S. A. was an oasis known equally well by Way Down Easters and the idealists of California. Several years ago the Ancient and Honorable Artillery Company of Boston actually left the Mecca of culture to convene amid the palms and steins of Milwaukee's show place. People came from all over the world, ma as well as pa, and sometimes the rest of the family.

Now the garden is to see a new kind of reels, and rumor has it that the Saxe interests will be responsible. Negotiations are going on and it is expected that it will be converted into a motion picture theatre. John and Thomas Saxe also are after the Gargoyle on Grand avenue near Third street, operated by the Tillema Candy Company, says another report. Milwaukee may miss its beer but it can't be denied its "movies."

Alice Lake Goes Scouting and Finds Fine Location

Alice Lake has chosen a wild mountain retreat, far above the clouds, as the scene for her honeymoon! This is not the announcement of a secret romance. It means that in the hitherto unexplored wilds of San Bernardino Mountains she selected a picturesque spot for exterior scenes for her forthcoming Metro starring production, "Mother Love."

Bayard Veiller placed stress upon the finding of a wild wooded mountain spot in the mountains for the honeymoon scene. Miss Lake asked she be permitted to take the place of the location hunters.

In a few days she returned with snapshots and it was agreed they fitted into the plot better than any background that could be provided by scenic painters, architects and art directors.

Miss Lake will be seen in the role of a girl of the stage who wins the heart of the son of a wealthy family, elopes with him and sets out on a honeymoon in a mountain wilderness.

"Mother Love" is an original story by Izola Forrester and Mann Page. It was adapted by A. S. Le Vino. The cast includes Dewitt C. Jennings and Florence Gilbert. Wesley Ruggles is the director.

WELLINGTON, O.—Wellington Theatre has been purchased by Harry L. Tracy.

PORTLAND, ORE.—Rivoli Theatre at West Park and Washington streets has been purchased by Gus A. Metzger.

17 STORIES IN HEIGHT
160,000 Sq. Feet of Floor Space
THE WORLD'S LARGEST FILM BUILDING
IS EQUIPPED WITH
31 SIMPLEXES
MAKING IT 100% SIMPLEX

Stanley M. Ragland Leaves Banking Circles to Enter Organization of Arthur S. Kane

STANLEY M. RAGLAND, for several years occupant of responsible positions in a leading bank of Virginia, has moved to New York and joined the staff of the Arthur S. Kane Pictures Corporation. His decision to ally himself permanently with the photoplay industry is additional evidence of the growing recognition of the business by men in other important lines of activity.

On a recent visit to his brother, John C. Ragland, Stanley Ragland met Mr. Kane and in the course of conversation manifested a lively interest in motion pictures. Mr. Kane, whose keen ability to judge men and to recognize promising human material is well known, almost immediately invited him to join the film organization, and Mr. Ragland, after a brief time for reflection, accepted.

In eight years' connection with the National Bank of Petersburg Mr. Ragland had risen from the humble post of runner, by way of the successive clerkship and bookkeepers' desks to the position of chief teller, where he had charge of all the cash in the institution. During the war he handled the finances of Camp Lee, near Petersburg, one of the largest training and concentration camps in the country, paying the officers and men regularly.

Mr. Ragland is an officer or member of several influential business and social clubs in Petersburg, and other Virginia cities, including the exclusive Westmoreland Commonwealth Club. He is active, too, in social life and has been a guest at several semi-official functions in the White House during the second Wilson administration. He is a close personal friend of Carter Glass, formerly Secretary of the Treasury, now United States Senator from Virginia.

DOROTHY DEVORE

Who played with Charles Ray in "Forty-five Minutes from Broadway" and now at work on a two-reel special for Educational release

Fox News Gives Result of the Election an Hour Before It Is Generally Known

FOX NEWS, by a piece of election-day enterprise, thrilled audiences in New York theatres by giving the result of the presidential election and the full picture-story of the victory of Harding and Coolidge an hour before the result was generally known.

It was by speedy work and good judgment that Fox News was able to accomplish this.

As soon as it was apparent that Harding and Coolidge had been elected, the whole staff of Fox News was set to work to produce an "extra," with the result that it reached the screens at the psychological moment when popular tension was at its height.

Human Interests Picture

The picture opened with the title: "Special Election Extra: "Warren G. Harding is elected President and Calvin Coolidge Vice-President in great Republican victory that sweeps the country."

There followed a flash of Will Hays, chairman of the National Republican committee, bowing his acknowledgments. After that came in a series of human-interest pictures, the story of the lives of the two victorious candidates, closing with close-ups of Harding and Coolidge.

Standings, Noted Actors, Planning Family Reunion

Gordon H. Standing, who plays a prominent part in Ralph Connor's "The Foreigner," released by First National during November, and who is also one of the all-star cast of "Man and Woman," the initial release of Sherman Productions Corporation, is a member of the well-known Standing family of actors. The Standings are to the stage of England what the Barrymores are to the American stage.

Gordon H. Standing is a nephew of Herbert Standing, Sr., and a son of Frank Standing, known on the stage as Frank Celli. When Herbert and his brothers, Frank and William, went on the stage, they assumed other names. Herbert took the name of Herbert Crellin, Frank became Frank Celli, while William christened himself William T. Carlton. Since then Herbert, Sr., has resumed the family name, and so also has his nephew, Gordon.

William T. Carlton's son is William P. Carlton, who has retained his father's professional name and is well known in motion pictures.

Two daughters of Herbert Standing, Sr., are also in the motion picture field. They are the Misses Joan and Grace Standing. Faith Standing, a sister of Gordon H. Standing, is known to the stage of England alone, as Faith Celli. She created the part of "The Cream Child" in "Dear Brutus," being co-starred with De Maurier in London. The family is planning a reunion for the coming summer in London or New York.

Schaefer Visits Famous Players

Peter J. Schaefer, of the firm of Jones, Linick and Schaefer, well-known Chicago motion picture theatre owners, spent most of a recent visit to New York in the New Long Island Studio of the Famous Players-Lasky Corporation. Mr. Schaefer, who is an exhibitor of the first class, is as much interested in the production of pictures as he is in the proper exploitation of them, and those who know his Chicago theatres will testify that pictures in his houses go over big.

I bought "The Victim" for New England because I consider it the best melodramatic feature I have ever seen and I am advising my friends to write C.B.C. Film Sales Corp. 1600 Broadway, New York for their territories —
Sam Grand, Boston Federated

New Strand of Albany and Winter Garden of Seattle to Open with Metro Pictures

TWO big motion picture theatres, the Strand of Albany, and the Winter Garden of Seattle, are starting their careers as exhibitors of superior photoplays by featuring Metro special productions during their opening weeks. The fact that the managers of these new houses have chosen Metro productions on the occasion of launching their enterprises, is looked upon by officials of the company as an eloquent commentary on the strong drawing power and popular appeal enjoyed by Metro pictures.

The New Strand Theatre opens on November 7 with a bill headed by "The Price of Redemption," starring Bert Lytell, and including "One Week," Buster Keaton's comedy. The Winter Garden, opening November 21, will present "The Great Redeemer," produced by Maurice Tourneur, and also the Keaton comedy, "One Week."

The Strand is owned by The Moe Mark Company, which owns and operates in addition, the Strand Theatre of New York, the New Strand of Brooklyn, and others of the same name.

Its seating capacity of about 2,400 makes it almost as large as the New York Strand Theatre. Architecturally, it is considered one of the finest motion picture theatres in the East.

James Q. Clemmer and Edward James are the owners and managers of the Winter Garden in Seattle. This theatre opens its doors on Nov. 21 with "The Great Redeemer," by H. H. Van Loan, acted by House Peters, Marjorie Daw, Jack Macdonald and Joseph Singleton.

"The Price of Redemption" was adapted by June Mathis from I. A. R. Wylie's novel, "The Temple of Dawn," "One Week," is the first of a series of Buster Keaton two reel subjects produced by Joseph M. Schenck and released by Metro.

LOOKING FOR HER BEAU

May Allison, who is playing in "The Marriage of William Ashe" for Metro

Ray Rockett Contracts with Hodkinson to Make Four "Clean Comedies" a Year

RAY ROCKETT, president of the Rockett Film Corporation, left New York for Los Angeles recently to start on a two-year production contract with Hodkinson.

Mr. Rockett came to New York a short time ago with the company's first production, "A Truant Husband," bent on finding a suitable distributing organization for this and other pictures his organization planned to make.

After looking the field over he affiliated with the Hodkinson organization.

"It is the aim of Mr. Hodkinson's concern to handle only films of the highest moral character," said Mr. Rockett, "and it is the purpose of the Rockett Film Corporation to make only pictures of that caliber."

Mr. Hodkinson, according to Mr. Rockett, believes the sort of screen entertainment that gets its boxoffice appeal from a story that tears down a reputation for the sake of cheap and tawdry sensationalism is not the kind of picture that will get permanent public approval. He is going to specialize, therefore, in productions conspicuous for their wholesomeness.

The Hodkinson-Rockett agreement calls for seven "clean comedy specials," to be delivered at the rate of one every three months. "The Truant Husband" represents the first delivery under this arrangement. It will be issued within the next ninety days, it is said. As soon as a pending deal is consummated production will be started on the organization's second offering.

Jerome Storm Perfects Organization; Cast for His First Production Is Announced

JEROME STORM has completed the organization of his production staff and placed under contract the players to appear in support of Lillian Gish in her first picture directed by Storm for the Frohman Amusement Company. Filming of the play by Fred de Gresac commences next week at the Biograph studio, which has been leased by the Frohman company.

Mr. Storm believes he has secured some of the finest experts in the industry for has technical staff. Warren Fromme, assistant to Mr. Storm, was former assistant director for Hobart Henley and Mrs. Sydney Drew. Irving J. Martin, appointed to the post of art director and title illustrator, was associated with Thomas J. Ince for six years, during which time he originated new schemes of decoration.

George Peters has been engaged as cameraman. He has made a record for superior photography with Goldwyn, Clara Kimball Young and Metro.

He will have the co-operation of Lou Bitzer, nephew of "Billy" Bitzer, and himself a cinematographer of skill.

The chief electrician is Andrew Reid, for years a valuable aide to D. W. Griffith.

Edward Quinn, who has been placed in charge of properties, held a similar office with Hobart Henley and Mrs. Sydney Drew.

Harold Brown was engaged this week as technical director, thus completing the quota of technical service.

Mr. Storm has been conducting rehearsals of the picture for the past three weeks.

James Rennie will act as leading man for Miss Gish. He now is appearing on the New York stage in a leading role of "Spanish Love."

An important role is taken by Emily Chichester. The chief character part is played by Emily Fitzroy.

Other members of the cast are Una Merkle, Alice Fleming, Helen Flint, Dorothy Grau, Dorothy Chapell, June Terry, Mary Foy and Frances Silcox.

New Moore Picture Completed

The forthcoming Selznick picture, "The Chicken in the Case," starring Owen Moore, has been completed at the Selznick Fort Lee studios under the direction of Victor Heerman. Director Heerman is also credited with writing the story. Preparations are now under way for the next Owen Moore production, the title of which will be announced within the near future.

Katherine Perry plays the leading feminine role opposite the star. Other players in the cast include Teddy Sampson, Vivia Ogden, Walter Walker and Edgar Nelson.

Michel Rale Added to Serial Cast

Engaged for an important character in the action of the last three chapters of the Pathe serial starring Juanita Hansen with Warner Oland and Marguerite Courtot, Michel Rale, well known for his interpretations of Oriental characters on the stage and screen, has joined the cast of the company which Bertram Millhauser is directing at the George B. Seitz studio

Mr. Rale will appear as the Chinese priest in the Seitz production. He is familiar to the serial fans for his work in "The Exploits of Elaine," in which play he did the part of an Oriental. Mr. Rale has appeared on the stage under the Seitz banner, for he was seen in the part of the Japanese butler in "La, La Lucille."

Objects to Characterization

Justice Hotchkiss in Special Term Part 3 of the New York Supreme Court has granted the petition of Carl L. Wettig of 688 Nostrand avenue, Brooklyn, to consolidate two suits instituted against the Four Square Pictures, Inc., of 15 West Fifty-fifth street, and Charles Memberson, its president.

Wettig in one suit seeks to obtain an injunction preventing the concern from exhibiting a picture known as "Eagle Eye" in which Wettig says he is falsely depicted as a co-conspirator to blow up a ship leaving New York harbor, with munitions and supplies for the use of the Allies. In the second suit he seeks to recover $50,000 damages alleged to have been suffered by reason of the exhibition of the picture.

The Number of
Simplex Projectors
installed in the
GODFREY BUILDING
is More Than One-Third of the
TOTAL NUMBER OF MACHINES USED BY LABORATORIES AND STUDIOS IN AND AROUND LOS ANGELES

Fairbanks Picks Strong Cast for His Fourth "Big 4" Production, "The Mark of Zorro"

IN his endeavor to present the most unusual picture filled with love, romance, snap and ginger that has ever come from a Fairbanks studio, "Doug" has gone to the very extremes in obtaining an all-star cast to support him in "The Mark of Zorro," the fourth Fairbanks production to be released on December 5 by the United Artists Corporation. The picture is an adaptation of Johnston McCulley's novel, "The Curse of Capistrano," that appeared serially in the All-Story Weekly Magazine. The picture was directed by Fred Niblo.

As this story is a deviation from anything previously attempted by Mr. Fairbanks, in so far as the locale, plot, time and customs are concerned, he has successfully collected together a cast that is individually particularly adapted to the presentation of their respective parts.

For the feminine lead, Marguerite de la Motte, a mere slip of a girl, was chosen from a host of prominent candidates considered by Mr. Fairbanks. This is her first appearance as "Doug's" leading woman, but coincident with this is the fact that her initial appearance before the camera was with the Fairbanks organization in connection with the Fairbanks production of "Arizona," prior to which time she had attained considerable prominence upon the legitimate stage. Mr. Fairbanks feels that he has in this young actress the ideal person for the petite Lolita.

Despite the fact that some folks possess an idea that all persons emanating from the Latin race are necessarily possessed of dark or swarthy complexions, Miss de la Motte fails to fill that specific requirement, in that she is of a somewhat lighter hue, thereby upsetting this more or less established theory.

Noah Beery, who portrays the big, pretentious Gonzales, and who supplies some of the humor by his boasting and ludicrous actions, is already acquainted to the host of screen admirers for his efforts in numerous other productions. The character assigned to him in this picture certainly affords him the opportunity of displaying that part in which he excels.

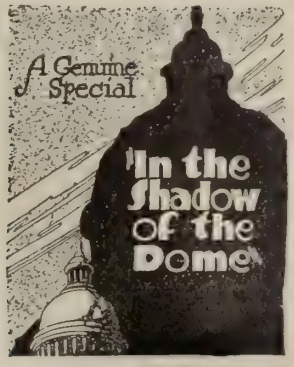
Robert McKim, who is occasionally termed "the handsomest villain upon the screen," makes his first appearance in a Douglas Fairbanks production. For the portrayal of the important role as the villainous Captain Ramon, he was particularly engaged. In the story as one of "Doug's" opponents, we are chiefly indebted to him for the maze of new stunts and feats of skill brought out by Fairbanks as his contestant.

As Don Carlos Pulido, Charles Hill Mailes gives a highly creditable account of himself, it is claimed. Having been an actor upon the legitimate stage for many years, he has carried with him an experience that has been largely beneficial toward broadening the range of his abilities.

Claire McDowell, whose characterization as Miss de la Motte's mother renders a performance that reflects credit upon herself.

Among those who complete the cast are Albert McQuarrie and Charles Stevens, long members of the Fairbanks company; George Periolet, Walt Whitman, Tote DuCrow, John Winn and Charles Belcher.

This picture marks the film debut of Noah Beery, Jr., age seven, who, unlike his famous sire, appears to be destined for heroic roles, for in one scene young Beery drops from an outer wall of a building and with a miniature sword gallantly rescues a little Miss of about the same age from the "cruel clutches" of another youngster who appears to take great delight in inflicting punishment upon her.



Cathrine Curtis Company Will Release "Sky Pilot"

The news that the special feature picture "The Sky Pilot," produced by the Cathrine Curtis Corporation of Los Angeles and New York, with an all-star cast, under the direction of King Vidor, is almost ready for release by the First National, has attracted anew the attention of the reading public to the novel of the same name by Ralph Connor.

The real name of the author is Major, the Rev. Charles W. Gordon, pastor of the church of St. Stephens in Winnipeg. He was born of Scotch parentage in a Highland settlement in the heart of the backwoods of Canada in 1860. He went to Toronto University, where he took honors in classics and played quarterback on the football team.

After a three-year course in theology at Knox College, he spent a year in Edinburgh, after which he returned to Canada and took up mission work at Banff, the National Park of Canada, in the very heart of the Rockies. What he wrote in "The Sky Pilot" was merely a transcript of the life he lived and the work he did among the pioneers, it is said.

High Adventure

The story deals with the life of a young clergyman, Arthur Wellington Moore, and shows how this young preacher wins a place in the hearts of those he has come to serve.

Behind the novel there lingers a high moral purpose, and this, combined with its spirit of high adventure, makes it a particularly forceful vehicle for motion picture purposes.

Among the all-star cast are John Bowers, David Butler, Kathleen Kirkham, Colleen Moore, Donald McDonald and others.

Our Pictures Popular in Japan

Though most of the films in the Japanese moving picture theatres are Japanese, since the habits, customs and psychology of the Japanese are peculiar to the race, American films are quite popular, according to reports to the Department of Commerce, the larger theatres generally showing three foreign productions, usually American, on each program, a program continuing from four to five hours.

Foreign pictures shown in Japanese theatres are usually travel pictures selected for scenic effect or educational purposes, tragedies and comedies. As all foreign plays are interpreted by a speaker on the stage as it is being run, a plot readily grasped is essential.

MOVING PICTURE WORLD

costs you Thirteen Dollars a Year on the newsstands and Three Dollars a Year by direct subscription.

Sit down right now and fill out the blank form in this issue and mail it in TODAY

FILL OUT THE COUPON ON PAGE 362

National Picture Theatre's Special Is Listed for Release on November 20

"Palace of Darkened Windows" Reveals Harem Life in East India — Production Directed by Henry Kolker— Claire Anderson Has Leading Feminine Role —Jay Belasco in Male Lead

NATIONAL PICTURE THEATRES, INC., of which Lewis J. Selznick is president, announces that 'The Palace of Darkened Windows," a production dealing with oriental creeds and customs and revealing unusual phases of harem life in East India, will be available for exhibitors at all Select exchanges on November 20.

The picture was directed by Henry Kolker, who according to National officials, has produced one of the strongest box office attractions. The production is one continuous round of dazzling color, and the story is declared to contain romance, intrigue and thrills.

In the cast chosen to interpret the story are found the names of a group of prominent screen players. Claire Anderson, who plays the leading feminine role, was formerly a protege of D. W. Griffith, and later after a period in Mack Sennett comedies she was starred in Triangle productions. Jay Belasco, well known leading man, is cast in the leading male role. Arthur Edmund Carew, popular leading man and portrayer of heavy roles, is seen in the role of the Rajah. The other players include Christine Mayo, Gerald Pring, Adele Farrington, Virginia Caldwell, Nicholas Dunaev and Virginia True Boardman.

Combining the cunning of the East and the daring of the West in the lists of romance, the story unfolds with Arline Eversham, and her niece, Arlee, traveling in India. Arlee meets a native prince, Rajah of an Eastern Indian Province, who invites her to his palace known as "The Palace of Darkened Windows." Anxious to see what the inside of a harem looks like, Arlee accepts the invitation unknown to her aunt. Two other men, an American gentleman and a British Army officer, fall in love with the girl. The Rajah, however, in order to hold Arlee in his palace announces that the plague has broken out and that the palace is quarantined. How she frustrates the Rajah's motive and finally makes her escape provides a story replete with all the elements of popular box-office appeal.

"The Palace of Darkened Windows" was written by Mary Hastings Bradley, a fiction writer whose visualizations of oriental creeds and customs are known to millions of magazine readers. Katherine Reed, well known scenarist, picturized the story.

New York Strand and Rivoli Theatres Book Keaton Comedies; Pictures Play to Capacity

AS proof that the new Buster Keaton comedies, produced by Joseph M. Schenck and distributed by Metro have made a big hit with New York picture-goers on their very first showing, Metro Pictures Corporation announces that two of the most prominent Broadway theatres have contracted to show more of the Keaton comedies. These theatres are the Strand and the Rivoli.

Buster Keaton's first two-reel laugh maker, entitled "One Week," had a dual metropolitan premiere at the Strand and Rivoli theatres during the week of October 24 and proved to be just as pronounced a sensation in the comedy line as it has throughout the far west and the middle west, which sections of the country were the first to see this agile young comedian in his initial vehicle as a star.

Joseph Plunkett, managing director of the Strand, immediately booked others in the series of Keaton comedies, which are to appear every eight weeks. The second will be "Convict 13," followed in order by "The Scarecrow" and "Neighbors," with others, as yet not titled, coming in regular order. Succeeding Keaton comedies will be shown not only at the Strand, but Hugo Reisenfeld, managing director of the Rivoli, has decided to exhibit more of them.

Private Projection
Is always assured quality showings when thrown on the screens of
The Simplex Rooms
5th. Floor
220 WEST 42nd. ST.
Phone Bryant 984
John F. Lyons Manager.

"MY, BUT ISN'T THAT LEADING MAN THE GREAT LOVER!"
Says the lady in the center. A scene from "The Great Lover," being issued by Goldwyn

Kremer Files Answer to Isaac Macowsky's Suit

The Victor Kremer Film Features, Inc., through Victor Kremer, its president, has just filed its answer in the suit brought in the New York Supreme Court against it by Isaac Macowsky, to recover $10,000, the value of a promissory note.

The answer recites that on October 23, 1919, the defendent executed two notes to Macowsky, one for $10,000 and the other for $3,000, whereup Macowsky advanced $10,000 leaving a balance of $3,000 due. Not feeling the necessity for the $3,000, the defendant charges it did not press Macowsky for the payment of this sum. It is alleged in the answer that when the $10,000 note fell due, it was promptly paid in full by the Kremer company, which made a demand for the surrender of the $3,000 note, but met with a polite refusal from the plaintiff.

For this reason the Kremer company asks the court to dismiss Macowsky's suit, and to award it judgment for the $3,000 which it says is unlawfully withheld from it.

Make Scenes in New Mexico for "Jesse James" Picture

Director Franklin B. Coates and his entire Mesco coast are in Albuquerque, N. M., for three weeks, where they are filming the Murdock scenes for the photoplay, "Jesse James Under the Black Flag." By a special arrangement with the manager of a great ranch near Albuquerque, the fall round-up of thousands of cattle will take place at this time and will be photographed for certain scenes of the Mesco production. Beside the cast and ranchmen a number of Mexicans will appear in the scenes.

Recently Director Coates used Chief Red Fox and a score of Sioux Indians from a northern reservation in reproducing frontier scenes from the life of Jesse James.

The interior of the Mesco studio is being finished under the supervision of technical director Edgar Kellar, and upon the return of Director Coates and the cast to Kansas City work on the interior sets will begin.

A SONG OF THE HEART
Mary Miles Minter, whose latest Realart picture is called "Eyes of the Heart"

C. A. Lick Heads Arkansas Exhibitors' Organization

The Motion Picture Theatre Owners of Arkansas has been formed and the following officers and executive committee elected: C. A. Lick, president, Fort Smith; E. C. Robertson, vice-president, Fayetteville; C. C. Hauber, secretary and treasurer, Pine Bluff. Executive Committee: D. E. Fitton, Harrison; W. L. Mack, Jonesboro; W. L. Sanders, Batesville; E. C. Robertson, Fayetteville; E. H. Butler, Russellville; Sydney M. Nutt, Hot Springs; V. J. Haydel, Helena; Hoyt Kirkpatrick, Fort Smith.

The meeting was held at Little Rock. E. T. Peter, treasurer of the Motion Picture Theatre Owners of America, represented the national organization. The Arkansas men indorsed the national organization and affiliated with it. Another meeting has been called for November 22.

Sherrard Takes Position in Arthur S. Kane Offices

During the absence from New York of Arthur S. Kane, president of the Arthur S. Kane Pictures Corporation, who is now on a trip to California, John C. Ragland, general manager, has induced George M. Sherrard to assist in the Kane offices. Meanwhile, Mr. Sherrard, who is an experienced picture man, is considering a number of attractive offers and expects to be ready to make an announcement of his future activities by the time Mr. Kane returns to the city.

Mr. Sherrard was for nearly two years with Select Pictures Corporation, becoming its efficiency manager, from which position he directed many changes in the conduct not only of departments in the home office, but in the company branches as well. At the same time he had general supervision of the contract department, which he placed on its present high basis of efficiency.

RUNS 6 YEARS FOR LESS THAN ONE DOLLAR
"Total expense for SIMPLEX repairs, six years, less than one dollar."
J. B. CARY SCHOOL, RICHMOND, VA.

Fox Corporation Is Getting Out Many "Action Stills" for Exploitation Uses

Pictures Which Appeal by Their Quality of Strength, Action and Contrast in Tones Are What Are Needed for Lobby Displays Which Are Noted to Be Growing in Importance

WITH the so-called "still" photograph increasing in importance in connection with the production of motion picture entertainment until now it is widely recognized as second in value only to the film itself, William Fox, president of Fox Film Corporation, after much planning, has succeeded in co-ordinating his production forces to secure "action stills" for every purpose in the exploitation department of his organization.

In the past the still photograph was merely a record for the producer or director, to assure accuracy of detail in settings and costuming of a picture. The director took his still picture today for reference on the morrow to check the detail of his set or the clothes of his players.

But for several years now the larger producing firms have been publishing photographs from the photoplay. These have been used for press books, for publications of the industry, for fan journals and for the newspapers that have opened their columns to the screen. From the stills, also, the posters have been made, and lobby display cards of various styles.

This latter use of the still photo is growing in importance and value, and it is toward this end that Mr. Fox has issued instructions to both his eastern and western production forces to concentrate every effort in securing photographs with a story in them—pictures that contain the quality which attracts the eye—strength, action and contrast in tones.

The first step was to equip every company at work with one 8 by 10 camera, with special lenses, and one graphlex camera for the fast motion work which offers the most striking stills for lobby display purposes. Every company now is equipped.

"The lobby display," declared a Fox representative, "is a vital factor in the patronage of the picture theatre today. Thousands of people in every city are drawn into the lobby of the house by the photos displayed there—and upon the drawing power of these pictures a good percentage of the business depends."

"Flying A" to Tie Up with Book Stores in Its Exploitation of the "Blue Moon"

THE number of large houses booking the forthcoming "Flying A" production of David Anderson's book, "The Blue Moon," indicates, it is said, that the patrons of first-class theatres welcome an opportunity to see good literature transferred to the screen in picture form.

"It stands to reason that the modern novel which is a success in its line with the popular thought of the day, the book having either developed that thought, or met its requirements," said Samuel S. Hutchinson, president of the American Film Company.

"The advertising which helps along a big seller opens the way for quick success for the screen version, and it has been found that the public is already in a receptive condition with regard to 'The Blue Moon.' The American has found this to be the case with several of their recent specials, notably 'The House of Toys,' written by Henry Russell Miller; 'The Honey Bee,' by Samuel Merwin; 'The Thirtieth Piece of Silver,' by Albert Payson Terhune, and 'The Week End,' by Cosmo Hamilton."

Holds to Author's Title

"There is always the question in the minds of producers whether to take for the picture title the name under which the book is sold, or to choose a new one, for it is admitted that the name of a moving picture needs to come nearer the man on the street than the title of a book. The American, however, has held to the author's title in every instance, as the screen version immediately falls heir to the previous advertising and popularity of the book, author and publisher.

"In the case of 'The Blue Moon' a combination of exploitation was planned. Grosset & Dunlap," publishers, have issued what is called an American popular edition of the book illustrated by 'stills' from the drama. The screen production will awaken another strong demand for the book, which has already had several editions.

"Local bookstores will display the American posters and lobby stills in their windows, while the theatre is announcing and running the screen version. With many extraordinary publicity aids film buyers are being promised one of the biggest specials ever shown."

Beringer Insubordinate, Says Vaudeville Company

The Fox Vaudeville Company has filed its answer to the suit brought against it by George A. Beringer, motion picture director, to recover damages for alleged breach of contract. Other than to admit the company made a contract in October, 1919, with Beringer to act as a director at a salary of $250 a week, the company makes a general denial of the allegations of Beringer.

As a separate cause of defense the company says that Beringer began his duties on October 23, 1919, and continued until June 11, 1920, when it's alleged he was discharged for "repeatedly and persistently violating the conditions of his contract and for refusing to carry out the defendent's instructions in the production of their photoplays." The company says the climax was reached when it was ready to produce "Number 17," when it is alleged Beringer, after engaging the cast, "abandoned his employment, secreted and took away with him the original scenario and refused to surrender it when demand was made for it."

Clamor for Cook Comedies

Fox Film Corporation is more than pleased with the reception accorded "Kiss Me Quick," the first of his announced series of "Clyde Cook Special Comedies" as well as his first venture in films.

Exhibitors wary of signing up an untried proposition, held off long enough to satisfy themselves that the nimble Australian of the India rubber spine and boneless legs could really deliver the goods, and then, proceeded to book his comedies.

Stoll Film Making Big Progress in Picking Sales Force; Get Executive Offices in Shape

GEORGE KING, president of the Stoll Film Corporation of America, has received word from Ralph Proctor, general manager of the company, now in the West on his way to the Coast, that he is making rapid progress in the organization of his sales force and that in a few days he will be ready to announce its composition. Mr. Proctor left New York October 25. The sales representatives of the company, who will make their headquarters in Pathe exchanges, the distributors of Stoll pictures, will begin work December 6. The first release will be made about January 1.

Preparing Offices

At the Stoll executive offices on the third floor of the building, 130 West Forty-sixth street, carpenters, painters and decorators have effected a transformation during the past three weeks. The prevailing tone of the interior is walnut, and furniture has been installed to match. Partitions have been changed and a large and comfortably furnished reception room has been provided.

Adequate preparation has been made for the convenience of projection room visitors. The walls and ceilings have been decorated in neutral colors. A new screen and new machines also are being put in place.

The productions that will serve as Stoll's introduction to the American trade are being retitled and recut. Mr. King promises the exhibitors of the United States subjects he is confident will convince them that English pictures will add to the American market a factor not only of novelty by reason of new backgrounds, but of distinct box office value on the dramatic side. The initial release, which is an adaptation of a story by Cosmo Hamilton, an author of international reputation, is an unusually strong subject, and is portrayed by a cast of marked excellence. Mr. Hamilton on Monday saw the picture for the first time in its revised form and declared himself highly pleased.

The negatives of the first four releases already have reached New York. Also there have been received the still negatives for the same productions. These indicate that exhibitors will be supplied with a strong line of publicity with which to help materially in the exploitation of Stoll pictures.

Dorothy Dalton Is Filming "The Teaser" for Famous Players-Lasky Corporation

DOROTHY DALTON is again at work at the new Long Isand City studio of the Famous Players-Lasky Corporation after a lapse of a few weeks, during which time she appeared in "Aphrodite" for the Chicago run. Miss Dalton is doing "The Teaser," a thrilling story of the Canadian northwest, written especially for her by J. Clarkson Miller.

She plays Colette Brissac, daughter of a French Canadian miner, who flees into the wilderness of the great Northwest after killing a man. She is left without father or mother in a mining town and is given a position in the Aurora Borealis, the main saloon and dance hall. She soon becomes one of the biggest drawing cards of the place.

She meets Martin Bates, a young engineer who has come from New York after a series of financial difficulties, and who becomes a drunkard. She is forced into a marriage with him but decides to make the best of it and determines to try to make a man of him. After many incidents of unusual dramatic interest she succeeds not only in his regeneration but also in winning his love.

Dance Hall Set

The dance hall set that has been built for the first scenes is one of the most pretentious ever constructed. About four hundred extras will be employed to take part in the production. Exteriors will be made in Port Henry.

R. William Neill, who directed Miss Dalton in "Flare-up Sal," "The Price Mark," "Tyrant Fear" and "Green Eyes," when she was a Thomas H. Ince star, is again acting in the directorial capacity. Lucien Tainguy is cameraman. The continuity is the work of Frank S. Beresford. The leading man and other important members of the cast have not yet been selected.

"The Witching Hour," Paramount Picture, Was Filmed from Augustus Thomas Play

FROM all accounts one of the strongest subjects ever released by Paramount is the recently completed William D. Taylor production of Augustus Thomas' play, "The Witching Hour," the scenario for which is the work of Julia Crawford Ivers, who wrote the continuities of "Huckleberry Finn" and the other Mark Twain stories.

Elliott Dexter plays the feature role of Jack Brookfield, a gambler with an uncanny power of mind reading, but a man with high principles. Mr. Dexter is said to have given one of the finest performances in this role of his entire career.

The cast shows unusual strength, it is said. Besides Mr. Dexter it includes Winter Hall, Ruth Renick, Robert Cain, Edward Sutherland, Mary Alden, Fred Turner, Genevieve Blinn, Charles West, L. M. Wells, Clarence Geldart, J. Blackwell and others.

The story is one with a strange and compelling theme, with suspense a characteristic. Augustus Thomas is well known as a playwright. His many plays, such as "Arizona," "In Mizzoura," "Alabama," etc., have pleased thousands.

"The Witching Hour" was a departure. In it the author entered the realm of the occult. But there also is an entertaining love story.

Columbia Instructor Adds Good Work on Photoplays

Frances Taylor Patterson, instructor of Photoplay Composition in Columbia University, has added her name to the growing bibliography of the photoplay in "Cinema Craftsmanship," published by Harcourt, Brace & Howe. It classes with the few good books in the long list of photoplay literature and should be added to all student libraries.

The work, however, is not designed strictly as a text, but is written in a style which will be found acceptable to the man or woman who wishes to understand photoplay construction without engaging in the pursuit of writing plays. It deals less with exact technique than with the broad principles of construction and treatment, occupying a unique position in the literature of the screen.

It is sound in its teachings, modern in thought and free from the purely personal angle which too often intrudes in books presumably intended to teach, but which merely promote the writer's own hobbies.

It does not aim to treat technique exhaustively, but it provides ample material for this study in "Witchcraft," a Lasky production developed by Margaret Turnbull from the original script of Dr. R. Ralston Reed, who won the first prize contest for pupils of the University. A study of this, with reference to the notes on the changes made, is a study in technique in itself.

It is a volume which can honestly be commended. E. W. S.

"The Little Liar" to Be a Francis Eldridge Film

The World Motion Picture Corporation has arranged to distribute all productions in which Francis Eldridge appears during the next two years. The arrangements were made with Walter Irving, representing Superior Pictures, Inc.

In her latest play, "The Foreigner," Miss Eldridge was co-starred with Wilton Lackaye. Under the new agreement her first production for the world will be "The Little Liar."

According to the World, Miss Eldridge says she is not going to marry until she is at least thirty years of age (she is now nineteen) and in the interim much of her time will be devoted to pigs and chow dogs. She is petite, auburn haired, and has a charming personality, according to reports, "not at all temperamental like most stars," the World says.

Besides directing Miss Eldridge, Mr. Irving also writes and supervises all of her starring vehicles. Director James B. Kelly, of the World corporation, is sponsor for the statement that Miss Eldridge is destined to rise speedily to the apex of stardom.

Aid Hospital Fund

Motion pictures and motion picture workers are playing their part in the annual collection of the United Hospital Fund in New York this month. Marguerite Courtot, Pathe star, has organized a committee of Pathe workers; and promises that the Pathe office and studio employes will be given an opportunity to help in this work for the hospital care of the sick and needy in the institution of Greater New York. Other motion picture companies are also represented on the list of workers; and the Actors' Equity Association is to assist in the raising of the annual free-will offering. Frank Gilmore, executive secretary of the Equity, has been appointed a member of the Sponsors' Committee of the United Hospital Fund.

Three Prominent Producers Contribute to Pathe's Schedule of December Releases

Hampton's "Dice of Destiny," Perret's "Empire of Diamonds" and Seitz's Feature, Temporarily Titled "Rogues of Romance," Are Listed—New Serial Is Also Announced

THE works of three producers well known through their previous contributions to the screen go to make up the notable group of features which Pathe will release in December. Jesse D. Hampton's "Dice of Destiny," Leonce Perret's "Empire of Diamonds" and the George B. Seitz feature production temporarily titled "Rogues and Romance" comprise the feature offerings from Pathe for the month.

"Dice of Destiny," which will be the lead-off feature of the month, releasing December 5, returns H. B. Warner after his conspicuous success under the Pathe banner in "One Hour Before Dawn" and "Felix O'Day." His new vehicle gives him a role similar to the one in which he scored his greatest theatrical hit, that of a notoriously clever crook whose endeavors to go straight form a tale of marked melodramatic suspense.

Scenes Laid in New York and Abroad

"The Empire of Diamonds" is melodrama. The play is unique in that its scenes are laid in New York, London, Paris and Monte Carlo, the producer and his American company traveling to the locations demanded by the story to film his scenes. Furthermore, the picture is said to be the first photoplay to show on the screen actual pictures of the interior of the Casino at Monte Carlo. The cast includes celebrated players of America, France and England. The date of issue is set for December 19.

George B. Seitz, after a number of years as a director and star of serial plays, will make his bow as a feature producer and star with June Caprice in a film produced for the most part in Spain. The co-stars, supported by a cast in which Marguerite Courtot plays a feature part, are presented in a romance dealing with two native born Americans who become involved in a thrilling revolution against the Spanish royalty. The picture will be released December 26.

Sponsors Express Confidence

All three pictures are expected to register big successes, the sponsors of the films, who have witnessed showings at the home offices and at the branches, expressing the greatest confidence in them because of their popular appeal.

Mr. Warner is supported by Lillian Rich, seen with him in "One Hour Before Dawn" and "Felix O'Day" and featured with Mahlon Hamilton in the Robert Thornby production "Half a Chance," which is a recent Pathe release and one of the outstanding successes of the year. Others in the cast are Rosemary Theby, Howard Davies, Harvey Clark, Claude Payton, J. P. Lockney and Frederick Huntley. Adapted from the John Morosco novel, "The People against Nancy Preston" by Fred Myton, "Dice of Destiny" was directed by Henry King.

In "Rogues and Romance" Mr. Seitz has produced a play written for the stage by himself. With June Caprice, who will be starred in the role of the American girl, and Marguerite Courtot, Mr. Seitz and his company traveled to Spain in July of this year. Six weeks were spent in making scenes there and upon his return to this country the producer built a set at Larchmont, N. Y., where he staged mass effects in which more than a thousand extra persons appeared. The story is a love romance having a generous supply of humor and comedy.

Another Serial Listed

"The Empire of Diamonds" has as its principal players Lucy Fox, Henry G. Sell and Robert Elliot. It is a melodrama of swift action and deals with a plot on the part of dishonest corporation to manoeuver the diamond market to suit themselves. These men seek to ruin an old establishment by the promotion of a big enterprise to manufacture synthetic gems which they claim to be the equal of the genuine article in every respect.

On the schedule with these offerings will be the release on December 5 of the new serial, "Velvet Fingers," in which George B. Seitz will star with Marguerite Courtot. For the month concluding its release for 1920, Pathe has selected subjects that have a direct appeal to the public and promise to set a new mark for one month's bookings.

Booklet to Replace Herald

Among the many exploitation novelties that go with "That Something," which was made under the supervision of the E. P. Hermann Film Company and whose rights have been taken over by Irving Lesser of the Western Pictures Exploitation company, is a small booklet giving the story, cast, and general data on the picture.

The little book is two inches by three inches in size and contains twenty-five pages. An attractive cover has been created with oriental design. On the inside cover is the inscription, "Dedicated to the Rotary Clubs of the World." Thousands of the little volumes have been printed.

A NEW STUDY IN BLACK AND WHITE OF CATHERINE CALVERT
She will play the title role in "The Heart of Maryland" for Vitagraph, and being directed by Tom Terris

GOOD AS NEW TODAY
AFTER 3½ YEARS!!
"SIMPLEX machines have had 3½ years' constant use and are as good as new to-day."
Chateau Theatre, Chicago, Ill.

More Companies Working Simultaneously at Fox Western Studio than Ever Before

Shirley Mason, Eileen Percy, Tom Mix, William Russell, Clyde Cook, Louise Lovely and Buck Jones Are Among the Stars Who Are Turning Out Films of Drama and Comedy

NEVER since the completion of the Fox studios at Hollywood, Cal., has there been such activity throughout the entire organization as at present, according to detailed advices to the home offices of the organization. There are more companies working simultaneously than ever before in the history of the plant.

Tom Mix, under the direction of Lynn F. Reynolds, is making a new Western story written especially for the star by the director—a story in which Mix does some hazardous auto driving. This film recalls the picture, "The Speed Maniac," the producers say.

With Scott Dunlap directing, William Russell is working in a story known as "The Cloth of Gold." The story is by Jules G. Furthman and furnishes the star, it is said, with a role of extraordinary force—that of a criminal masquerading as a clergyman.

The winsome Shirley Mason is creating the stellar role in a story called "Flame of Youth," with Howard M. Mitchell directing her.

Mr. Furthman, who has been writing stories and novels for Fox for some time, is engaged in his initial directorial effort with Eileen Percy. The name of the play is "The Land of Jazz," and it is said to be a picture unusual in plot and with many funny incidents.

"Partners of Fate" is the title of the picture in which Louise Lovely, the newest Fox star, is at work, under the direction of Bernard Durning.

A story by Robert Welles Ritchie, which appeared in the Country Gentleman under the title of "Trails of Two Moons," is being picturized with Buck Jones as star. Edward J. LeSaint is directing Jones in the role of hero of a story of warfare between Western cattlemen and sheepmen. Mr. LeSaint adapted the story from the original.

Important in the activities in Hollywood are four Sunshine Comedy units, all working in the same lot

Clyde Cook, the pantomimist and contortionist, is also making a series of "Clyde Cook special comedies."

Al St. John Is Now Engaged in Work on the Films of the Fox Sunshine Comedies

AL ST. JOHN, comedian, acrobat, tumbler and slapstick expert, is at work with the Fox Sunshine Comedy forces at the Hollywood studios in California. Interest attaches to his engagement because he brings to the organization not only his ability as an actor, but his ability as a director as well.

From many showman, it is said, the Fox offices have received word that they eagerly await the first of the comedies in which St. John appears.

Al St. John came to the amusement world from his father's home in Santa Anna, Cal., not long ago. He is now in his twenties and has won fame in pictures by reason of his clever comedy work with Fatty Arbuckle in many successful films. Almost all of his pictorial work has been in his native state, and he will remain there, working at the Hollywood studios.

It is not yet known what will be the title of the first comedy in which he is to be seen, but report says he is also the director of it. A score of shapely girls will appear in this film and the regular Fox Sunshine comedians also will lend their support.

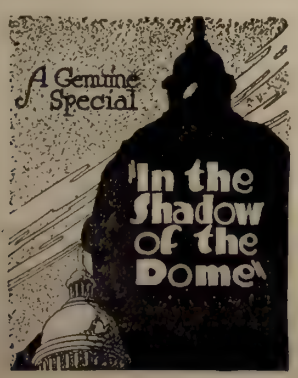
Sunday Violations by Some Schenectady Theatres Cause Official Investigation

COMPLAINTS to the effect that pictures being shown in some theatres in Schenectady, N. Y., border too closely along lines that do not meet the demands of censorship, have resulted in the city officials instituting an investigation which will get under way at once. The matter will be handled by a committee on laws and ordinances from the common council, David D. Connell, the acting mayor, having requested the probe.

The power to conduct such an investigation is vested under the Sunday motion picture ordinance. It is the contention of the city officials that the managers of the various picture houses were to provide the mayor and the committee from the common council with a list of pictures which were to be shown on Sundays, twenty-four hours in advance of the showing.

This, it is alleged, has not been done. Not only, it is claimed, have the managers of certain houses failed to provide the authorities with a list of the Sunday bookings, but they have also slipped in from time to time pictures of a type that have resulted in complaints being filed with the city officials.

And so the coming investigation will be conducted along broader lines than simply those pictures booked for Sundays. It is claimed by the managers of the leading houses in Schenectady that the alleged offenders are few and scattering and that there is a feeling prevailing among the better houses that the business itself is suffering from the acts of a few and that they should be punished.



MOVING PICTURE WORLD

costs you Thirteen Dollars a Year on the newsstands and Three Dollars a Year by direct subscription.

Sit down right now and fill out the blank form in this issue and mail it in TODAY

FILL OUT THE COUPON ON PAGE 362

SCENES TAKEN FROM THE WILLIAM A. BRADY PICTURE, "LIFE"

The players admit that these "lovely" scenes, such as one and three, make the eternal triangle. Jack Mower and Arline Pretty are the featured members of the cast

William A. Brady's "Life" Plays to Heavy Business in Stamford; Return Booking Asked

WILLIAM A. BRADY'S recent presentation of his picture "Life" in Stamford, Conn., for the first time on any screen, stirred that Connecticut town as have few attractions seen in the Stamford Theatre in many seasons. With the idea of securing the verdict of the paying public in relation to "Life" on the screen, Mr. Brady decided to book and play his production in Stamford, just as he does his stage productions. The result was a big success for the picture and a demonstration of the box office pulling power of "Life."

Booked into Stamford on short notice and with no more advertising or publicity than attends the presentation of an ordinary dramatic attraction, "Life" at the Stamford Theatre rolled upon an unusual record. The receipts for the first day that the picture was shown were a little over $400, while the receipts for the second day due to the mouth to mouth advertising, totaled $1,200.

In fact, so enthusiastic was the reception accorded "Life" in Stamford that Mr. Brady has been asked to send the picture back for an early return date of much longer duration. On the strength of the unusual impression made by the picture during the few times it has been screened. Mr. Brady, it is understood, is in receipt of several offers for the production which he now has under consideration. In addition to offers for rights in the United States, Mr. Brady has received one for the English rights, and this like the others is also under consideration.

Baltimore Showmen and Projectionists Break Deadlock Over Increase in Wages

THE deadlock which existed between the projectionists and exhibitors of Baltimore relative to the increase of 20 cents an hour asked by the former in the new contracts which went into effect on November 1, was broken by a compromise when the committees representing each faction met on Thursday, October 28.

This final meeting of the two committees was asked for by the exhibitors, it is stated, and due credit should be given Frank H. Durkee, chairman of the committee representing the exhibitors for the diplomatic manner in which he brought the matter to an amicable close.

By the compromise, the men of Local 181, of which G. Kingston Howard is president, will receive 85 cents an hour for an eight-hour day basis and time and a half for the extra hour when they work a nine-hour day. This is an increase of 15 cents an hour and will mean an increase of $7.20 a week to those projectionists working on an eight-hour basis and $8.10 for those working nine hours.

Credit should also be given Mr. Howard for the broadminded way in which he handled the situation for his faction.

In the future, any wage adjustments which may happen to come up will be made by arbitration as the meaning of the clause in the contracts has been fully explained and cleared up.

Lloyd Starts on His First for Associated Exhibitors

Harold Lloyd, who has started work on his first picture for Associated Exhibitors, will be seen soon in his Pathe production, "Wrong Number," which he completed a short time ago at the Hal Roach studios in Culver City. This film, prints of which were shipped recently to the Pathe offices in New York, has not been given a release date.

The picture has had one public showing already at a theatre near Los Angeles. This test was made to observe how the picture "plays" and it received the final "O. K." without reservation, it is stated.

Lloyd will be supported by Mildred Davis, his leading woman in all the comedies produced since "From Hand to Mouth," in which the little blonde comedienne made her first appearance in a leading part.

It is scarcely a year ago that Lloyd made his bow to the public as a star of feature comedies in "Bumping Into Broadway," and in all these plays he maintained a standard of entertainment of such effectiveness and appeal that within a year he rose from the semi-obscurity of a lead in slapstick one reelers to the place which now finds him the star attraction on the highest order of programs offered by many of the leading motion picture theatres.

"Wrong Number" is a piece in which two reels of laughter are built up around a telephone situation. The titles were written by Harley Walker. The play was developed by Lloyd, Hal Roach and Walker.

Torchy Comedies Booked by the Strand, Brooklyn

Following the personal appearance last week of Johnny Hines, star in Torchy Comedies, at the Strand Theatre, Brooklyn, its was announced that Managing Director Edward L. Hyman had signed a contract for the whole of the first year's series of two-reelers made from the stories by Sewell Ford and released through Educational Exchanges.

According to Educational, while there has been an uncertainty on the part of some exhibitors in booking the first one or two of these pictures such showings have been followed, without a single exception, by contracts for the entire series.

S. Barret McCormick, managing director of the Rivoli, Toledo, and acknowledged one of the world's premier showmen, has featured Torchys from the week his magnificent new theatre opened.

Send us a wire and ask us about Marshall Neilan's DINTY
Balaban & Katz

A Six-Cylinder Birthday Book

SIX years ago this January CINE-MUNDIAL started life as the Spanish-Portuguese counterpart of Moving Picture World. It was the first publication to carry the news of the motion picture industry into the markets of Latin-America. The pioneer then, CINE-MUNDIAL still leads. Today it is the official traveling salesman for American films and equipment from Madrid to Manila, from Havana to Buenos Aires.

IN announcing its sixth anniversary number to the trade, CINE-MUNDIAL is proud to look back upon the past year as the most successful in its history. A circulation growth of 92 per cent. in eight months (A. B. C. Audit) is proof that it is the most effective medium selling the theatre owner, exchange man, and film buyer who supply a market of 110,000,000 people.

X—THE "unknown quantity"—is indeed applicable to the CINE-MUNDIAL of tomorrow, so rapid is its growth. Its anniversary number, however, will number 50,000 copies. Special stories, pictures, color inserts, illustrations, trade editorial matter, will make this issue the most welcome visitor of the year. Coupled with your advertising announcements, these anniversary numbers of CINE-MUNDIAL are so valuable as reference mediums that requests for them come in months after the book is issued. CINE-MUNDIAL is thus the only advertising unit which **alone** can sell every Latin-American country your product. Forms close December 15.

A Thought for Tomorrow—and Today.

The advertiser who uses Moving Picture World and Cine-Mundial girdles the globe with salesmen.

NEW YORK
516 Fifth Avenue
Telephone: Murray Hill 1610

CHICAGO
64 West Randolph Street
Telephone: Central 5099

Chamber of Commerce of the M. P. T. O. A. Has Set January 5 as Date for a Grand Ball and Entertainment in Hotel Astor

AFTER several years during which no social function of magnitude or compelling dignity or enjoyment has been conducted in film circles, the Chamber of Commerce of the M. P. T. O. A. announce that January 5 has been set as the date for a grand ball and entertainment which will be held in the ball room of the Hotel Astor, and for which an array of exceptional entertainment features are now being arranged.

The Screen Club ball conducted by that club when it was in its prime, was always the smart affair of the season, so far as the film industry is concerned, but since that time no organization has gone in for an elaborate affair at which the ladies could hold sway, and the coming event therefore promises to outshine even those of former years.

A number of committees have been named by the executives of the M. P. T. O. A. The general committee is composed of Charles Goldreyer, chairman; Al. Harston, vice-chairman; Charles Steiner, secretary, and Max Barr, treasurer.

Prominent Committeemen

Among those prominent on other committees are the following:

Vaudeville Committee: B. S. Moss, chairman; Marcus Loew, and Frank Keeney. Reception Committee: Louis Blumenthal, chairman; Max Spiegel, H. Bishop, S. Bock and A. Hamilton. Novelty Committee: Samuel Sonin, chairman; W. Brandon, A. Fabian, E. Behrend and L. Fink. Printing Committee: Fred Wilson, chairman; W. Peyser, S. Coleman, A. Wolf and H. Herring. Music Committee: J. Stern, chairman; F. Faulkner, L. Bolognine, M. Glynne and H. Reilly. Supper Committee: B. Grob, chairman; A. Eisenstadt, M. Kreidel, A. Rapf and S. Sheer. Ticket Committee: H. Gainsboror, chairman; D. J. Hennesy, L. Cohen, S. A. Moross and Samuel Schwartz. Visiting Exhibitors' Committee: H. Ebenstein, chairman; Charles Hering, H. K. Hecht, Fred Wilson and L. Risenthal. Dance Committee: H. Brandt, chairman; J. Seider, M. Silverman, H. Shapiro and R. Ronheimer. Invitation Committee: J. Manheimer, chairman; R. Saunders, H. Walenbrink, L. Schneider and Leo Brecker.

Elaborate Entertainment

William Brandt, naturally, is ex-officio member of all committees, and Harry Reichenbach is chairman and director of publicity and exploitation. He has appointed the following members of the A. M. P. A. associates: Paul Lazarus, Paul Gulick, Joseph H. Mayer, C. L. Yearsley, P. A. Parsons, George Landy, Jerome Beatty, and the following trade journal editors: Arthur James, Leslie Mason, Martin J. Quigley, Joseph Lowe and Robert Welsh.

The ball will be followed by the most elaborate entertainment ever staged at any similiar affair, and following this supper will be served. The management of the Hotel Astor will reserve every seat in its three big restaurants exclusively for those attending the ball. Tickets to the ball will entitle holders to the dinner.

In addition to the entertainment features already enumerated, there will be a regular old fashioned Midway Plaisance, fashioned after that which was so famous during the World's Fair at Chicago. The midway will be built in the room in the rear of the ball room, and will contain all the elements of a high class midway at the big resorts.

Prominent city, state and national figures will be guests of honor, and all the noted film players will be asked to participate.

B. S. Moss, chairman of the Vaudeville Entertainment Committee has given the organization assurance that he would give the finest show ever seen, while each and every member of the various committees offer to put forth their ultimate effort to make their particular bit stand out as the high light of the event.

Invitations and queries will go out the latter part of this month. The affair is being conducted from the offices of the M. P. T. O. A., at which place the various committees can be reached, or by phoning Bryant 2226.

Portland Office Opened by First National, Inc.

Announcement is made of the opening of a branch office of Associated First National Pictures, Inc., at Portland, Oregon. The new office will be kept stocked with exclusive prints of all releases and a full line of accessories so that all shipments will be made direct from there, according to Jensen & Von Herberg, holders of the organization's franchise in that territory. L. O. Lukan will be in charge of the new office.

According to Mr. Lukan the office will be chiefly one for distribution of films and accessories as far north as Chehalis, both sides of the Columbia River, all of southeastern Washington as far as Snake River and all of Oregon.

With the announcement of the establishment of the Portland office Jensen & Von Herberg announce the completion of plans for two new theatres, one at Boise, Idaho, to cost $250,000, and another at Great Falls, Mont., to cost $500,000. With the completion of these two theatres the firm will have one or more theatres in every important city in the Northwest.

Harriman National Bank Sues Clara Kimball Young

The summons and complaint in the suit brought by the Harriman National Bank of New York against Clara Kimball Young, to recover a balance due on a promissory note executed by the motion picture star, has been filed in the New York county clerk's office.

The plaintiffs allege that Miss Young executed a note payable to their order on February 13, 1918, for $24,500, payable four months from date. They charge that when the note fell due Miss Young had paid but $2,500 on account and allowed the note to go to protest. The bank says it allowed the matter to drift, receiving instalments from time to time, until a balance of $3,743.65 remains due them. They claim they have been unable to collect this from Miss Young.

This is the suit in which Edward Rother claims he was beaten by a friend of Miss Young's when he attempted to serve her with the papers in the case a week ago. According to an affidavit of Rother's, he succeeded in serving the summons and complaint on Miss Young at the Hotel Commodore.

Fight Promoter a Defendant

According to a summons filed in the New York county clerk's office, Irene Castle Treman, widow of Vernon Castle, has brought suit in the Supreme Court against Charles B. Cochran of London, who is prominent in the motion picture industry abroad and conspicuous here in promoting a boxing contest between Georges Carpentier and Champion Jack Dempsey.

As only the summons was filed by William Klein, counsel for Mrs. Treman, the nature of the suit is not disclosed, nor is the sum she seeks to recover given.

Dallas Has Possibilities for "Movie" Productions

Assurance of moral and financial support was given to prominent business men of Dallas, Texas, by D. W. Griffith on a visit to that city on November 4. Mr. Griffith was enroute to California from Florida.

"Dallas has no advantages as a motion picture center," asserted Mr. Griffith, "but it has the best of possibilities for legitimate productions. If the business men of the city show their readiness to support such a project and select a suitable site, I would consider the matter with active participation.

"It is my opinion that movies have, on the whole, during the past five years or so, maintained a higher standard of production than legitimate plays.

"The motion picture industry is steadily growing. Though Florida has great possibilities, I believe that Los Angeles will continue to be the center of production. As to what particular phase we may expect the greatest developments in the next few years, none of us can say."

Mr. Griffith expresses great pride in having recently obtained the picture rights to Lew Wallace's "Ben Hur," which he will make a super-production.

More for Better Movies

Saturday morning movie matinees for school children, Saturday night family movie parties and elimination of slapstick comedy, are some of the aims of the Cincinnati Council for Better Motion Pictures, which body has been organized recently.

The council plans to improve the standard of films exhibited in Cincinnati, particularly those for juveniles. Sessions are to be held on the second Tuesday of each month at the Cincinnati Chamber of Commerce, when plans for an active campaign will be discussed. The council has been a branch of the Public Health Service and includes representatives from fourteen welfare organizations.

Officers of the council, who were chosen at the initial meeting of the body, are: Chairman, Mrs. Elmer G. Laurence; vice-chairman, Mrs. Henry W. Backus; secretary, Miss Eugenia Remelin; treasurer, Bleeker Marquette.

Ring me on the telephone and ask me about Marshall Neilan's DINTY
Moe Mark

M. L. Bracker, of First National, Says the Cinema Is Attracting Renowned Artists

THE motion picture art must call to its aid all the related arts. There is much that is incomplete in motion pictures. They are silent and they are without color tone. Music has long been employed to cover up the silence. Art will be further employed to render the beholder oblivious to the fact that the pictures are without the emphasis of sound."

M. Leone Bracker, American poster artist, recently commissioned by Associated First National Pictures, Inc., to make a series of poster pictures, thus expressed himself in an interview in a Los Angeles paper shortly after his arrival on the Coast.

Commenting on the influx of literary lights into the cinema world and expressing the belief that similarly the industry would attract to itself the best talent in the art world, Mr. Bracker is quoted in part: "You will note," he said, "there is now in progress a veritable exodus from literature toward the Canaan of the films that is full of promise for the betterment of story materials available for motion pictures and a solution of, or at least a valuable step toward the solution of, the difficulty producers are said to experience in maintaining the supply of the better sort of scenario. Rudyard Kipling, James Matthew Barrie, Edward Knoblock, Sir Gilbert Parker, are some that are devoting their talents to the silver sheet.

Will Attract Renowned Artists

"It must be the same with art. I believe that the motion picture will attract to itself the best that the world of art has to offer. Artists are really better business men than the world gives them credit for being. They only pretend to artistic ignorance in business affairs.

"The artist who apologizes for his relations to the motion picture is an anachronism—he is out of date. The world loves, recognizes and endorses beauty. The artist is brought into a new distinction through the films which open amazing opportunities to express himself in the terms of his art to an audience that covers the civilized globe."

Mr. Bracker is at work on a series of seven poster pictures for the forthcoming Allan Holubar production for Dorothy Phillips to be distributed by Associated First National. Among his best known posters are many that were designed for humanitarian appeal, such as "Save—Lest We Perish," "Hunger Knows No Armistice," while in the commercial field other of his creations are well known.

Paul Iribe Goes to Coast to Aid in Making "Anatol"

Paul Iribe, the famous French architect and designer, has gone to the Coast to assist in the production of "Anatol," Arthur Schnitzler's play, which Cecil DeMille will make into Paramount's first super-feature with an all-star cast. The announcement of Mr. Iribe's trip to the Coast with Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation, came immediately after the statement from the executive offices of the company concerning the new policy of production which brings all the forces of the high Paramount organization together for the making of super pictures.

Mr. Iribe, who holds the distinction of being the first to use platinum in jewelry while designing for Linzeler in Paris, and who designed the short vamp shoe, has been working in the east with George Fitzmaurice and his first art work will be shown to the public in "Money Mad," the Fitzmaurice production for Paramount which has just been completed at the new Long Island studio.

The talents of the famous Frenchman will be added to those of Mr. DeMille, the all-star cast consisting of Gloria Swanson, Bebe Daniels, Wanda Hawley, Agnes Ayres, Wallace Reid, Elliot Dexter, Theodore Roberts and Theodore Kosloff, and the collaborating authors, Jeanie Macpherson, Avery Hopwood, Beulah Marie Dix and Elmer Harris in the production of "Anatol."

Mr. Iribe will remain in Hollywood until January 1, when he will return to the eastern studios of the Famous Players and continue his work in the art and decoration department.

Patricia Palmer Back in Comedies

Patricia Palmer, whom we used to see in many Christie Comedies, is back in the fold at Christie's Hollywood fun emporium and will be seen in some new comedies to be directed by Al Christie, Frederic Sullivan and James Clemens alternately. Miss Palmer dropped out of Christies several months ago to head a feature cast in a six-reel drama, and has been at the heavier stuff ever since.

Schenck Loans Farnum to Bennett

Dorothy Farnum, who has a contract with Joseph M. Schenck to write continuity for Constance Talmadge, has been loaned by Mr. Schneck to Whitman Bennett, in order to write the continuity of "Jim the Penman" for Lionel Barrymore. Miss Farnum was responsible for the continuity of Miss Talmadge's recent First National, "Good References."

FROM

THE SUNDAY AMERICAN

ATLANTA, GA.

ALL-STAR CAST
IN "DEAD MEN TELL NO TALES."
(Vitagraph.)

Don Jose Santos.....G V. Seyferstitz
Eva Denison, his stepdaughter, Catherine Calvert
Cole Harrison.....Percy Marmont

Here, at last, seems to be a picture that most nearly approaches that goal of all producers, the perfect picture. The story opens in a moment of breathless interest, and there isn't another quiet moment. It is intensely absorbing, and if your eyes leave the screen for a moment, so perfectly is the continuity maintained, that you lose a valuable scene. Never have we seen seven reels packed quite so full of consistent, logical interest and legitimately sustained suspense.

The characters behave like human beings. They do not let drop suspicious words, and actions that would instantly betray them as crooks, in real life. They keep you guessing every minute.

A very great deal of the credit for the whole thing should go, naturally, to Tom Terriss, the director, and to the continuity writers, Mr. and Mrs. George Randolph Chester. But one mustn't forget that E. W. Hornung, who wrote the book, gave these three people the material with which the thing was wrought. The cast is flawless. Catherine Calvert has never looked so beautiful, nor done such work as in "Dead Men Tell No Tales." Her costumes—those of the modern Spanish girl, lovely lace mantillas and soft white draperies—are exquisite, and add no little to her beauty. Percy Marmont, at last, has a role which fits him like a glove, and his work is consistent throughout. Gustav von Seyferstitiz, who plays the incredibly villainous Santos, however, should be the star of the piece. He is superb, and Holmes Herbert likewise acquits himself well.

The picture is perfectly balanced, and the story is far above the average.

Educational to Release Comedies Weekly Beginning the First Part of December

E. W. HAMMONS, president of Educational Film Exchanges, Inc., announces that beginning with the first week in December his company will release single-reel comedies weekly. There will be two series of these pictures, one the Vanity Comedies, produced by the Christie Film Company, and the other the New Gaiety Comedies, into which the girl element will enter the more strongly.

Arrangements for these pictures were completed some time ago and therefore production is well ahead. Prints of the first of each series have been sent to all the branch offices with instructions that exhibitors be invited to see these pictures before contracts are offered. This plan was followed with great success by Educational in the case of its four series of two-reel pictures.

While in the first few of the Vanities some of the players who have been familiar in two-reel Christies will appear, new faces will be seen in the later ones and the appearance of these players will be confined to these shorter films. In this way they will be made entirely distinctive. The same plan will be followed with the New Gaiety series.

"We expect," said Mr. Hammons, "to prove to exhibitors that these single reelers contain more real meat and abler casts than a greater portion of the two-reel comedies on the market. It has been unfortunate that the single reel comedy has in the past represented a poorer picture than the two-reeler, inferior casts and far less care in production. We have had a demand for these single reelers for some time, but did not care to enter the field until we were sure that we would be able to offer the same degree of quality that has made our Mermaids, Chesters, Torchys and Christies such successes."

"Tea for Two," the first Vanity, will be released the week of December 5 and the first Gaiety, "Ain't Love Grand?" December 12. "Without a Wife" will be the second Vanity and "Sand Witches," the second Gaiety. They will then alternate regularly.

"The Truant Husband" Is a W. W. Hodkinson Release

One of the really brilliant comedies of the year was completed recently, the Rockett Film Corporation says. It is "The Truant Husband," made from the story by Albert Payson Terhune, which appeared in the May issue of the Cosmopolitan magazine. It is a singularly clever bit of motion picture construction, according to reports, with an exceptional cast of players, foremost among which may be mentioned Mahlon Hamilton, fresh from his portrayal in "Earthbound"; Francelia Billington, who acted in "Blind Husbands," and beautiful Betty Blythe.

There is nothing of the slapstick school about the production and there is not a single pie thrown from the first foot of film to the final flicker, but it is believed it will appeal to every type of theatre-goer for the humor is logical and keen, the situations ludicrous, the acting splendid and the direction is in the hands of Thomas N. Heffron.

"The Truant Husband" is the first comedy ever to be released on the Hodkinson program and it is said to rank with the splendid productions that have so far emanated from that organization.

The fact that it has been published in the Cosmopolitan magazine with its circulation of a million and a quarter, is another very strong point in favor of this picture.

Burns Mantle to Write Talmadge Films' Titles

By an arrangement between Joseph M. Schenck and Burns Mantle, dramatic editor of the N. Y. Evening Mail, motion picture editor of the Photoplay Magazine, and a contributor on stage topics to other newspapers and magazines, Mr. Mantle has agreed to write the titles and assist in the editing of twelve Talmadge pictures. He has already titled "Yes or No," "The Branded Woman," and "Good References." His next picture will be "Satan's Paradise," on which Norma Talmadge is now at work in the West Indies, and which will be a First National release. Mr. Mantle's contract does not include the John Emerson-Anita Loos productions.

Miss Bassor Changes Name

Mary Wynn is the name of the new leading woman in Christie Comedies. Miss Wynn is not really a new leading woman, however, because she was formerly known as Phoebe Bassor, and has been renamed by Al Christie.

Favors Sunday Shows

Proprietors of motion picture theatres in New York State, as well as film producing and distributing concerns, have little to fear from Governor-elect Nathan L. Miller regarding a repeal of the present law permitting municipalities to settle the question of Sunday picture shows for themselves. Almost immediately following election Governor-elect Miller was asked his stand on the question of Sunday pictures, one that has attracted plenty of attention in state circles for the last two or three years. He favors Sunday shows.

Mr. Miller comes from Syracuse. Furthermore, he is the father of seven children. Sunday shows have been running in Syracuse for several years and under conditions that have been regarded as almost ideal; in fact, the chief of police of that city has made the assertion that the Sunday picture show practically eliminated the crowd that formerly hung around the street corners and were more or less of a nuisance. And so Governor-elect Miller has had a chance to study the situation first-hand for some years.

SPANGLES AND LACE

Being sported by Agnes Ayres in a William D. Taylor picture, "The Furnace," being released by Realart

"The Painted Lily" Was Written by Miss Beranger

"The Painted Lily," the picture Mae Murray is now making at the Long Island City Studio of the Famous Players-Lasky Corporation, is the first original story Clara Beranger has done for this organization since she was signed on contract several years ago.

Under the terms of her new contract which she had signed in June, Miss Beranger is given two periods of four weeks a year in which to write originals. She completed another story of her own recently on her trip home from Europe, which will be produced for Paramount.

"Snow Blindness" to Be Barker Film for Goldwyn

Goldwyn announces that the next Reginald Barker production will be "Snow Blindness" from the new story of the same title by Katherine Newlin Burt, author of the successful western novel, "The Branding Iron," which was also filmed by Goldwyn.

Mahlon Hamilton, whose acting in "Earthbound" was meritorious, has been selected to act the principal role. Only two other members of the cast have as yet been nounced. They are Cullen Landis, who played in Rex Beach's two pictures, "The Girl from Outside" and "Going Some," and in Mary Roberts Rinehart's comedy, "It's a Great Life," and Mary Alden, who played leads for Will Rogers in his two latest Goldwyn pictures, "Honest Hutch" and "Guile of Women."

Call at our office and ask us about Marshall Neilan's Dinty
Turner & Dahnken

"The Purple Riders," New Joe Ryan Serial Is Scheduled by Vitagraph for February

DARING feats of horsemanship, the kind of real western drama of which Americans, it seems, never can get enough, make up a big part of "The Purple Riders," Vitagraph's forthcoming serial in which Joe Ryan is starred. This will be the first Western serial to be made in some time, and meets a straight demand from patrons for the return of this type of entertainment.

The atmosphere of the western is ably met in "The Purple Riders." Inasmuch as "western" is the big theme, Albert E. Smith, president of Vitagraph, has decided that this production will be as thrilling a western as ever was filmed. Mr. Smith, in collaboration with Cleveland Moffett, the fiction writer, wrote "The Purple Riders" and its interesting and thrilling sequences are of the same power as those which brought success to the many serials upon which they have worked together.

One chief point of interest to exhibitors and patrons is that the production is being filmed in the last real frontier of the United States, down on California's Mexican border even below the newly opened Imperial Valley. Here up in a mountain range has been located an immense ranch, the famous Benton buildings. This was the center of the cattle raising industry of this part of the west since 1849. Never has it been filmed, and never again will it be used for the camera. The present owner, a great grandson of the founder, was a personal friend of Joe Ryan from old days of comradeship on the plains, and he granted permission in the case of "The Purple Riders."

William Bertram, whose Indian characterizations were the best known in the early days of motion pictures and the western play, and who since directed many notably successful western features, is directing.

Elinor Field plays opposite the star. Joseph Richson, who has been seen frequently in Vitagraph productions, plays the heavy role, Ernest Shields has the part of the juvenile heavy, at which he is accepted as the best in the industry.

Production on "The Purple Riders" has advanced to the eighth episode. The company is now at Vitagraph's Hollywood studio filming interiors, but will return to the ranch location shortly.

Vitagraph will release the production in February.

Rochester Exhibitors All Qualify as Projectionists

Every exhibitor in Rochester, N. Y., successfully passed the written examination and secured license as projectionists. This was necessary in view of the refusal of the union's representatives to meet the exhibitors on a fair basis for a scale of wages and because of the threat of the union to strike.

The five members of the board consisted of I. M. Salyerds, president of the Rochester local of the Motion Picture Exhibitors' League of New York; Fire Marshal Fennell and Commissioner of Public Safety R. Andrew Hamilton; Charles Mason and Louis Townsend, representatives of the union. They decided on the applications. On Tuesday, October 26, a test was given to the thrity-three applicants, all being exhibitors, for licenses to operate motion picture machines. The entire thirty-three applicants passed the examination.

The committee of the exhibitors, of which W. A. Calihan, of the Regent, Picadilly and Gordon theatres was chairman, waited upon the projectionists and offered an increase of $10 for Class A, a flat proposition of $37.50 for Class B and a $2 a week increase for Class C. The exhibitors feel they cannot continue in business by meeting all demands of this union without increasing the price of admission to the public, and they do not feel that the time is opportune to raise admission prices.

Conway Tearle Begins on New Picture for Selznick

Conway Tearle, National Picture Theatres star, who recently completed a starring role in "The Road of Ambition," under the direction of William P. S. Earle, has begun active work on a Hobart Henley production, the title of which has not as yet been definitely decided, according to an announcement by Myron Selznick.

The forthcoming Tearle production marks the second picture made by director Henley for Selznick Enterprises, the first being "The Sin that Was His," starring William Faversham in a story written by Frank L. Packard, and adapted for the screen by Edmund Goulding. To support the star director Henley has assembled a number of well known screen players.

Martha Mansfield has been cast for the leading feminine role opposite Mr. Tearle. Huntley Gordon is also included in the cast.

Two other players chosen for the cast are Ida Darling, the well known portrayer of society matron roles, and Jack McLean.

Arnold Kornicker, representing the Stanley Frame Company in Minneapolis, finds trade conditions in the Northwest a bit slow but immediate prospects indicate a large increase during the winter.

FROM

THE SUNDAY AMERICAN

ATLANTA, GA.

ALL-STAR CAST
IN "DEAD MEN TELL NO TALES."
(Vitagraph.)
Don Jose Santos.....G V. Seyferstitz
Eva Denison, his stepdaughter,
Catherine Calvert
Cole Harrison.....Percy Marmont

Here, at last, seems to be a picture that most nearly approaches that goal of all producers, the perfect picture. The story opens in a moment of breathless interest, and there isn't another quiet moment. It is intensely absorbing, and if your eyes leave the screen for a moment, so perfectly is the continuity maintained, that you lose a valuable scene. Never have we seen seven reels packed quite so full of consistent, logical interest and legitimately sustained suspense.

The characters behave like human beings. They do not let drop suspicious words, and actions that would instantly betray them as crooks, in real life. They keep you guessing every minute.

A very great deal of the credit for the whole thing should go, naturally, to Tom Terriss, the director, and to the continuity writers, Mr. and Mrs. George Randolph Chester. But one mustn't forget that E. W. Hornung, who wrote the book, gave these three people the material with which the thing was wrought. The cast is flawless. Catherine Calvert has never looked so beautiful, nor done such work as in "Dead Men Tell No Tales." Her costumes—those of the modern Spanish girl, lovely lace mantillas and soft white draperies—are exquisite, and add no little to her beauty. Percy Marmont, at last, has a role which fits him like a glove, and his work is consistent throughout. Gustav von Seyferstitz, who plays the incredibly villainous Santos, however, should be the star of the piece. He is superb, and Holmes Herbert likewise acquits himself well.

The picture is perfectly balanced, and the story is far above the average.

Educational's, "The Race of the Age" Made the Feature of Theatre Programs

FOLLOWING the premier showing of "The Race of the Age," the exclusive two-reel picture of Man o' War's victory over Sir Barton at Windsor, Ont., at the Strand theatres, New York and Brooklyn, Educational Film Exchanges, Inc., reports that advices from its branch offices indicate that all precedents for two-reel pictures will be broken with the showing of this film.

At Grauman's, Los Angeles, the picture was made the feature of the entire bill, given with a special setting and then followed with a trained horse act. According to Los Angeles newspapers there has never been a film shown in that city that stirred such audience enthusiasm. Similar prominence was given the picture last week at such theatres as the Colonial, Columbus, Ohio; the Strand, Dayton, Ohio; Walnut, Cincinnati; both the Rialto and the Newark in Newark, Strand in Buffalo, Albany in Schenectady, the America in Denver, the Adams in Detroit, and many others.

In every case the Man o' War picture was made the dominant feature of the newspaper advertising, and in most cases considerable advance space was devoted to the announcement. Special musical programs were employed in all the houses with the presentation.

Much Interest Abroad

More than a hundred prints have been started to work through the United States and Canada. Equal interest has been shown in the picture abroad, it is said. The English rights have been sold for a large amount and energetic bidding for the rights of France, Italy, Australia and several other countries is reported.

Practically every New York newspaper gave "The Race of the Age" the leading position in its Monday morning review after the Sunday opening at the Strand, several of them devoting their entire space to its production.

One paper compared its presentation with the achievement of Edward Muybridge, who made the first motion picture—an animated record of a horse race—by arranging a battery of twenty-four cameras so that their plates would be exposed as the horse ran in front of them. Then it says: "It does not seem to be going too far to say that an epoch of motion picture history is marked by Muybridge's twenty-four plates and the 2,000 feet of film in this picture."

The same publication states also that "the high exciting moment of the picture comes when the two horses are shown making the complete circuit of the course. The cameras within the circle followed them around so that one may see them as they pull apart and draw together in their dash for the line. And the pictures are so distinct that the movements of their legs, their rhythmically yet rapidly changing positions and the figures of the jockeys on their backs are at all times clearly visible. It is this scene that makes the film a masterpiece of motion picture work. It was this scene that filled the Strand with shouts when it was shown and gave everyone the impulse to leap to his feet."

Only Interiors of Vitagraph's "Black Beauty" Remain to Be Taken; Has Family Appeal

AN ideal picture, the family picture has been attained by Vitagraph in its special production of "Black Beauty," based on the autobiography of a horse by Anna Sewell. The picture is now nearing completion at the West Coast studios under the direction of David Smith and everything connected with the filming of the classic has been accomplished on a large scale. The animal scenes were completed some weeks ago and last week David Smith, the director, finished the outdoor scenes in which both the human characters and the horses appeared. Only a few of the interiors, with the human players alone, remain to be made.

Not only is "Black Beauty" one of the most costly pictures ever made by Vitagraph, and a superior production from story and technical standpoints, but because of the immense world appeal of the story, which has been translated into nearly every language and is known everywhere, it will please all sorts and conditions of men.

The family appeal of "Black Beauty" will be one of the strongest features. It is as sweet and clean a story as ever was written—or filmed. Father, mother and children will exact a thoroughly enjoyable evening's entertainment from the picture without the slightest offence and all will understand and feel the story as it unfolds.

Director David Smith has selected his characters for "Black Beauty" with the utmost care. Not only has he the largest cast of established actors of any current feature, but each has been selected because of his typical fitness.

Jean Paige, who has won a large following of admirers in Vitagraph productions of the past two years, is ideal as Jessie Gordon, the squire's daughter, about whom the story revolves. Jimmy Morrison, one of the foremost of juveniles appears opposite Miss Paige. George Webb is the polished villain and "Mother" Mollie McConnell, John Steppling, Adele Farrington, Leslie T. Peacocke, Margaret Mann, Colin Kenny, Robert Bolder, and many other well-known players are seen in the important character parts. Lillian and George Randolph Chester in their adaptation of the great book have brought to life the well-loved characters of the story in a manner to meet the approval of the most exacting.

Chester Comedy Title Attracts

According to Educational Exchanges, the perfect motion picture comedy is found in "You'll Be S'prised," the latest of the two-reel Chester fun films which will be released early in December. It is recommending the name alone to be used in a teaser campaign by the theatres, since surprise is the big element of the picture. It deals with the foiling of a couple of villains who rob the village station agent. Of course, Snooky, the Humanzee, is the bright particular hero, but little Ida May McKenzie, who has been named "the sweetest child on the screen," has an equally important part.

A dog and a goat contribute considerably to the comedy element.

MADLAINE TRAVERSE

Madlaine Traverse to Return to the Screen

Madaline Traverse, the popular emotional star, who left the Fox company at the beginning of the summer to enjoy a much needed rest, will shortly return to the screen according to an announcement just made. Whether Miss Traverse will produce pictures with her own company as once was reported or has contracted to fill stellar roles for one of the leading producing organizations, is not stated, but it is known that several of the latter have been negotiating with Miss Traverse.

It is expected that a definite announcement will be made sometime next week, at which time it is said Miss Traverse will make known her plans.

Since the early part of the summer Miss Traverse has been enjoying a well earned rest, the first vacation in fact she has had since she began her screen career, some six years ago. Her vacation included a tour of the south where she combined some personal business with pleasure, among other things looking over various properties with a view to selecting a studio site.

For several years Miss Traverse has been known in emotional roles on both stage and screen. She started her stage career at the age of twelve spending the first few years on the legitimate stage under the management of her father. During the past six years Miss Traverse has been starred in many screen successes and her versatility and notable dramatic ability have won for her a large following.

Corene Uzzell in Cast of "Determination"

Corene Uzzell has been cast as the confidence queen, Madge Daley, in "Determination," Captain F. F. Stoll's super-feature film drama which is now being produced at the Grantwood, N. J., studios of the United States Photoplay Corporation.

Miss Uzzell has had a successful career in the photoplay world, and has appeared in support of many of the best known stars of the day, and has starred herself in a number of productions.

Among her successes have been in support of Elsie Ferguson, Lina Cavalieri, Edwin Arden, George M. Cohan and William Courtney. She has starred with House Peters in "Thunderbolts of Fate," and co-starred with Maclyn Arbuckle in "Mr. Potter of Texas," and has been in a number of serials.

Lloyd Directs Four of Goldwyn's Fourth Year Pictures; Will Be Featured in Two

DIRECTOR FRANK LLOYD is responsible for no less than four of the early fourth year Goldwyn pictures, two of which will be released as Frank Lloyd Productions.

The first of the four pictures released, the screen version of Alexandre Bisson's famous drama, "Madame X," has already proved itself one of the new season's most artistic and financially successful productions, it is said. Pauline Frederick, the star of this film, has created one of her best screen parts as Jacqueline Floriot.

"Roads of Destiny," picturized from Channing Pollock's play founded upon O. Henry's story of the same title, recently completed by Mr. Lloyd, also stars Pauline Frederick. In this unusual picture the star portrays four characters in four different situations, yet all basically the same character and ending in the same climax. In the cast are John Bowers, Richard Tucker, Jane Novak, Hardee Kirkland, Willard Louis, Maude George and M. B. ("Lefty") Flynn.

The first Frank Lloyd production, "The Great Lover," will soon be in all Goldwyn exchanges. It was filmed from Leo Ditrichstein's most successful stellar vehicle on the stage, written by himself and Frederick and Fanny Locke Hatton. The screen version retains the high comedy value of the stage pay and the dramatic situations are heightened.

Claire Adams, Leading Woman

As Jean Paurel, the great tenor about whom the action of the picture revolves, John Sainpolis gives a vivid portrayal, it is said. Claire Adams has the leading feminine role. Others in the cast are Lionel Belmore, John Davidson, Alice Hollister and Richard Tucker.

Production has started on Gouverneur Morris' first original screen story, "The Water Lily," a tale of the Boxer rebellion, which will be released as a Frank Lloyd Production as well as an Eminent Authors' Production. The cast for this picture has not been announced.

ROSCOE ARBUCKLE

Who is now working on a new feature for Paramount called "The Life of the Party"

Major Mason, English Author, Spends Day Inspecting the Famous Players Studio

BEFORE returning to England Major A. E. W. Mason, English author and playwright, who has spent a month in this country assisting in the production of his play, "Villa Rose," with Otis Skinner, which opened recently in Baltimore, made a thorough investigation of the motion picture industry in this country. Major Mason spent an entire day, just before sailing, at the new Long Island studio of the Famous Players-Lasky Corporation and was greatly impressed with the manner in which Paramount pictures are produced.

After inspecting the new studio he expressed amazement at the care taken in the making of motion pictures and said that he would take a new message to his fellow writers in Europe concerning this new form of art.

"People are beginning to realize that the motion picture is an art in itself," said Major Mason, "and that it is not a cheap imitation of the stage. I am amazed at the magnitude and the detail of your great plant.

Work a Revelation

"I would not have considered my trip to the United States complete without the visit to the Famous Players studio, the working of which is a revelation to me."

Major Mason took great interest in the work on "Sentimental Tommy," Barrie's story. He conferred at length with John S. Robertson who is producing the picture.

"It is hard to get Barrie away from his favorite haunts in Scotland," Major Mason told Mr. Robertson, "but if he could see the quaint sets and the Scotch village you have constructed and the work of Gareth Hughes as Tommy and May McAvoy as Grizel, I am sure he would want to come to America to have a direct hand in the production."

Edison's Attempts to Talk to Spirits Gets Goldwyn's "Earthbound" Publicity

CLOSING the doors of a theatre doing capacity business at 7 o'clock in the evening so the theatre might be cleared in time for an 8:30 invitation showing of another picture is something unique in motion picture annals. That is what Manager Ben B. Lewis of the Ellanay and the Grecian theatres did in El Paso, it is said, for Goldwyn's production of Basil King's photodrama of the unseen world, "Earthbound," on Wednesday, October 20.

Invitations had been sent to clergymen, educators, newspaper men and others prominent in El Paso and vicinity. The production aroused much comment. As the El Paso newspapers had carried an account of the invitation showing, when they came out the day following with an account of an invention of Thomas Edison's by which he hoped to be able to communicate with the spirit world the townspeople, of their own accord, hooked the two articles together and great interest was aroused.

General House of Fort Bliss was among those present at the showing. He pronounced "Earthbound" one of the most splendid pictures he had ever seen. The Rev. Percy Knickerbocker, one of the most widely known and popular Methodist clergyman in the state of Texas, endorsed the picture.

Later on 'Earthbound" will be publicly shown in El Paso. In Los Angeles it is in its sixth week at Miller's Theatre.

Realart Completes Latest Constance Binney Picture

Constance Binney's latest Realart production, "Something Different," which was slightly delayed because of the illness of Ward Crane, her leading man, has been completed. The company, directed by R. William Neill worked all day Sunday to finish the final scenes.

The story, an adaptation of "Calderon's Prisoner," relates the adventures of an American girl in a turbulent South American republic and is replete with romantic possibilities which were made the most of by Mr. Neill. One of the scenes shows an engagement between the federal and revolutionary forces of the country, in which Ward Crane, as General Calderon, leads the government troops.

The company spent several weeks in and near Havana, Cuba, this summer, obtaining a splendid Latin American atmosphere for the picture.

Davidson Engaged for Big Role in Hammerstein Film

William Davidson has been engaged to play the leading male role in support of Elaine Hammerstein in the forthcoming Selznick picture, "Poor Dear Margaret Kirby," in the course of production at the Selznick Fort Lee studios under the direction of William P. S. Earle. Mr. Davidson will be seen in the role of "John Kirby," a character which Kathleen Norris, author of the story, has drawn from life.

For the past three years Mr. Davidson has been playing leading roles in some of the biggest screen successes opposite well known film stars. His early career was devoted to law practice, but he abandoned his profession at the behest of director Earle who gave him his first star part in the first production the latter directed.

Other players engaged for principal roles in "Poor Dear Margaret Kirby" includes Eileen Cassidy, Helen Lindroth, Warburton Gamble and Tom Brook.

Stop me on the street and ask me about Marshall Neilan's DINTY
Nate Gordon

Hodkinson Signs T. H. Hunter to Direct Filming of "The Light in the Clearing"

THE W. W. Hodkinson Corporation announces that T. Hayes Hunter has been signed up to direct "The Light in the Clearing," which will be made by the Dial Film Company for release by the Hodkinson Corporation. The story is by Irving Bacheller.

Mr. Hunter has already gained much distinction through his work in directing "Earthbound" and many other screen successes, among which may be numbered "Desert Gold," "The Cup of Fury" and "The Border Legion."

Mr. Bacheller, who was one of the guests at the Hodkinson luncheon which was held at Delmonico's, Thursday, November 4, said that he esteemed it great honor to be numbered among those men who played a part in the advancement of the W. W. Hodkinson Corporation, and Mr. Hodkinson in turn expressed himself as being highly gratified that he should be the one to bring this noted author's works to the screen.

Every step which can be taken to assure the perfection of the screen version of Mr. Bacheller's book is now in the course of consideration and it is expected that the finished product will be in every way worthy of all concerned.

Walsh Forms Plan to Get Suitable Film Material

An unusual though what is said to be a very practical way of securing stories adaptable to the screen has been conceived by R. A. Walsh, whose independent productions are being presented as First National Attractions by the Mayflower Photoplay Corporation. Mr. Walsh believes it will result in making available for photoplay purposes a wealth of material from which he will be able to select stories of the very highest entertainment and box-office value.

Briefly the scheme is this: Through the publicity department of the Mayflower Photoplay Corporation a query is being sent to the literary critic of every newspaper in the country asking for specific information concerning current novels, advance copies of which are always forwarded to these critics direct from the publishers.

The queries sent by Mr. Walsh are in the form of questionnaires and can be filled out with a minimum of time and effort by the literary editors.

"In this way," said the producer, "I hope to be able to obtain advance information on every book published. The idea occurred to me because of the difficulty in getting suitable picture material. I am particularly anxious to put this experiment ino effect right now, because I expect to secure the story for my third independent production under the Mayflower banner as a result of this plan."

Seiter Signed by Ince

William A. Seiter, veteran motion picture actor and director, has been signed by Thomas H. Ince to direct the forthcoming Douglas MacLean production.

Formerly in charge of the megaphone for the Goldwyn releases starring Mr. and Mrs. Carter DeHaven, and more recently the director-in-chief for the special feature, "The Kentucky Colonel," Seiter is said to be well qualified to continue the splendid direction which Jack Nelson, who staged the recent MacLean successes has established. An announcement concerning the future plans of Director Nelson will be issued at an early date.

Associated Producers Official Predicts Great Things for "Last of the Mohicans"

OSCAR A. PRICE, president of Associated Producers, Inc., has received the following telegram from F. B. Warren, general manager of distribution, at present in Los Angeles:

"I have shipped to our branches today a picture that has the sweep of action of 'The Birth of a Nation'; a picture such as I have longed for all summer and fall to bear the imprint of Associated Producers; a picture so fine, so big, so powerfully dramatic that it made a group of hardened picture people who watched it gasp for breath.

"This picture is Maurice Tourneur's 'The Last of the Mohicans,' a mighty production. So sure am I of its power and appeal that I make the assertion that if any exhibitor holding a contract now for this production gave up his contract we could sell him over again for fifty per cent. higher rental than he is now paying for it."

"Stop, Look, Listen" Film

"Bulletin 70," a motion picture devised by Marcus A. Dow, general safety agent of the New York Central Railroad, as a means of carrying on the company's safety first propaganda, served to attract an audience of over 2,500 railroad men and their families in Albany, N. Y. It was the largest meeting of its kind ever held there. At its conclusion Mr. Dow stated that the film had paid for itself many times, over, not only in the saving of life and limb, but in claims which would have arisen through accidents, prevented by a film which clearly and vividly portrays dangers and how they can be avoided.

Pioneer Acquires Empey's Production, "Liquid Gold"

An announcement made by the Pioneer Film Corporation from the office of President A. E. Lefcourt tells of the acquisition of a feature production, "Liquid Gold," which has been taken over for the entire United States and Canada by the Pioneer from the Guy Empey Productions. George H. Callaghan closed the deal with Pioneer.

Arthur Guy Empey appears in the leading role in "Liquid Gold." He is supported by Florence Evelyn Martin.

The great romance played on the oil fields of America today forms the basis of the story of "Liquid Gold" and the picture has been given lavish settings and some of the "shots" represent the unusual, one, for instance, that of a gusher turning out 20,000 barrels of oil a day.

"Liquid Gold" is a comedy drama and it has its full measure of romance and love.

MOVING PICTURE WORLD
costs
you
Thirteen
Dollars
a
Year
on the newsstands
and
Three
Dollars
a
Year
by
direct subscription.
Sit down
right now
and fill out the
blank form in
this issue
and mail it in
TODAY

FILL OUT
THE COUPON
ON PAGE 362

Sprinkler System and Enlargement of Vents Recommended for Vaults of Exchanges in Washington, D. C.

THE installation of a sprinkler system and the enlargement of vents in the vaults of the exchanges of Washington, D. C., will be required if new regulations prepared by the District of Columbia Fire Department are approved by the district commissioners. The new regulations cover approximately twelve pages of single spaced mimeograph copy. It is said that they are along the lines recommended by the National Board of Fire Underwriters and the National Fire Prevention Association.

Section 23 provides that buildings not of fireproof construction used for the keeping or manufacturing of more than five reels of inflammable motion picture films shall be equipped throughout with automatic sprinklers. Section 23 provides that fireproof buildings shall be equipped from and including the lowest floor on which film is handled to the top of the building, with an approved sprinkler system, and extra sprinkler heads will be required as directed by the fire marshal and the building inspector, over drying drums, joining, assembling and inspecting tables and receiving and distributing drums, joining, assembling and inspecting tables and receiving and distributing counters and other places where an excessive amount of film is handled.

Automatic Sprinklers

Section 25 provides that each vault shall be equipped with automatic sprinklers, with a ratio of one head to each sixty-two-and-one-half cubic feet of total vault space, based on interior measurements. In no case can the storage space exceed 830 pounds of film for each sprinkler head. Sprinklers are to be arranged so as to give uniform distribution within the sections formed by partitions required under another section of the regulations, and proper sheet metal baffles are to be installed where necessary.

The water supply for the automatic sprinklers is to be based on an estimate of twenty gallons a minute a head in any fire section on the same floor. Where tanks are depended upon, the minimum capacity shall be 10,000 gallons. The sprinkler system for each vault must be equipped with a three-quarter inch drip line and valve for testing purposes. Tests will not be required if a recording pressure guage is attached to the drip line.

Theatres Limited to Ten Reels

Where the design of a building is such that an excessive floor load would result from having a vault or vaults filled with water, the vaults will have to be provided with one or more scuppers, with a total area equal to three square inches for each sprinkler head in the vault.

Storage cabinets holding over fifty pounds of film will have to be equipped with at least one automatic sprinkler for each compartment. Each room, other than vaults, in which film is handled or stored will have to be equipped with such number of approved two-and-one-half gallon chemical fire extinguishers and such number of pails of water and of sand, as may be directed by the fire marshal.

Not more than ten reels will be permitted to be kept at any one time in moving picture theatres or demonstration rooms and these are to be contained when not in use in metal boxes with self-closing tops.

Metal Containers

It is provided in Section 42 that on and after January 1, 1921, the metal containers purchased for inflammable motion picture films shall have the bottom and top corrugated; the corrugation to be at least one-eighth inch deep net. The top and bottom of each container shall overlap at least one inch and fit snugly. Such containers, if of metal, shall be at least 25 U. S. gauge, lined with .06-inch thick fiberboard or asbestos board and no metal or rivets shall pass through the lining or be used to hold the metal and the insulating lining in contact. Containers of other material than metal shall be of equal rigidity and heat insulation.

Another feature of the proposed regulations that will offer a great deal of difficulty to the exchanges is the requirement contained in Section 19 that "each vault and each compartment of a cabinet, when the cabinet contains more than fifty pounds of film, shall separately vent to the outer air, with a vent having a minimum effective sectional area of 70 square inches for each 100 reels capacity. For a standard vault of 750 cubic feet, the vent opening shall be 1,400 square inches.

Vent Outlet on Street

"The outlet of each vent shall be above the roof of the building or be made to face a street, court, or other clear space giving a distance of at least fifty feet to doors, windows, or other openings. Openings in walls of a building in the same plane or parallel planes and facing in the same direction as that in which the vent is situated, shall not be considered as coming within the intent of this regulation. No vent shall be within twenty-five feet, measured horizontally, of any exterior fire escape, nor shall it be below any such fire escape which is within such distance."

It is required that racks in vaults shall be built of metal or other incombustible material and be arranged so as to prevent film containers being placed in any other position than on edge in a vertical position.

The proposed regulations, if adopted, will go into effect on July 1, 1921, according to present plans.

Many Prominent Persons Give Praise to "Passions"

Rarely in the history of the industry has a motion picture production received such pre-release testimony as that given to "Passions," the super drama starring the continental emotional actress Poli Negri, distributed by Associated First National. Among prominent men, scholars, educationists, clergy and others who have contributed their testimony are Dr. Frank Crane, associate editor of the New York Globe; Mrs. Alexander Fromhold, lecturer on French history; Miss Fay Cornell, of the faculty of Dwight Preparatory College; Winifred Herrick, the short story writer; Rev. Maxwell Gauter, rector emeritus St. Ignatius Church; Miss Bertha Pearl, author of "Sarah and Her Daughter"; Mrs. Jessie Merrick-Smith, secretary of Poetry Society; Miss Martha Foote Crowe, Miss Louise V. Hackney, short story writer; Jesse Merrick-Smith, consul to Paris during the Commune; Kate Jordan, short story writer; D. H. Stark, president of the Inter-Church Film Company; Dr. Glenn Frank, editor; Miss E. I. Cheborg, concert singer; Miss J. C. Douglas, president Select Printing Company; Miss Nancy McGarry, teacher at Hunter School. Miss J. C. Chellborg, teacher at Hunter College for Women; Miss Gertrude Lynch, editor Fiction Publishing Co.; Miss Isabel Fisk-Conant, portrait painter; Mrs. H. W. Gilbert, prominent club woman; Miss Francis W. Hamill, Pen and Brush Club; Mrs. Eugene Davidson, short story writer, and Miss Daisy Reed, monologist.

Dr. Crane's whole criticism as forwarded to the offices of the distributors was: "It is a most artistic and remarkable production and later I will take care to speak of it editorially. It fairly took my breath away."

Mrs. Fromhold, who was official translator of French documents for the U. S. Secret Service, especially lauded it.

DAVID SELZNICK
Secretary of Selznick Pictures

Ince Engages Still Photographer

With the Associated Producers' production schedule in full sway at the Ince Studios on the West Coast, and all forces solidly enjoined for a high standard of direct service to exhibitors and newspapers, Thomas H. Ince announces the engagement of John Ellis, widely known portrait and still-photo photographer, who has assumed his duties in close co-ordination with the Thomas H. Ince promotion department and the sales division of the Associated Producers, Inc.

Wake us up in the night and ask us about Marshall Neilan's DINTY
Ruben & Finkelstein

Non Union Projectionists Fill Booths of Swanson's Salt Lake City Theatres

CONTRARY to their expressed wishes the projectionists of the American, Gem and Strand theatres, Salt Lake City, Utah, were ordered from their booths last week as a result of the stand of W. H. Swanson, owner of the three houses, not to place an orchestra of eleven men in the American Theatre as demanded by the musicians' union.

Without warning the men were arbitrarily taken out of the booths by order from the union. In the case of the American the projectionist had to leave in the middle of the showing of a picture. The booth was taken over by a non-union operator and the show proceeded without interruption, the audience being unaware that a strike had been declared. In the case of the Gem Theatre, it was found necessary to close for the afternoon since the sudden action made it impossible to immediately place another man in the booth. The Gem opened at 8 P. M., however, with non-union projectionists. The Strand operated as usual though some difficulty was encountered in filling the booth.

Mr. Swanson announced that the union men have been given one day in which to go back to their booths. If they fail to do so, it is expected that the American plan will be adopted in each of the three theatres.

The union musicians walked out of the Strand Theatre two months ago when Mr. Swanson refused to place an orchestra of eleven men in the American as demanded by the union. About three weeks ago the union stagehands left the Strand in support of the musicians under order of the international alliance. It is contended by Mr. Swanson that the order calling out the projectionists is in violation of the constitution and bylaws of the local union, and that no notice was given as is required in such cases. The international alliance ordered out the union men under an agreement with the musician's union. According to Mr. Swanson the union projectionists did not wish to leave their booths and are anxious to adjust the trouble, if possible.

Fox Star Not Justified in Breaking Contract Entered Into When a Minor

JEWEL CARMEN, the former Fox star, was not justified in breaking her contract with the Fox companies on the theory that she was not legally bound to carry out the contract which she entered into as a minor, according to the view of the United States Circuit Court of Appeals contained in an opinion filed on November 10.

Miss Carmen succeeded in obtaining a judgment in her favor for damages amounting to $43,500 in an equity action which was tried before Judge Martin T. Manton several months ago on the theory that she was not bound to perform her contract with the Fox companies and was prevented from obtaining employment with rival film companies. This decree and judgment is now reversed.

"According to her own allegations in her complaint she was a minor when she entered into the contract with Keeney and she misled him into making the contract by representing that she was free to make it, when in fact she was morally not free to make the contract and there was doubt whether she was legally free to make it," declared Judge Rogers, who wrote the decision, which was concurred in by Judge Ward and Judge Hough.

"If the contracts with the defendants were valid, she was under a legal and moral obligation not to make the contract with the Keeney corporation," continued Judge Rogers. "And if the contracts were voidable because of her infancy, then while she was under no legal obligation to recognize them, she was under a moral obligation to abide by them and good faith required her to continue to render the services she had agreed to give."

"In either case her action in repudiating her pledged word was misconduct of which no person of honor and conscience would have been guilty," declared Judge Rogers. "That no action could be brought against her at law because of what she did, does not alter the moral character of her act. And when she comes into a court of conscience and asks its affirmative aid to assist her in carrying into effect the inequitable arrangement into which she unfaithfully entered, the appeal falls on deaf ears. One who comes into equity must come with clean hands and her hands are not clean."

Saul E. Rogers, of Rogers & Rogers, counsel for the Fox Film Corporation and the William Fox Vaudeville Company, in the litigation, expressed the belief that the decision and the language employed by the court will have a beneficient effect upon future contractual relations between performers and producers.

Unless Miss Carmen appeals to the Supreme Court of the United States and is successful there, her effort to recover damages from the Fox companies will have proved futile.

Celebrated Will Release Comedies in Its Own Name

On December 1 Celebrated Players Films Corporation, Chicago, takes its place as a distributing agency of subjects bearing its own name. Celebrated Comedies, on the sale of which President J. L. Friedman reports speedy work on the part of his national force, will be released on that date. By November 9, state rights to these comedies had been sold in 75 per cent. of the territory to be covered.

"These are peppy one-reelers of the parlor type," Mr. Friedman advises. "Not any special player, but the entire cast is featured, and the standard of acting, directing and settings is far above what anyone expects in a one-reeler. They are quick flashes of fun without any monotonous moments."

(We saw one of 'em. That's why we print the above remark of Mr. Friedman's without any qualifications and without any commission.)

Some of the titles, that J. L. remembered are "Jazz and Jealousy." "Mixed Pickles" and "Love and Law." They are to be released at the rate of one every week. Contracts for these subjects have been signed by the following state rights buyers: Merit Film Corporation, New York, for New York and Northern New Jersey; Federated Film Exchange of New England, Boston, for New England States; Standard Film Service, Cleveland, for Ohio, Michigan and Kentucky; Crescent Film Company, Kansas City, for Western Missouri and Kansas; Fontenelle Film Company, Omaha, for Iowa and Nebraska; R. D. Lewis Film Company, Dallas, for Oklahoma, Texas and Arkansas; Supreme Film Service, Denver, for twelve Western States; Midwest Distributing Company, Milwaukee, for Wisconsin.

Roth Appoints Rippard

Max Roth, on his recent trip to Washington, D. C., as eastern district manager of Special Pictures Coroporation, appointed William H. Rippard, formerly of Realart and Associated Producers, local manager of Special Pictures at Washington.

Miss Buxley a Manager

Susie E. Buxley, a young woman of Nashville, Tenn., formerly house manager of a theatre at Nashville, is now manager of the Emergency Film Service at 121 Marietta street, Atlanta, Ga.

Otis Skinner in "Kismet"

(*Continued from page* 351)

ing times, but do not permit him to become importunate. Don't let him bother your patrons, either in the street or the lobby.

Build a minaret or balcony above your house front or at some good street intersection. Have a imam, or white-robed priest, make frequent appearances with the adan, or call to prayer. You can get the words and music out of Lane's "Manners and Customs of the Modern Egyptians," which your local library should have.

If you cannot find this book, try this:

"Come to Prayer" (repeat three times). "God is great!" (three times). "There is no God, but God" (three times). "Mohammad is the prophet of God" (once). "Come to Prayer" (three times). "See Kismet at the Blank Theatre, Oh True Believer" (three times).

This is chanted or intoned solemnly. The novelty will take, and you can explain in a press item.

If you want to send out a perambulator with a band don't try musettes. Use clarinets and oboes, with tomtoms. Your tomtoms can be a pair of snare drums with the snares cut out. One should be played with the finger tips and the other with a xylophone mallet.

If you cannot get proper music and you act in time, your local Victor or Columbia dealer can order Arabic records for you. Ask for instrumental selections, since most of the vocal numbers are not suited to ballyhooing.

You can also use these selections in your program the week previous, offering it as a novelty.

You can also work this angle for a phonograph hook-up for the foreign language records. Every dealer gets a monthly list in a dozen tongues. Persuade him to put a set of these into the window with a reference to your records.

In the Lobby

In the lobby borrow rugs and drapes and hammered brass for decoration, remembering that incense is used but sparingly and pictures not at all. Make your box office a tiny mosque and let your ticket seller hand out the ticket with a "Peace be thine." Borrow a fez for her from some local Shriner, or make one of red tissue. If you use colors work with red, yellow and green and use the same for lights.

Make the opening a society event. Get all the prominent people, and reserve the house for the first night show. This will get a lot of people who would not come if they had to hustle for seats, and these are the persons you must need. It would pay to reserve a section at each performance, you will draw people who have never come to your house before.

Be dignified in your advertising, but don't be conservative. Brag to the limit, for you have something you can safely brag about.

Short Subjects of Importance

"The Sand Man"

Quite an unusual one-reel comedy, directed by Fred Newmeyer. This Pathe release pictures Eddie Boland as a husband and father, telling a story to his young offspring in the nursery. He is asked to tell a story about a rat, and responds by explaining how he and a rodent invaded a girls' seminary at the same propitious moment, he proving a hero by catching the rat and thus winning the love of the child's mother. All of these scenes are shown in the film and give the Vanity Fair girls ample opportunity to disport themselves as college girls. This is not a knockabout comic, but has considerable delicacy and charm, as well as a pleasing vein of humor. The nursery scenes are particularly good and the girls are alluring.

"Superstition"

A two-reel Western-Universal number, written by A. H. Gooden and directed by Ford Beebe, with Ed (Hoot) Gibson and Dorothy Woods. This pleasing young couple have done much good work in these Western subjects, and are here equipped with an unusually good plot. It moves easily and naturally, and the situations contain both humor and drama. The hero is affected in his daily life by petty superstitious fears, which gives the heroine an idea he is cowardly. She returns his ring, but later events prove his real mettle and she is glad when a reconciliation comes. Jim Corey plays the villain effectively.

"Hot Dog"

A good example of the knockabout two-reel comic is found in "Hot Dog," a Century-Universal number. It has a great deal to appeal to children and almost as much for adults who like a bundle of nonsensical incidents, tied together by a slight plot. The plot in this instance turns upon the inheritance of a frankfurter factory by the heroine and the effort made by a young married man to get rid of his wife and child in order that he may marry her. The wind-storm and cloud effects at the beginning are good; the troop of dogs is interesting, and the chase scenes are funny. The subtitles, a mixture of poetry and prose, might have been greatly improved.

Pathe Review No. 78

Hy Mayer leads off this number with some sketches caught in Greenwich Village. These depict some of the better known studios and tea shops, with close-ups of "Jimmy," proprietress of "The Mad Hatter," Sonia," the Cigarette Girl, and other Village celebrities. MacDougal Alley and some new sculptures are also shown. The foreign scenics portray some of the famous towers and belfries of Ghent. Glass blowing proves, as usual, an interesting topic for film treatment. Dr. Ditmars has an interesting series of pictures of bird life at the zoo and the number closes with views taken on the "Talking" river of Japan, a pleasing subject.

"Romeo and Juliet"

Dorothy Wolbert appears as a "scrub lady" with theatrical ambitions in this one-reel Star-Universal comic. She drives daily in an automobile to her task of scrubbing, behind the scenes of the theatre, and one day the sudden illness of the star gives her a chance to play Juliet. The burlesque is well-staged, and with an appropriate musical score this might go very well in high class houses. It is attractive in sets and costuming and should amuse more intelligent spectators. The child interest, at the beginning, is more certain in its appeal to the average picturegoer. The "kid" chauffeur will win more than one laugh. The climax is not very strong.

"Rejuvenated Mexico"

Judging from newspaper reports the popular conception of Mexico is a land of peons, bandits, raids, ransoms and revolutions. This Kineto Review takes the spectator on a picture journey through this land of the ancient Aztecs and shows a country of civilization and vast possibilities. The really marvelous bridge over the Pecos River, the mining town of Pachua, points of interest and customs of the people of Mexico City, including the Cathedral, Alameda and Fort Perote, are among the many views shown. The trip from Mexico City to Vera Cruz by rail, interesting spots in this city and the pretty water carnival conclude the reel.

"Friends of Man"

After seeing this number of the Kineto Review, the large part played by domestic animals in winning the late war is fully realized. Most of us have known that horses and the famous "army mule" had their work, but here are shown horses, camels, burros, dogs and homing pigeons, being trained and performing their duties, and the methods of handling the food supply on the hoof—the cattle, sheep, goats and pigs. Especially interesting are the pictures which portray the intelligence and eagerness of the war dogs, which were successfully used in fighting, carrying messages, the strange odd pets, the mascots of various units and war babies, other than the human, complete this unusual animal study.

"His Noisy Still"

The Sunshine-Fox company has concocted a sure-enough gloom dispeller in this knockabout comic in two reels, directed by Roy Del Ruth. Glen Cavendar, Dave Morris, Olive Dale, Kewpie Morgan and others appear. Mrs. O'Reilly's boarding house, in the first reel, is the scene of some rough-and-ready humor that is really laughable. The silhouettes of the rising boarders in the first scenes are sure to awaken joyful anticipations which are realized later in some fresh and original comic situations. The adventures of the man who tries to jump his board bill are funny. The events of the second reel, which occur at "The Wiggle Inn," keep the interest alive and the laughs coming. A strong number.

"In Nippon"

This delightfully colored Prizma Picture gives some conception of the beauties of the kingdom of the Mikado. Scenic views are interspersed with those of the important festival of kite flying and the logging industry.

"Falling Waters"

This Robert Bruce Scenic, Educational Film Corporation, picturizes the beauty of wild mountain streams, tumbling and foaming their way to the sea. The cataracts and waterfalls, some geyser like in effect, have been caught by the camera through a series of beautiful vistas. A spring freshet, tearing its way through the mountains and bearing logs and debris in the mad torrent, is a contrast to the limpid spring water streams.

THERE MUST BE BURGLARS IN THE NEIGHBORHOOD

Justine Johnstone in a dramatic moment from "Blackbirds," which is her first picture for Realart release

Newest Reviews and Comments

Conducted by EDWARD WEITZEL, *Associate Editor*

Sidelights and Reflections

ACTIONS speak louder than subtitles. There is one thing which screen stars should pay more attention to in the future than they have in the past—and that is mannerisms. The danger of overdoing certain little tricks of expression or movement by introducing them into each succeeding picture is a very grave one, and may work against the popularity of the greatest of screen favorites. I have in my possession a letter from an exhibitor in Chicago telling of his experience with a certain star's pictures, because the person in question is in the habit of using the same pronounced mannerisms in practically every role. The exhibitor states frankly that he is convinced the star no longer draws as well as formerly because his patrons object to the constant repetition of the same mannerisms. At first, these tricks of personality were highly amusing but when repeated with each new character they were no longer enjoyed. To add force to his communication, he quotes the remarks of some of his patrons who were not backward in voicing their displeasure when the last picture of this screen favorite was shown to them and the old mannerisms were on exhibition from start to finish. He does not claim that the majority of his patrons object to these mannerisms, but thinks that those who do are in a sufficient number to effect seriously the popularity of the star, a condition which will become more grave with time.

This matter is worth considering. The eye of the screen patron is his only means of communication with the characters on the silent stage. He watches their every movement, and may see the same star four times in one year, while he is not likely to see a star of the spoken stage more than once a season. Without the distraction of spoken dialogue and with the camera's ability to emphasize every movement, screen acting, with four new characters to offer in one year, becomes a question of the survival of the fittest mannerisms—if not of their entire elimination.

An article published in the London "Bioscope" on the death of the French screen actress Suzanne Grandais, contains the sad news that she was killed in a motor accident. The Paris correspondent of the paper writes as follows:

"Mlle. Grandais, who had been for the last six months absent from Paris engaged on a big film in Alsace-Lorraine, was returning to the metropolis in the company of two friends. In rounding a sharp corner at Jouy, a tire burst and caused the car to capsize, killing Mdlle. Grandais and the operator instantly. The news of her tragic death has caused a great sensation in the cinema world here, where she was universally known and liked. Mlle. Grandais made her first appearance on the stage in Paris very young, but soon left the theatre to play exclusively for the cinema, where she obtained a well-earned success.

"Her best known creations are: 'Midinette,' 'Suzanne,' 'Les Roches de Cadour,' 'Suzanne et les Brigands,' 'Oh! de baiser,' and her last film 'Gosse de Riches,' which was actually being shown when its graceful principal met with such a terrible death."

IN THIS ISSUE

"Keep to the Right" (*Equity*).
"The Plunger" (*Fox*).
"Marooned Hearts" (*Selznick*).
"Peaceful Valley" (*First National*).
"Honor Bound" (*Universal*).
"Always Audacious" (*Paramount*).
"The Branding Iron" (*Goldwyn*).
"Conrad in Quest of His Youth" (*Paramount*).
"The U. P. Trail" (*Hodkinson*).
"The Furnace" (*Realart*).
"His Own Law" (*Goldwyn*).
"Out of the Snows" (*Selznick*).
"It Might Happen to You" (*S. and E.*).

"Always Audacious"

Ben Ames Williams' Clever Story Turned Into Snappy Photodrama by Paramount, Starring Wallace Reid

Reviewed by Mary Kelly.

In its effect upon the spectator, the Paramount release, "Always Audacious," might be described as one long, breathless moment. The denouement has been cleverly suspended through a web of events designed at one juncture to promise an immediate solution to the hero's dilemma, and at the next to threaten complete disaster. A plot like this, in which the chief character faces the difficulty of proving his own identity after an impostor has usurped his place, is not unfamiliar, but when manipulated as in this drama, it offers absorbing entertainment.

The close physical resemblance between a millionaire and a crook is the keynote of the action. It leads to the shanghaing of the rich man, the usurping of his residence, position, friends, sweetheart and fortune. Frantic efforts on his part, to prove his identity only turn the laugh on him.

One of the best dramatic scenes is the test arranged by the millionaire's lawyer, in which Wallace Reid proves capable of a most interesting dual characterization. The thoroughness on the part of the author in building for the final climax is well illustrated here. Again it is shown in the last scene where, one by one, the rich man's advocates fall off until he stands alone, at the end of his hope. Then his last friend, the only one who believes in him—his dog—comes bounding in and identifies him.

The star's able performance is set off by a harmonious supporting cast, including Margaret Loomis, Guy Oliver and Clarence Geldart. The photography and sets are of the finest.

Cast.

Perry Danton } Slim Attucks } ..... Wallace Reid
Camilla Hoyt ..... Margaret Loomis
Theron Ammidown ..... Clarence Geldart
Jerry ..... J. M. Dumont
Denver Kate ..... Rhea Haines
Molly, the Eel ..... Carmen Phillips
Martin Green ..... Guy Oliver
Mrs. Rumson ..... Fannie Midgely

Story by Ben Ames Williams.
Scenario by Tom Gerahty.
Direction by James Cruze.
Length, Six Reels.

The Story.

Perry Danton, scion of one of the best families in San Francisco, is regarded by his family and their trusted lawyer, Theron Ammidown, as an idler. For this reason he is refused the right to come into his full inheritance until he has proved himself capable of hard work. After a long conference, Ammidown talks him into taking a responsible position in his office and promises, after a thorough test, to turn over all the Danton property to Perry.

At the same time a band of crooks, headed by Slim Attucks, have discovered Slim's remarkable resemblance to Perry and have planned a clever game. Slim tests out the extent of this resemblance by taking Perry's fiance, Camilla Hoyt, out to lunch. She fails to detect the substitution, and Slim proceeds with his game. He sends for Jerry, Denver Kate and Molly, the eel, and places them as butler and maid for the Danton home, and telephone operator in Ammidown's office.

The next day, as Perry returns in his car to his home, Slim knocks him senseless and has him shanghaied on to a steamer, while he, wearing Perry's clothes, goes into the latter's home and aided by his accomplices, the servants, poses as Perry Danton. Even Ammidown is completely taken in, and when Perry sends a distress telegram later, Ammidown refuses to give it any serious attention.

Slim takes Perry's appointed position in Ammidown's office and learns all the private affairs of Perry's. He also takes possession of Camilla and plans to marry her soon.

When Perry returns, he is refused admittance to his own home. No one believes his story. Even Camilla turns him away, and Ammidown loses all patience with him. He then enlists the aid of the city editor and star reporter on a big daily and promises them a big story if they will help him win back what is his. They arrange with Ammidown to have a test in his office in which certain questions about Perry Danton are put to both claimants. This works out unfortunately for Perry, whose ignorance of his own affairs is pitiful, while Slim has taken pains to post himself.

The reporter still believes his story and they make one more effort with the aid of the police, who take Perry into his own home. Here again everything points to Perry's ruin and finally the reporter loses faith and denounces him. Then Perry's dog suddenly rushes in and his devotion proclaims Perry to be the real master of the home. Camilla then goes to him and explains that she has known for some time, but wanted him to make good the family motto, "Always Audacious," before she acknowledged him.

Program and Exploitation Catchlines: Having a Double May Lead to Serious Consequences, Especially When Your Other Half Is a Crook. That's What Wallace Reid Finds in "Always Audacious."

Taken from Ben Ames Williams' Successful Story, "Toujour L'Audace," Which Ran in the Saturday Evening Post.

Baffled in Every Attempt to Prove His Identity, Perry Danton, Millionaire, Was Forced to See His Home, Position, Friends and Sweetheart Fall Into the Hands of An Impostor.

It Was the Family Motto. And Yet She Accused Him of Being a Weakling. Then Came a Test of His Audacity—And What a Test!

Exploitation Angles: You can attract Wallace Reid's following and a lot of new fans by exploiting the fact that this role gives an entirely new slant in his personality. In addition to his usual light comedy characterization he does a "heavy" in which the customary good-natured smile is replaced by a vicious sneer. Mention that it is the screen version of Ben Ames Williams' story that appeared in the Post, and call attention to the handling of the suspense which is one of the best features.

Newest Reviews and Comments

"His Own Law"

Beauty of True Friendship Is Dramatically Revealed in J. Parker Read Production, Starring Hobart Bosworth and Realeased by Goldwyn

Reviewed by Mary Kelly

Played in the key of friendship, love and honor, "His Own Law" resembles a perfectly attuned symphony. Atmospherically, it is a triumph. The smooth unison with which the members of the cast work, the rythmical progress of the theme and the appropriate use of the dull focus in getting exquisite photographic effects, all contrive to make the feature a highly finished, artistic product.

The introduction of the central figure, Mac Neir, is clever. Due to splendid direction and Hobart Bosworth's masterly characterization, he immediately establishes himself as a unique character, one that inspires the curiosity of the spectator. This is not satisfied immediately, however, and the solution when it does come, is interesting enough to be worth the wait.

The cast consists of three accomplished artists, the star, Rowland Lee and Jean Calhoun. Mr. Lee realizes the strength and at the same time the intense humanness of the role. Miss Calhoun, though diffident at times, is pretty and charming. Some of the outdoor scenes, particularly the trysting place by the river, are superb.

Cast.

MacNeir .....Hobart Bosworth
Jean Saval.....Rowland Lee
Sylvia .....Jean Calhoun

Story by Frank Brownlee
Scenario by E. Magnus Ingleton
Direction by J. Parker Read
Length, Seven Reels

The Story.

MacNeir, one of the slovenly unknowns in a saloon one night, deliberately starts a brawl with a handsome young Frenchman, who retaliates in such a skillful way that MacNeir's admiration is promptly won and the two become fast friends. Together with a little stray dog, they set out to find lodgings. By smuggling the dog in, they manage to secure quarters for 20 cents a fee which MacNeir pays, as Frenchy is penniless. The young civil engineer left France, contrary to the will of his father, so as to make a living in America.

During the night the dog jumps out of bed and wakes up the other lodgers. A fight starts and MacNeir and his pals are thrown out. The street is being repaired, and both of them volunteer their services. MacNeir is soon discovered by the foreman, who leads him away. Frenchy follows. They arrive at the elegant offices of a contractor, and Frenchy notes in surprise that MacNeir's name appears as president. He then finds that MacNeir has a fondness for adventure, and that the whole thing was a game. MacNeir gives Frenchy a position.

Frenchy meets a young American girl, Sylvia, with whom he falls in love. They are married. Soon after Frenchy gets orders from France to join the army, as the war has just begun. He leaves, after getting MacNeir's promises to protect the young bride.

MacNeir learns that Sylvia has received word of her husband's death. Realizing that she has no one to take care of her and her expected child, MacNeir offers to marry her, but promises that she will always be "Frenchy's widow" and not his wife, to him. They marry and four years pass, during which MacNeir grows to love her and she to admire him more and more. Then the great shock comes. Frenchy returns. He has spent the past four years in a German prison. Embittered against the whole world he denounces Mac Neir as an untrue friend. MacNeir convinces him of his integrity, and they allow Sylvia to settle the difficult problem by making a choice. She chooses Frenchy, and MacNeir takes his defeat like a man.

Program and Exploitation Catchlines: The Story of a Friendship That Began in a Saloon Brawl and Lasted, Surviving the Most Bitter Test of All Love for the Same Woman.

"You, the Dog and Me—All Pals." He Paid His Last Two Bits for a Bed for Three. His Newly Found Pal Never Dreamed of His Real Identity! Neither Will You!

Hobart Bosworth in a Role That You Will Love and Admire.

"His Own Law"—a Law That Was Stronger Than the Marriage Bonds—The Law of Friendship.

Exploitation Angles: Sell this on the intense beauty of the story. It has a human note that will be sure of an appeal. Exploit it on the friendship angle something like this: "Have You a True Friend? How Much Would You Do for a Friend? See What One Man's Conception of Friendship Was," etc. Hobart Bosworth's personality and art will warrant generous praise also.

"Marooned Hearts"

Good Average Entertainment in Selznick Production of Society and the South Sea Islands, Starring Conway Tearle

Reviewed by Jessie Robb.

This is Conway Tearle's first adventure as star under the Selznick banner, in a tale which begins in New York society and ends in the South Sea Islands. The action starts off well and is sustained until near the climax, when the suspense is weakened by a more or less falling action. The entire production has been handsomely mounted and will please from that point.

Conway Tearle makes Dr. Carrington a dignified and likeable chap, and plays his role with skill. Zena Keefe gives a good impersonation of pampered Marion Ainsworth. The cast is much above the ordinary, and the clever collie should have a name in the cast. This picture undoubtedly will draw where Tearle is a favorite.

The Cast.

Dr. Paul Carrington.....Conway Tearle
Marion Ainsworth.....Zena Keefe
Mrs. Ainsworth.....Ida Darling
Peter Harkins.....Tom Blake
Cyrus Carter.....Eric Mayne
Dr. Matthews.....George Backus

Story and Adaptation by Lewis Allen Browne.
Directed by George Archainbaud.
Length, Five Reels.

The Story.

Dr. Paul Carrington is a young surgeon, who is rapidly rising in his profession. Marion Ainsworth, his fiancee, objects to his constant work and demands that he devote more time to her. At a week end party she intercepts a telephone message, causing Carrington to be late in performing a critical operation and thus ruining his career. The engagement is broken.

Dr. Matthews, who is sponsor for Carrington, advises him to go to the South Sea Islands and complete his research work on the gland theory and win back respect. Carrington accepts his advice.

A year passes. Marion is being wooed by Cyrus Carter, but refuses to accept him until the rumor of Carrington's death has been proved. They go on a searching party on Carter's yacht. One night there is an explosion. Marion is put in a lifeboat and is washed ashore on the island where Paul is living. She is found and given shelter by Paul, who establishes a "deadline" and tells her that there is nothing between them.

One night she is attacked by a castaway sailor and is saved by Paul. He is about to send the sailor adrift on a raft, when he tells Paul that he has a lifeboat hidden. They

MOVING PICTURE WORLD
costs you Thirteen Dollars a Year on the newsstands and Three Dollars a Year by direct subscription.
Sit down right now and fill out the blank form in this issue and mail it in TODAY

FILL OUT THE COUPON ON PAGE 362

Newest Reviews and Comments

equip the boat and leave the island for civilization and happiness.

Program and Exploitation Catchlines: A Story of Society and the South Sea Islands.

Conway Tearle's First Starring Picture.

She Wanted Him to Pay More Attention to Her and Less to His Profession So He Went Off to the South Sea Islands Where He Could Study—She Is Cast Adrift When a Yachting Party Launch Capsizes and Is Washed Upon the Island Where He Lives and Realizes Her Selfishness.

Exploitation Angles: Play up Tearle and Miss Keefe and then hinge your talk on the selfish woman who ruins a physician's career for her own pleasure. You can make this sound sensational by handling it in the question style, but make it clear than it is a clean sensation by telling that it was done by an intercepted message.

"Honor Bound"

Five-Reel Universal Production Features Balanced Cast in Story of Tropics

Reviewed by Robert C. McElravy.

An interesting and consistent picture has been written and produced by Jacques Jaccard in "Honor Bound," released by Universal. It features Frank Mayo, supported by a cast of even merit, which includes Edward Coxen, Dagmar Godowsky, Irene Blackwell and Helen Lynch.

The story deals with the influence of geographical location and environment upon the human family, and particularly on the lives of two young men, Billy Thorpe and James Ellison. Billy is a ne'er-do-well when surrounded by his accustomed social life in the North, but becomes a real man in the tropics; James, on the other hand, is quite a good fellow at home, but disintegrates and becomes a "rotter" near the equator. The theme has been an interesting one with authors and playwrights from time immemorial. This production, in atmosphere and general treatment, is not unlike the well known play, "The Bird of Paradise." Dagmar Godowsky, as the native girl, Koree, has a part very similar to the feminine lead in that play.

The production carries the interest well and is strong in atmosphere and pictorial effects. Neither of the men are entirely sympathetic characters, but their derelictions play an important part in carrying out the entertaining theme.

Cast.

Billy Thorpe.....Frank Mayo
James Ellison.....Edward Coxen
Koree .....Dagmar Godowsky
Santos Cordero.....Nick De Ruiz
Mary.....Irene Blackwell
Claire Vincent.....Helen Lynch
Geo. K. Vincent.....Gordon Sackville
Lord Stanlaw Maitland.....Max Willink
Captain Barnett.....C. W. Herzinger

Story by Jacques Jaccard.
Directed by Jacques Jaccard.
Length, 4,751 Feet.

The Story.

Billy Thorpe, in "Honor Bound," is a carefree young man, engaged to Claire Vincent, daughter of a rubber king. Billy gets some unwelcome publicity over a fast social event, and is ordered to South America by his sweetheart's father, in the hope that he will make a man of himself.

In the tropical town of Espirita Billy meets Jim Ellison, who loves his sister, Mary. Jim was a good fellow at home, but Billy quickly sees that the warm climate and association with a native girl, Koree, have almost wrecked him. Billy seeks to bring Jim back to a saner life, even keeping up his work in this effort, but Jim seems lost to decency.

When the Vincent yacht unexpectedly arrives, bringing Mr. Vincent and the two girls, Billy induces Jim to shave and dress

REPENTANCE

Pretty Margarita Fisher in a scene from American's "The Gamesters

up. Jim puts a bold face on the matter and when Koree becomes jealous of his attentions to Mary, allows the girls to think Billy was the native girl's friend. Billy, disgusted with Jim's treachery and the acceptance of his story by the others, abandons the yacht and swims to mainland. Here he rejoins Koree. But his sweetheart, Claire, follows and learns the truth from the native girl. In the north once more Jim regains his position in social life.

Program and Exploitation Catchlines: A Story of the Tropics.

He Was Ordered to South America By His Father's Sweetheart to Make a Man of Himself.

A Story Showing How Geographical Location and Environment Effects the Human Family.

Exploitation Angles: Play up the theme of the story for interest, for this will form your best appeal. Play it heavily. If you can get a "before and after" effect in your lobby or some window, it will work well. Play up the stars and the favorites in their support for the personal angle, but stick strongly to the interesting theme for your appeal.

"The Plunger"

Five-Reel Fox Drama Features George Walsh in Romance of Wall Street

Reviewed by Robert C. McElravy.

No drama of high finance has been thrown on the screen which conveys more of the real Wall Street to the spectator than this Fox feature, "The Plunger," with George Walsh in the leading role. It was literally made on the street, in all essential details, picturing the famous canyon of finance from river to graveyard. In the matter of atmosphere and realism, this leaves nothing to be desired and will undoubtedly be followed with intense interest by spectators. Even special views of the stock exchange and famous curb market have been included.

The story interest is typical of Wall Street in fiction. It is quite fresh and new at the start, but becomes obvious and mechanical in its action later. The end of the story is in sight long before it is actually reached, but the development is so pleasing that it will hold the attention well. George Walsh, who has been doing a rougher style of character work of late, appears here as a well-groomed young broker, so good looking and easy of deportment that he is certain to give the matinee girls a thrill. Virginia Valli makes an attractive heroine and the supporting cast is good. Richard R. Neill gives a strong portrayal of the crooked broker.

The Wall Street scenes are not alone in importance. The Long Island social scenes are elaborate and very well staged. The cross-moving studio effects, revealing many rooms in succession filled with guests, offer a startling photographic novelty.

Cast.

"Take a Chance" Schuyler....George Walsh
Alice Houghton.....Virginia Valli
John Houghton.....Byron Douglas
Norman Yates.....Richard R. Neill
Mrs. Mullin.....Inez Shannon
Jimmie Mullin.....Edward Bouldon
Beggs.....Irving Brooks
Dobbins.....Robert Vivian
Richard Dodge.....W. S. Harkins

Story by Thomas F. Fallon.
Directed by Dell Henderson.
Length, Five Reels.

The Story.

"Take a Chance" Schuyler, in "The Plunger," is a young Wall Street broker, who has risen from office boy to millionaire. He buys the home of John Houghton, an operator who has been fleeced thrugh the crooked manipulations of his secretary, Norman Yates. Houghton has a daughter, Alice, whom Yates wishes to wed, and it was the father's opposition to the match which brought about his ruin by Yates. The latter has made Houghton believe he killed a client named Dodge, whom Yates himself murdered.

Young Schuyler arrives at the Houghton home, on Long Island, and is surprised to find the father and daughter still occupying it. The former is ill and Alice Houghton, a wilful and pretty young miss, refuses to give up the home in which she has been reared. Schuyler is amused by her defiant attitude, and becomes interested in her. She will have nothing to do with him, despite the kindliness of his advances, until he proves of real service in saving her from Yates, whom she detests.

Yates revenges himself upon Schuyler, for his interference, by a campaign against his stocks in the street. But Schuyler retaliates by fastening the murder on Yates and clearing Mr. Houghton's name. Schuyler wins the love of Alice.

Program and Exploitation Catchlines: George Walsh as a Dashing Broker.

Story of a Lad Who Rose from Office Boy to Millionaire.

She Would Have Nothing to Do With Him Until He Beat Up the Man Whom She Hated.

Exploitation Angles: Play on Walsh's name and offer this as the best story on Wall Street yet done. Take the social angle for a second argument. Between the two you should reach a large circle of patrons.

"The U. P. Trail"

Benj. B. Hampton Production from the Novel by Zane Grey with a Star Cast, Hodkinson Distribution

Reviewed by Louis Reeves Harrison.

"The U. P. Trail," produced by Benj. B. Hampton, takes us back again to the days of perilous adventure when Americans were surveying for a trail of iron across the country. It pictures the emigrant train, the attack by Indians, the dance halls of whiskered men in hobnailed boots and powdered ladies in satin slippers, where shooting was done on slight provocation or for the mere sport of the thing. None of the types has been neglected, the brutal dance-hall keeper, the burly ruffian and accomplice, the stealthy "greaser," theelegant gambler, the two-gun terror, the hero, the heroine, and the adventuress. The entire company of "Western" drama is present and is admirably typed.

The story of the heroine's misadventures is less impressive than the artistic

Newest Reviews and Comments

realism of the picture, both in backgrounds and in vivid delineation of character by an exceptionally fine group of actors. The plot gathers force toward the conclusion through power of suggestion conferred by lavish treatment and the strong personality of the performers.

To Kathlyn Williams go the honors because of her emotional interpretation of a difficult role, that of a hardened dive-keeper softened for a fleeting moment by a flash of true love. Joseph Dowling, who was "The Miracle Man," is here a kind-hearted gambler. Robert McKim is on hand, as ever, the most villainous of villains. Roy Stewart is an attractive hero and Marguerite de la Motte is pleasing as a heroine, but their comparatively passive roles do not call for intense self expression. The sum of values in "The U. P. Trail" are those of Western melodrama, plus a well-chosen cast of great power and an elaboration of treatment which place it among the best pictures of its kind.

Cast.

"Beauty" Stanton.....Kathlyn Williams
Allie Lee.....Marguerite de la Motte
Warren Neale.....Roy Stewart
Place Hough.....Joseph J. Dowling
"Fresno".....Frederick Starr
Larry King.....Charles B. Murphy
Ruby Cortez.....Virginia Caldwell
Casey.....Walter Perry
Jose Durade.....Robert McKim
Slingerland.....George Berrell

Author, Zane Grey.
Continuity, Wm. H. Clifford.
Director, Jack Conway.
Producer, Benj. B. Hampton.
Length, Seven Reels.

The Story.

"The U. P. Trail" is being surveyed by Warren Neale when he displays heroism in the dance hall of "Beauty" Stanton, and she becomes ardently attached to him. She arranges with gambler Hough to let the young man win a big roll, in hopes he will give up his work and become attached to her. He treats her kindly, but returns to his camp. While there he comes upon Allie Lee, who has escaped an Indian massacre. He carries her to the cabin of a trooper named Slingerland and falls in love with the helpless young girl.

Their marriage is arranged when Jose Durade sets up a rival dance hall in Benton and hears of the girl. Claiming that she is his daughter, Durade goes to the cabin, kills Slingerland and abducts Allie. He carries her to his joint and confines her there under guard. Neale imagines that the Indians have killed Slingerland and carried off Allie. In a half crazed condition he searches for her until exhausted. He is taken to a house in Benton.

"Beauty" Stanton hears of his illness and nurses him back to health. When she finds that his heart is beyond her reach and that Allie is confined in the dance hall of Durade, "Beauty" personally rescues the girl and brings her to Neale. Durade gathers his gang and goes to "Beauty's" place. A bitter fight follows, in which both "Beauty" and Durade are mortally wounded. The adventuress dies on the bed where she nursed Neale back to life. In her last moments she gives her blessing to the young people. They reach the attainment of their fondest hopes and set out together to finish Neale's work on "The U. P. Trail."

Program and Exploitation Catchlines: A Story of the Perilous Days When the Emigrant Trains and the Western Dance Halls and Indian Raids Stirred the West.
A Zane Grey Story of the West.
She Tried to Get Him in Her Net at the Dance Hall, But Failed When He Met His Real Love—A Drama of the West.

Exploitation Angles: Make Zane Grey your headliner with the story a close second. It has a host of followers. To the rest offer this as a spirited western drama with a story instead of mere shooting as its excuse. Play on it strong. But don't forget that the cast offers a number of familiar names which have a real box office value. Pick them out.

"The Branding Iron"

Goldwyn Presents Barbara Castleton in a Powerful Reginald Barker Production

Reviewed by Louis Reeves Harrison.

Picturesque in treatment as well as strong in motive and construction is the Goldwyn picture, "The Branding Iron." It pictures a primitive woman, physically yielding and clinging, submissive intellectually and emotionally, unhappy unless absorbed in sensation. "The Branding Iron" is a frank confession by the woman who wrote it, Kathryn Newlin Burt, that woman can still love, as she has in the past, in spite of the pain inflicted by the man of her choice and more or less because of it.

To Barbara Castleton is assigned the interpretation of this intense role, and she meets every possibility with strong response. There is sincerity combined with intelligence in all she does. James Kirkwood in support appears to better advantage than ever before, manly and devoid of theatric posing, the interpretation of rude Pierre Landis constituting an advance on anything he has previously done. The balance of the cast, especially Richard Tucker in a part of slender opportunity, is satisfactory. High praise is due Reginald Barker for the picturesque presentment of backgrounds and the consistent preservation of mood. "The Branding Iron" is a high-class production of intensity and strong dramatic interest throughout.

Cast

Joan Carver.....Barbara Castleton
Pierre Landis.....James Kirkwood
John Carver.....Russell Simpson
Prosper Gael.....Richard Tucker
Jasper Morena.....Sydney Ainsworth
Betty Morena.....Gertrude Astor
Rev. Frank Holliwell.....Albert Roscoe
Maude Upper.....Joan Standing
Wen Ho.....Louie Cheung

Story by Kathryn Newlin Burt.
Directed by Reginald Barker.
Length, Five Reels.

The Story

When "The Branding Iron" is applied to Joan, wife of Pierre Landis, she is a primitive creature, who has exchanged the brutalities of a whisky-drinking father for the jealous cruelty of a husband who puts his cattle brand on her arm when under the influence of liquor. He has listened to malicious insinuations against his wife and is engaged in branding her as his property when her agonized screams bring Prosper Gael to her rescue. Prosper shoots Pierre and leaves him for dead. He carries Joan off to a secret retreat he has prepared for a woman who has disappointed him.

Prosper is kind to the unfortunate girl, taking a pleasure in cultivating her mind the while writing a play based on her experience. She is faithful to her husband, making an effort to return to him, but she is assured that he is dead. She resigns herself to her fate until she learns that Prosper is only playing with her affections, when she dares to seek her fortune alone in the world.

Joan finds her way through bitter experiences to good society in New York, where she one night attends the performance of a play by Prosper. Pierre has meanwhile recovered and gone wandering in search of his wife.

Destiny turns his steps to the theatre where his cruel deed is made the base of Prosper's play. From his seat in the balcony he sees his wife leave a box during the performance. Persistent search brings Pierre to the presence of Prosper and Joan. The husband is deeply penitent. Prosper sees that the man's love is intense and sincere. He gives him assurance that Joan's love has been as true. She succumbs to the power of Pierre's unfailing love and goes with him, willingly bearing the mark of his "Branding Iron."

Program and Exploitation Catchlines: He Branded Her as He Would His Cattle—But She Loved Him Still.
A Dramatic Reginald Barker Production.
An Intense Love Story Showing That True Love Can Never Be Killed.

Exploitation Angles: Make the theme of the story your chief appeal. It will stand a lot of fuzzing. Then try and start a controversy as to how much a man can abuse a woman and still retain her love. There is a lot of material here. Work it strong.

"The Furnace"

William D. Taylor's Realart Production Is an Interesting Drama of Married Life

Reviewed by Elmer H. Mayer

"The Furnace," directed by William D. Taylor, from the story by "Pan," the noted English anonymous author, has its scenes laid in England. It is an interesting drama of the problems of married life. It has for its leading characters a frivolous and indifferent actress and a selfish millionaire, who marry and start right to quarreling on their wedding night, aptly describing the clever sub-title which says: "Marriage is like a furnace—you stand such a good chance of being burnt."

There are misunderstandings galore, and through it all the spectator may find a rich vein of interest. The story is not essentially original, yet there are some new twists and moments of suspense that score heavily.

The sub-titles are clever and some of them give good food for thought. The settings are good—the wedding scene at the church being exceptionally beautiful. The lawn party is very pretty, and the wind-storm that arises when the party is at its height is very realistic. The carnival scenes in the ballroom are spectacular.

The cast is a good one, and acquits itself very creditably. Jimmie Patrick is the husband and Agnes Ayers the wife. Milton Sills, as the misunderstood hero, carries off the acting honors. Betty Frabcisco as his sweetheart is charming personally and is a winning little actress. Theodore Roberts, as usual, adds much to the success of the film.

"The Furnace" is a good dramatic photoplay for people who think, and probably will enjoy its greatest success in the highest class houses.

"Keep to the Right"

L. Roy Curtis Presents Edith Taliaferro in a Story of Human Brotherhood

Reviewed by Louis Reeves Harrison.

Of humanizing theme and of kindly intention in its development, "Keep to the Right," released by Equity, has a clean moral lesson in view. It is enforced somewhat prominently in philosophic subtitles to the detriment of story interest. The subtitles are good, many of them strong and to the point, but their moralizing is as general in its nature as the title of the story itself, whereas the action is more definitely inclined to point out the happiness resulting from such a brotherhood as men were brought into by the war. The leveling of all classes into a better mutual understanding seems to be the true motive of the story. It touches also upon race prejudice, the finer mutual understanding

Newest Reviews and Comments

of American Jewish people. Though the moral of the story is diffused, the intention is unmistakably a good one from start to finish, and the effect is in line with its intention.

Edith Taliferro seems to be under the impression that she is playing the role of "Keep Smiling," somewhat to the loss of power in serious scenes. She is otherwise a pleasing figure of intelligent personality. Her support is generally acceptable, the children more than that. The little ones provide the brightest spots in some amusing side experiences. The story as a whole is loosely constructed, contains a great amount of extraneous matter, and could be edited to great advantage. In an improved condition, it should be an excellent state rights proposition.

The Story.

After the war there are two American families who "Keep to the Right," one of them Jewish, in which there is a pretty daughter. In the other there is a son. Both families are wealthy and philanthropic. The father of the girl is largely so because of his bitter experiences in Europe, the other is nobly so from purely humanitarian motives. There is a tender sentiment between the fathers and between the children. In the latter case it seems to develop along lines of love. This is not in complete accord with the wishes of the parents. The young man has been wounded in the war and suffers from occasional fits of unreasonable anger because of an old wound in the head.

A young Jewish doctor loves the girl hopelessly. He is called upon to save his rival's life when the latter is seriously injured in an automobile accident. The young physician performs a difficult operation and brings his rival back to earth completely cured of his malady. Though the doctor's suit seems hopeless, the girl is deeply affected by his nobility of heart and chooses him in the end. He wins her because he dared "Keep to the Right."

Program and Exploitation Catchlines: A Story of Human Brotherhood with Edith Taliaferro.

He Was a Doctor and Saved the Life of His Rival for the Hand of the Girl He Loved.

Edith Taliaferro in a Story of Human Interest.

Exploitation Angles: Considerable exploitation material has been used on this picture already. The best is easily a hook-up with the traffic regulations. Try this, by all means. The details are in the plan book.

"Peaceful Valley"

Charles Ray Is Right at Home in Screen Version of Famous Stage Success Released by First National

Reviewed by Edward Weitzel.

The few of us who are old enough to remember Sol Smith Russell as Hosiah Howe in "Peaceful Valley," are forced to admit that the character as played by Charles Ray in the screen version released by First National is not the same individual. The Ray "Hosiah" is a much younger and more presentable person. But he is just as quaint and likable, and the addition of a love affair of his own to the original story is a distinct gain.

Hosiah's devotion to his mother and sister is like a streak of pure gold in his nature, and when the boy finds that Martha has been lured away by the man who is trying to cheat him out of his farm, his manner of dealing with the situation gains him the respect of everyone. There is a lot of homely virtue in the story, and its humor is as real and honest as the country lad who knows how to fight for his home and his loved ones as well as look after the farm chores and pet his fox terrier. Just so long as there is a call for clean wholesome stories, "Peaceful Valley" will remain one of the best in its class.

Charles Ray is still the same earnest, quietly effective, delightfully humorous "rube" who has won a large and faithful following by his screen impersonations. His work has never been given a better chance to display itself. Charlotte pierce as Martha and Lydia Knott as Hosiah's mother are the leading members of an admirable support. The production is worthy the subject, the rural locations being especially well chosen.

Cast.

Hosiah Howe.....Charles Ray
Ward Andrews.....Harry Myers
Luke.....Lincoln Stedman
Dr. Rand.....Walter Perkins
Jotham.....William Courtright
Hinkle.....Vincent C. Hamilton
Mr. Brown.....Jesse Herring
Virginia Rand.....Ann May
Mrs. Howe.....Lydia Knott
Martha Howe.....Charlotte Pierce
Tilly.....Melba Lorraine
Mrs. Brown.....Ida Lewis

Founded on Stage Play by Edward E. Kidder.
Directed by Jerome Storm.
Length, 6,259 Feet.

The Story.

The Howe farm in Peaceful Valley is situated on the side of a steep hill, and Hosiah has a hard time trying to raise enough to support his mother and sister and his dog "Whiskers." There is a summer hotel on the top of the hill and it is possible to drop a stone from its front porch right on to the roof of the Howe house. But it isn't a stone that Hosiah drops over the rail of the hotel.

The country boy adores his mother and his sister, and when Martha is attracted by the city ways of Ward Andrews and runs off to the city with him, Hosiah's heart is almost broken. Andrews, while on his way to the hotel, stops at the Howe farm for a drink of water and makes two discoveries—that Martha is a very pretty girl and that the water in the well contains medicinal properties. He obtains an option on the farm and then tries to get Dr. Rand, a wealthy physician with an attractive daughter, to put up the money. Hosiah meets the fascinating Miss Virginia Rand and falls head over heels in love with her.

When Hosiah finds out that Martha has gone with Andrews, he hurries off to the city and searches for her, but is obliged to return home alone. One day she comes back herself. She escaped from Andrews before he had tricked her into a false marriage, but is afraid to face her mother and Hosiah when she learns, from one of her old schoolmates, how the neighbors regard her. She tries to commit suicide, but is saved by her brother. Hosiah, who has thrown Andrews over the rail of the hotel and explained that "He has just dropped in on mother!" when he finds out that the city chap was the one who got Martha to leave home, puts double strength into his fight with him because Ward is now trying to win Virginia.

There is a final settlement of affairs. Hosiah keeps the Howe farm, realizes on the money-making qualities of the old well and gets Virginia, in the bargain.

Program and Exploitation Catchlines: Charles Ray in Another Rural Drama.

Story of a Country Boy Who Does His Utmost to Support His Mother and Sister and Dog "Whiskers."

Adaptation of Stage Play By Edward E. Kidder.

Exploitation Angles: Play up the human interest in this story, and play it strong. Don't say that it is another "Old Homestead" or give other references. Tell them it is a good play and speak with conviction. Appeal to city folks through their love of the country, and to the rural patrons with the fidelity of the picture, telling them it might have happened "right here at home."

"Conrad In Quest of His Youth"

Delightful William DeMille Production, Featuring Thomas Meighan, Paramount Release

Reviewed by Louis Reeves Harrison.

"Conrad in Quest of His Youth," a William DeMille production, is the story of a man who feels that he has been prematurely aged by the war and the weary service following it. His homecoming is late; all enthusiasm about returning troops is a thing of the past; there is no one to greet him but an old valet. The soldier casts aside his uniform and tries to relegate his experiences to the eternal past. He would renew the bright associations, especially the romantic ones, of earlier days, but his attempts result in one amusing disaster after another.

The richest sort of humor pervades his experiences in trying to rekindle old fires, some of the most enjoyable presentations of human illusion ever shown on the screen. The incidents are of a kind easily appreciated by all members of a mixed audience, yet they appeal especially to the more intelligent portion. That there is an accidental romance at the end of the pictured version is not out of the mood.

There is a star cast headed by manly Thomas Meighan, nearly a dozen pleasing, distinct and thoroughly effective characterizations. The remarkable selection of types, the perfection of treatment and craftsmanship, cause the play to be a screen delight, where every prospect pleases. As presented at the Rialto Theatre, "Conrad in Search of His Youth" afforded a high degree of pleasure to all who saw it, and it should prove a most enjoyable entertainment at any motion picture show in the land.

Cast

Capt. Conrad Warrener....Thomas Meighan
Nina.....Mabel Van Buren
Gina.....Mayme Kelso
Ted.....Bertram Johns
Rosalind .....Margaret Loomis
Mary Page.....Sylva Ashton
Mrs. Adalle.....Kathlyn Williams
Dobson.....Charles Ogle
Tattle.....Ruth Renick
Conrad at 17.....Eddie Sutherland

Leonard Merrick, Author.
Scenario by Olga Printzlau.
Producer-Director, William DeMille.
Length, Five Reels.

The Story

When "Conrad in Quest of His Youth" decides to return to the scenes of his early life, he sends for three cousins to visit the old manor where they spent their childhood. They meet there after being widely separated, he absent on a long military campaign. He does all he can to entertain them, but in vain. They are only too glad to get away to their families and home comforts.

His next effort is in Italy, where he encounters the lady he once believed to be the most beautiful on earth. While she lacks the freshness of youth, she yields to his ardent pleadings. They make an appointment in his room on the eve of her departure. After she has made great preparations, she steals along the balcony to his room and finds that he has gone to sleep. She leaves him a sarcastic little note and steals away.

Conrad returns to England in a depressed state of mind. Now the Fates take a part and weave a little romance of their own devising. Conrad is held up at a small town by a railway accident. To that place has also come Rosalind, a former show girl, now a wealthy young widow in search of adventure. She finds friends among a stranded company of theatrical performers, and is aiding them when accident brings Conrad to her rescue.

Newest Reviews and Comments

Rosalind plays the part of a poor show girl, bringing out the kindly qualities of Conrad's heart until she learns to love him. She interests him so deeply that he forgets his jaded state of mind, but she rejects his advances. He must first know more about her. He can inform himself by calling on Lady Arlington. Conrad is now in deep earnest. He hastens to Arlington Manor in an excited state of mind only to find that Lady Arlington is none other than the poor show girl. "Conrad in Quest of His Youth" finds it at last in true love.

Program and Exploitation Catchlines: A Story of a Man Who Was Searching for His Youth.
He Tried to Renew His Romantic Associations of His Youth, But He Find It a Hard and Amusing Thing to Do.
Thomas Meighan as a Star in a Humorous Romance.

Exploitation Angles: Bear down hard on Meighan as a star and the William de Mille origin. Hook in with "Civilian Clothes" and "The Prince Chap" and makes a special play on the returned soldier angle. Then go after the young people with the love angle. Make them realize that this is a better than usual story.

"It Might Happen to You"

An Artclass Comedy Distributed by S. & E. in Which Lions, Dogs and Monkeys Help Furnish the Fun

Reviewed by Sumner Smith.

"It Might Happen to You," produced by Artclass Pictures and distributed by S. & E. Enterprises, is a novelty comedy that abounds in funny situations brought about by the presence of honest-to-goodness lions in the home of a thirsty spendthrift who thinks he has the "D.Ts."

The picture depends chiefly for its appeal upon lions, dogs and monkeys trained by Walter Beckwith. Some exceedingly comical monkeys constitute the orchestra at the epicurean and terpsichorean orgy before the king of beasts—there were five of "him"—enters unceremoniously. Thrills are mingled with comedy and the interest is well maintained after the story gets under way. It is unfortunate that it is slow in starting, but the last two-thirds of the picture more than make up for the lack of action in the early part.

Billy Mason as J. Worthington Butts, Jr., the sower of wild oats, and Doris Dare as Dolly Bender, his favorite chorus girl, play their parts well. The rest of the cast is not called on for more than a casual display of talent. Jimmie, billed as "the famous Tarzan lion," shows great powers of self-control as he rips bits of clothing off the hilarious ones, who believe they are experiencing something above the garden variety of "D.Ts." The picture will please audiences after the first reel has been run off.

Cast

Dolly Bender.....Doris Dare
J. Worthington Butts, Sr..William Harcourt
Edward Winton.....Walter Beckwith
Tootsie.....Violet Mack
J. Worthington Butts, Jr.....Billy Mason
Jenks.....Edward Scanlon
Mrs. Butts.....Helen Adams
Jimmie......"Famous Tarzan Lion"

Written and Directed by Al. Santell.
Animals Trained by Walter Beckwith.
Length, Five Reels.

The Story

J. Worthington Butts, Jr., spends his mornings in bed and his evenings in bad. Chorus girls and his father hold different opinions of him. After a wild day at the beach, where he falls for the charms of some "ladies of the footlights," he makes a night of it, being deposited on the doorstep of his home as the milk is delivered. A number of canine friends enter with him. That morning Butts, Sr., has a brilliant thought. He gives his erring son the keys to the cellar and J. W., Jr., immediately arranges a party. He gets Dolly Bender and her bunch to a gorgeous affair in the family dining room. An orchestra of live monkeys furnishes the jazz music. In the midst of the hilarity a tremendous cake on the table opens up, disclosing a ferocious lion. The guests take shelter and get into a series of amusing complications until dad calls off the lions. His son swears off, telling his valet to be careful because "it might happen to you."

Program and Exploitation Catchlines: A Roaring Comedy with Roaring Lions.
A Hint to All on Prohibition Enforcement.
He Thought He Was "Seeing Things" and He Was. See What He Saw.
He Laid Down with the Lions and Got Up Like a Lamb.

Exploitation Angles: Play on the lions and the cast, making all you can of the titles, starting off with the line as a teaser, and smear such lines as "from bathing beauties to bearded beasts" to get up interest.

"Out of the Snows"

Selznick Production Featuring Ralph Ince and Zena Keefe Is Corking Good Entertainment

Reviewed by Ashton Burke.

A model movie for makers and mummers and withal a box office magnet paramount. Not an obscure foot, action crisp as the blizzard far north country it has captured, and a story stimulating the imagination throughout, with surprises, suspense and excitement pervading the whole like a live wire. Just the sort of northland screen play one might expect from the invariably tense Ralph Ince, who directed it and acts its principal role, with Zena Keefe, playing a fur country Indian girl with a delicacy of touch and feeling that easily makes the role the most engaging of her commendable series.

The direction of the story frankly challenges comparison with the field invaded by Rex Beach and James Oliver Curwood and fairness compels the admission that this Selznick five-reeler need ask no concession from any of its contemporaries. It is a man's play that must irresistibly appeal to women, and that it elicits applause intermittently with something like salvos at its close seems to justify this reviewer's cordial appraisal of it.

Most star film players could profitably see the picture for the delight if not instruction the acting of Ince as a love-troubled Canadian Royal Mounted cop furnish, to say naught of the same effect Zena Keefe creates in her related portrait of the half-savage breed girl who loves not wisely.

Packed tight into terse phrases, the story explodes its initial emotional commotion when its heroine, betrothed to the snow trekker, tells him on the eve of marriage that she doesn't know who she is—aught of her parentage—that she has been maintained since babyhood by secret remittances from an anonymous source. The cop hies for a marrying official notwithstanding, but when he returns, the girl has fled. She had learned in the interim that her father had been a fur outlaw in the Hudson Bay country and had been killed when she was very young in an encounter with the mounted police, and that the cop who had killed him was—the girl's fiance. Back in the snow country—and the blizzard here shown bites with the stab of the real thing—the deserted wooer is sent by his superior to investigate a certain shack marked as a potential trading point for illicit fur shipments. Opening the hut's door, the investigator is confronted by the girl who had run away. Then the truth comes out with the supplement that it was her father's partner, another outlaw, who had taken her away, and was now her guardian. Paralleling this revelation is a killing in the snow from ambush and a trail that leads to this patron's trading post. But suave, capable, cunning, this killer stops all inquisition. "If the cop wants to come after and try to get me, let him come," the outlaw parries. "If he investigates me, he pries into the past of the father of the girl!" The man of thief-trails over frozen snows and crevassed fords is halted. He throws in his uniform and badge and turns rake in the trading-post bagnio of the suspected fur lord. And it's there the Indian girl falls in love with him, with the cop kind to her only because she appears as forlorn as himself. A swift flight from this haven by the Indian girl after she has suddenly slain a man wantonly abusing her, with her direction the north of the polar star, the pursuit by the cop, not to arrest but to protect her, the encounter by the girl of a fur ship frozen fast in the ice, the discovery that this vessel holds evidence convicting the cop's suspect, and a fight aboard the vessel with its lawless crew against the pursuing royal mounted, the burning of the vessel, the death of the Indian girl in the mix-up, and the happy reunion of the cop and the only girl are incidents that are merged liquidly into the uninterruptedly gripping composition.

The product is specially interesting not only for its inclusion of the histrionism of Ince, but also as a demonstration of the fast growing practice of movie making by a director and a story teller working hand in hand and on the spot, the author of the present original, E. Lord Corbett, writing it beside the camera in the ice country where it was taken, also furnishing the scenario and titles.

Thomas Atkins, assistant director for Ralph Ince for the past year, was the director's other eye during the picture's making.

"Out of the Snows" is corking good entertainment of the exciting snow-country kind for these days of a misbehaving November thermometer.

Cast.

Robert Holliday.....Ralph Ince
Anitah.....Zena Keefe
John Blakeman.....Patrick Hartigan
Ruth Hardy.....Gladys Coburn
Sergeant Graham.....Huntley Gordon
Lone Deer.....Red Eagle
Antoine Dufresne.....Jacques Suzanne

Story by E. Lord Corbett.
Directed by Ralph Ince.
Length, 5,500 Feet.

Program and Exploitation Catchlines: A Startling Story of the Frozen North.
Hot Blooded Romance in the Land of Snows.
One of the Best Romances of the Northland Ever Screened.

Exploitation Angles: Play up Ince and Miss Keefe, and then try to make them understand that this is a play worth seeing in spite of the numerous other northwest dramas of late. Catch the reviewer's enthusiasm, and frame your advertising in the same spirit.

DuPont Company Formed

DuPont Film and Picture Company has been organized in Wilmington, Del., with $10,000 capital by L. B. Vincent, J. H. Cassidy and E. V. Brown to own and exhibit moving picture films.

CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. "C-R" signifies page where may be found resume of reviewer's opinions. "Ex." indicates pages on which have appeared stories of the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified, all dramas are five reels in length.

FOX ENTERTAINMENTS

SPECIALS.

The White Moll (Pearl White). Vol. 45; P-507.
If I Were King (William Farnum).
The Skywayman (Lt. Omer Locklear). Vol. 46; P-246; C-R, P-388.
While New York Sleeps (All-Star Cast).
The Face at Your Window (All-Star Cast).
Blind Wives.
Over the Hill (All-Star Cast).
A Connecticut Yankee in King Arthur's Court (All-Star Cast).
Skirts.
Queen of Sheba (All-Star Cast).

WILLIAM FARNUM SERIES.

The Joyous Troublemakers (William Farnum—Six Reels). Vol. 45; P-251; C-R, P-369.
Drag Harlan. Vol. 47; P-109.
The Scuttlers.

PEARL WHITE SERIES.

The Thief.
The Tiger's Cub. Vol. 46; P-993; C-R, P-1220.
The Mountain Woman.

TOM MIX SERIES.

8 Gold Coins. Vol. 45 P-371.
The Untamed. Vol. 46; P-114.
The Texan.
Prairie Trails.

WILLIAM RUSSELL SERIES.

The Man Who Dared (William Russell). Vol. 45; P-932; C-R, Vol. 46; P-388.
The Challenge of the Law. Vol. 46; P-1152; C-R, P-1220.
The Iron Rider.

SHIRLEY MASON SERIES.

Merely Mary Ann (Shirley Mason). Vol. 46; P-389.
Chin Toy.
Girl of My Heart.
The Flame of Youth.

GEORGE WALSH SERIES.

From Now On (George Walsh). Vol. 46; P-688; C-R, P-766.
Number 17.
The Plunger.
Dynamite Allen.

20TH CENTURY BRAND.

Firebrand Trevision. Vol 45; P-637.
The Husband Hunter (Eileen Percy). Vol. 46; P-530; C-R, P-766.
The Little Grey Mouse (Louise Lovely). Vol. 47, P-249.
Sunset Sprague (Buck Jones).
Beware of the Bride (Eileen Percy). Vol. 46; P-1294; C-R, Vol. 41; P-36.
The Rangers (Buck Jones).
The Land of Jazz.
Just Pals.

SERIAL.

Bride 13 (Marguerite Clayton—Fifteen Episodes). Vol. 45; P-934; Ex., Vol. 46; P-935.

SUNSHINE COMEDIES.

Mary's Little Lobster.
A Waiter's Wasted Life.
His Wife's Caller.
An Elephant's Nightmare.
Hold Me Tight. Vol. 47; P-106.
His Noisy Still.
Pretty Lady.

CLYDE COOK COMEDIES.

Kiss Me Quick. C-Vol. 46; P-999.
The Huntsman.
All Wrong.

MUTT AND JEFF CARTOONS.

The Song Birds.
The League of Nations. C, Vol. 46; P-12
A Tight-Rope Romance.
Farm Efficiency.
The Medicine Man.
Home Brew.
Gum Shoe Work.
A Hard Luck Santa Claus.
All Stuck Up.
Sherlock Hawkshaw and Co.
Northwoods.
On the Hip.
The Papoose.
The Hypnotist.

FAMOUS PLAYERS-LASKY

August.

The World and His Wife (Cosmopolitan Production). L-6,702 Ft. Vol. 45; P-638.
The Fighting Chance (Special)—L5,894 Ft. Vol. 45; P-778.
The Prince Chap (W. DeMille Productions). L-6,168 Ft. Vol. 45; P-506; C-R, P-63.
Crooked Streets (Ethel Clayton)—L-4,570 Ft. Vol. 45; P-779.
The White Circle (Maurice Tourneur Production). L-4,017 Ft. Vol. 45; P-639.
What Happened to Jones (Bryant Washburn). L-4,539 Ft. Vol. 45; P-1066; C-R, P-1211.
Guilty of Love (Dorothy Dalton). Vol. 46; P-249.
Hairpins (Enid Bennett)—L-4,796 Ft.; Vol. 45; P-934; C-R, P-1064.

September.

The Right to Love (George Fitzmaurice Production). L-6,661 Ft. Vol. 4; P-1066; C-R, Vol. 46; P-218.
The Village Sleuth (Charles Ray—Ince Production).—L-4,082 Ft. Vol. 46; P-531.
Lady Rose's Daughter Elsie Ferguson—L-4,585 Ft. Vol. 46; P-247; C-R, P-388.
What's Your Hurry? (Wallace Reid). L-5,040 Ft. Vol. 45; P-1214; x. 491-493.
Humoresque (Cosmopolitan Production). L-5,987 Ft. Vol. 44; P-982; C-R, Vol. 46; P-220; Ex. 362, 493, 1,094.
Half an Hour (Dorothy Dalton). L-4,667 Ft. Vol. 47; P-109.
Civilian Clothes (Thomas Meighan-Hugh Ford Productions). Vol. 46; P-246. Ex. 1,096; Ex. Vol. 47; P-45.
Little Miss Rebellion (Dorothy Gish). L-4,835 Ft. Vol. 46; P-529.

October.

Something to Think About (Cecil B. DeMille Production). L-7,000 Ft. Vol. 46; P-836; Ex. 1234; C-R, Vol. 47; P-36.
The Jailbird (Ince Production—Douglas MacLean). L-4,961 Ft. Vol. 46; P-835; C-R, P-18.
The Round Up (Roscoe Arbuckle). L-6,417 Ft. Vol. 46; P-110.
Deep Waters (Maurice Tourneur Production). L-5,035 Ft.
The Cradle of Courage (William S. Hart). L-4,737 Ft. Vol. 46; P-689; C-R, P-918.
The City Sparrow (Ethel Clayton). L-4,618 Ft. Vol. 45; P-642; C-R, Vol. 47, P-176.
Held By the Enemy (All-Star). L-5,526 Ft. Vol. 46; P835; C-R, P-918.
A Full House (Bryant Washburn). L-4,200 Ft. Vol. 46; P-390.
The Restless Sex (Cosmopolitan Production—Marion Davies). L-6,506 Ft. Vol. 44; P-1789.
An Old-Fashioned Boy (Ince Production—Charles Ray). L-4,617 Ft. Vol. 47, P-250.

November.

Behold My Wife (George Melford Production)—L-6,556 Ft. Vol. 46; P-1153.
Sins of Rozanne (Ethel Clayton)—L-4,862 Ft. Vol. 46; P-1154.
Always Audacious (Wallace Reid)—L-5101 Ft.
Her Husband's Friend (Enid Bennett—Ince Production)—L-4,539 Ft.
The Frisky Mrs. Johnson (Billie Burke)—L-5,586 Ft.
Burglar Proof (Bryant Washburn)—4,495 Ft.
Idols of Clay (George Fitzmaurice Production).
A Romantic Adventuress (Dorothy Dalton)—L-4,736 Ft.

COMEDIES.

His Youthful Fancy.
My Goodness. C, Vol. 46; P-998.
Movie Fans.
Nov. 14—Fickle Fancy.
Nov. 28—A Fireside Brewer.
Nov. 21—His Wedding Night.

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES.

(One Reel).

Oct. 3—Moselle Memories.
Oct. 10—With the Sultan of Perak.
Oct. 17—The Land of Pardons.
Oct. 24.—Rubbering in Selanger.
Oct. 31—Nature's Contrasts.
Nov. 7—The Port of Penang.
Nov. 14—Pyrenean Perspectives.
Nov. 21—Around About Manila.
Nov. 28—Land of the Tin Millionaires.

PARAMOUNT MAGAZINE.

(One Reel.)

Oct. 31—Magazine Items—Cartoons by Frank Moser.
Nov. 7—Magazine Items—Cartoon by Henry D. Bailey.
Nov. 14—Magazine Items—Cartoon by Earl Hurd.
Nov. 21—Magazine Items—Cartoon by Pat Sullivan.
Nov. 28—Magazine Items—Cartoon by Frank Moser.

POST NATURE PICTURES.

Oct. 10—The Cloud.
Oct. 17—Winter Sports in St. Moritz.
Nov. 7—A Setting of the Ages.

FIRST NAT'L EXHIBITORS

Go and Get It (Marshall Neilan Production—Seven Reels). Vol. 45; P-642; C-R, P-913. Ex. Vol. 47, P-187.
The Notorious Miss Lisle (Katherine MacDonald). Vol. 45; P-1212; C-R, Vol. 46; P-109.
The Jack Knife Man (King Vidor—Six Reels). Vol. 45; P-932.
Forty-Five Minutes from Broadway (Charles Ray—Six Reels). Vol. 46; P-245; Ex. 1093; C-R, P-1220.
Good References (Constance Talmadge—Six Reels). Vol. 46; P-687; C-R, P-918.
In the Heart of a Fool (Allan Dwan Special—Seven Reels).
Curtain (Katherine MacDonald). Vol. 46; P-998.
Harriet and the Piper (Anita Stewart). Vol. 46; P-996; C-R, Vol. 47; P-36.
The Branded Woman (Norma Talmadge—Seven Reels). Vol. 46; P-391; C-R, P-608.
The Master Mind (Lionel Barrymore—Six Reels). Vol. 46; P-531; C-R, 608.
What Women Love (Annette Kelelrman—Six Reels). Vol. 46; P-1063; Ex. 1013, 77, 361.
The Kick in High Life (Lehrman—Two Reels).
Toonerville Trolley (Dan Mason—Two Reels).
Peaceful Valley—(Charles Ray—Six Reels). Production.
Nomads of the North (James Oliver Curwood—Six Reels). Vol. 46; P-836; C-R, Vol. 47; P-36.
Twin Beds (Mr. and Mrs. Carter De Haven). Vol. 47, P-248.
Old Dad (Mildred Harris Chaplin—Six Reels)
Wet and Warmer (Lehrman—2061 Ft.).
The Devil's Garden (Lionel Barrymore)—5,600 Ft.). Vol. 47; P-107; C-R, P-176.
Dangerous Business (Constance Talmadge—5,118 Ft.).
Love, Honor and Behave (Mack Sennett).
Unseen Forces (Sylvia Breamer).
Dinty (Wesley Barry).

AMERICAN FILM COMPANY

The Thirtieth Piece of Silver (Margarita Fisher). Vol. 44; P-981.
The House of Toys (Seena Owen). Vol. 44; P-1502; C-R, P-1787.
Peggy Rebels (Mary Miles Minter).
The Week End (Margarita Fisher—Six Reels). Vol. 45; P-933.
A Live-Wire Hick (William Russell).
A Light Woman (Helen Jerome Eddy).—Six Reels). Vol. 46; P-690; C-R, P-1098.
The Gamesters (Margarita Fisher and R. C. Shumway—Six Reels.
The Blue Moon.

CURRENT FILM RELEASE DATES

W·W·HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES.

The Sagebrusher (Hampton Production). Vol. 43; P-207; C-R, P-1010.
The Dwelling Place of Light (Claire Adams—Six Reels). Vol. 46; P-390.

ZANE GRAY PICTURES, INC.

Riders of the Dawn (Six Parts—Hampton). Vol. 44; P-980; C-R, P-1105.
Desert Gold (Hampton Production).

J. PARKER READ, JR., PRODUCTIONS.

The Lone Wolf's Daughter (Louise Glaum—Seven Parts). Vol. 42; P-1010.
Sex (Louise Glaum—Seven Reels). Vol. 43; P-2013; Ex. 1331.
Love Madness (Louise Glaum—Seven Reels). Vol. 45; P-1067; C-R, P-1211.

DIETRICH-BECK, INC.

The Harvest Moon (Doris Kenyon—Six Reels). Vol. 44; P-302; C-R, P-723.

DIAL FILM COMPANY PRODUCTIONS.

King Spruce (Mitchell Lewis—Seven Reels). Vol. 43; P-2177; C-R, Vol. 44; P-723.

ARTCO PRODUCTIONS.

Cynthia-of-the-Minute (Leah Baird).—Six Parts). Vol. 45; B-154; C-R, P-777.

ROBERT BRUNTON PRODUCTIONS.

The Dream Cheater (J. Warren Kerrigan). Vol. 43; P-2013; C-R, Vol. 44; P-299.
No. 99 (J. Warren Kerrigan). Vol. 44; P-1234; C-R, P-777.
The Green Flame (J. Warren Kerrigan). Vol. 45; P-505; C-R, P-633.
The House of Whispers (J. Warren Kerrigan). Vol. 46; P-691; C-R, P-766.

JOSEPH LEVERING PRODUCTIONS.

His Temporary Wife (Rubye de Remer). Vol. 43; P-733; C-R, P-2002.

LOUIS TRACY PRODUCTIONS.

The Silent Barrier. Vol. 46; P-997.

NATIONAL PRODUCTIONS.

The Kentucky Colonel (J. J. Dowling). Vol. 46; P-530.

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-third Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. George B. Seitz and Margaret Courtot Are Stars of "Pirate's Gold." "The Phantom Foe" Serial Stars Juanita Hansen.

Releases for Week of October 10.

Forbidden Valley (Bruce Gordon and May McAvoy—Six Reels). Vol. 46; P-996; C-R, P-1076.
No. 9 of Pirate Gold (The Double-Cross).
No. 7 of Ruth of the Rockies (Troubled Waters).
Fellow Citizens (Harry Pollard—One Reel).

Releases for Week of October 17.

No. 10 of Pirate Gold (Defeat—and Victory).
No. 8 of Ruth of the Rockies (Danger Trails)
No. 1 of the Phantom Foe (Juanita Hansen and Warner Oland—Doom—Three Reels) Vol. 46; P-1153.
Alias Aladdin (The Vanity Fair Girls—One Reel).

Releases for Week of October 24.

Half a Chance (Mahlon Hamilton—Seven Reels). Vol. 47; P-103.
No. 2 of the Phantom Foe (The Disappearance of Janet Dale).
No. 9 of Ruth of the Rockies (The Perilous Path).

Releases for Week of October 31.

The Money Changers (Claire Adams and Roy Stewart—Six Reels). Vol. 47; P-110.
No. 10 of Ruth of the Rockies (The Secret of the Trunk).
No. 3 of The Phantom Foe (The Trail of the Wolf).
Mamma's Boy (The Vanitay Fair Maids—One Reel). C-Vol. 47, P-246.

Releases for Week of November 7.

A Beggar in Purple (Six Parts). Vol. 47, P-251.
No. 11 of Ruth of the Rockies (The Fatal Diamond).
No. 4 of The Phantom Foe (The Open Window).
Harry Pollard Comedy (One Reel).

Releases for Week of November 14.

No. 12 of Ruth of the Rockies (The Secret Order).
No. 5 of The Phantom Foe (The Tower Room).
The Sandman (Vanity Fair Girls—One Reel).

Releases for Week of November 21.

The Unwilling Husband (Blanche Sweet).
No. 13 of Ruth of the Rockies (The Surprise Attack).
No. 6 of The Phantom Foe (The Crystal Ball).
Harry Pollard Comedy.

Releases for Week of November 28.

The Devil to Pay (Fritzi Brunette and Roy Stewart —Six Parts).
No. 14 of Ruth of the Rockies (Regina Island).
No. 7 of The Phantom Foe (Gun-Fire).
Queens Up (The Vanity Fair Girls—One Reel).

Releases for Week of December 5.

Dice of Destiny (H. B. Warner).
No. 15 of The Rockies (The Hidden Treasure).
No. 8 of The Phantom Foe (The Man Trap).
No. 1 of Velvet Fingers (To Catch a Thief—George B. Seitz and Marguerite Courtot —Serial).
Harry Pollard Comedy.

UNIVERSAL FILM MFG. CO.

"The Vanishing Dagger" Serial Stars Elmo Lincoln; "The Dragon's Net" Serial Stars Marie Walcamp, and "The Flaming Disk" Serial Stars Elmo Lincoln. International News Issued on Tuesday and Friday, and the New Screen Magazine Is Issued Once a Week.

The Secret Gift (All-Star Cast).
No. 16 of The Vanishing Dagger (Beneath the Sea).
Rings and Things (Josephine Hill and Neal Burns—One Reel).
Love and Gasoline (Connie Henley and Bud Jamison—Two Reels).
The Big Catch (Hoot Gibson—Two Reels—Western).
Once a Plumber (Lyons-Moran). Vol. 46; P-391.
No. 17 of The Vanishing Dagger (Beasts of the Jungle).
No. 4 of The Dragon's Net (Into the Chasm).
The Belle and the Bill (Bartine Burkett—One Reel).
His Master's Breath (Century Wonder Dog.)
A Gamblin' Fool (Hoot Gibson—Two Reels).
Pink Tights (Gladys Walton). Vol. 46; P-532.
No. 18 of The Vanishing Dagger (The Vanishing Dagger).
No. 5 of The Dragon's Net (A Jump for Life)
No. 1 of The Flaming Disk (Elmo Lincoln Serial—The Rails of Death).
Bill's Wife (Ben Wilson and Neva Gerber—One Reel).
Red Rider Series—No. 1—A Son of the North Leonard Clapham—Two Reels).
A Shot Gun Wedding (Harry Sweet and Myrta Sterling—Two Reels).
The Grinning Granger—(Hoot Gibson—Western—Two Reels).
Sundown Slim (Harry Carey).
No. 6 of The Dragon's Net (Captured in China).
No. 2 of The Flaming Disk (The Span of Life).
Where Is My Dog? (Harry Mann—One Reel)
A Wild Night (Joe Martin—Two Reels).
No. 2 of The Red Rider Series (The Girl and the Law—Leonard Clapham—Two Reels)
Loose Lions (Robert Anderson and Dixie Lamont—Two Reels—Century).
One Law for All (Hoot Gibson—Two Reels—Western).
The Marriage Pit (Frank Mayo). Vol. 46, P-835; C-R, P-1220.
No. 7 of The Dragon's Net (The Unseen Foe)
No. 3 of The Flaming Disk (The Perilous Leap).
Over the Garden Wall (Edgar Allen and Ann May—One Reel).
No. 3 of The Red Rider Series (Big Stakes—Leonard Clapham—Two Reels).
Should Tailors Trifle (Two Reels & Century).
Some Shooter (Hoot Gibson—Western—Two Reels).
Wanted at Headquarters (Eva Novak).
No. 8 of The Dragon's Net (Trailed to Peking)
No. 4 of The Flaming Disk (Fires of Hate).
Mops and Hops (One Reel).
No. 4 of The Red Rider Series (When the Devil Laughed—Leonard Clapham—Two Reels).
Uncle Tom's Caboose (Charles Dorety and Peggy Prevost—Two Reels—Century).
In Wrong Wright (Hoot Gibson—Western—Two Reels).
The Gilded Dream (Carmel Myers). Vol. 46; P-1156.
No. 9 of The Dragon's Net (On the Great Wall of China).
No. 5 of The Flaming Disk (The Vanishing Floor).
My Lady's Ankle (Robert Anderson—One Reel).
No. 5 of The Red Rider Series (The Forest Runners—Leonard Clapham).
A Blue Ribbon Mutt (Lillian Byron and Charles Dorety—Two reels—Century).
Cinders (Hoot Gibson—Western Two Reels).
Fixed by George (Eddie Lyons and Lee Moran). Vol. 47, P-112.
No. 10 of The Dragon's Net (The Train of Death).
No. 6 of The Flaming Disk (The Pool of Mystery).
Hearts and Clubs (Star—One Reel).
No. 6 of The Red Rider Series (The Timber Wolf—Leonard Clapham—Two Reels).
A Lyin' Tamer (Cliff Bowes and Dixie Lamont—Century——Two Reels).
Double Danger (Hoot Gibson—Western—Two Reels).
Honor Bent (Frank Mayo).
No. 11 of The Dragon's Net (The Shanghai Peril).
No. 7 of The Flaming Disk (The Circle of Fire).
Maids A-Courting (Dorothy Wolbert—Two Reels—Star).
Twin Crooks (Lillian Byron and Charles Dorety—Century—Two Reels).
The Two Fisted Lover (Hoot Gibson—Western—Two Reels).

VITAGRAPH

SPECIAL PRODUCTIONS.

Dollars and the Woman (Alice Joyce—Six Reels). Vol. 44; P-1501; C-R, Vol. 45; P-117.
The Courage of Marge O'Doone (James Oliver Curwood—Seven Reels). Vol. 44; P-1239; C-R, P-1787; Ex. Vol. 46; P-82-358.
September—Trumpet Island (All Star Cast—Special—Seven Reels). Vol. 46; P-247; C-R, P-918.
Dead Men Tell No Tales (Seven Reels). Vol. 47, P-249.
The Silent Avenger (William Duncan—15-Episode Serial).
The Invisible Hand (Antonio Moreno—15-Episode Serial).

CORINNE GRIFFITH.

September—The Whisper Market.
October—The Broadway Bubble. Vol. 46; P-1152. C-R, Vol. 47, P-176.

EARLE WILLIAMS.

The Fortune Hunter (Earle Williams—Seven Reels).
September—The Purple Cipher. Vol. 46; P-995.

ALICE JOYCE.

September—The Prey. Vol. 45; P-639; C-R, P-918.
The Vice of Fools. Vol. 47, P-252.

LARRY SEMON COMEDIES.

Solid Concrete.
September—The Stage Hand.

BIG V COMEDIES.

(Two Reels).
A Parcel-Post Husband (Earle Montgomery)
He Laughs Last (Jimmy Aubrey).
August—Springtime (Jimmy Aubrey).
The Back Yard.
His Jonah Day.
The Decorator.

UNITED ARTISTS

Sept. 1—His Majesty the American (Douglas Fairbanks—Eight Reels).
Oct. 20—Broken Blossoms (D. W. Griffith—Six Reels).
Dec. 29—When the Clouds Roll by (Douglas Fairbanks—Six Reels).
Jan. 18—Pollyanna (Mary Pickford—Six Reels).
Apr. 5—Down on the Farm (Mack Sennett).
May 30—Romance (Doris Keane—Seven Reels). Vol. 44; P-1239; C-R, P-1787.
June 13—The Mollycoddle (Douglas Fairbanks—Six Reels).
June 27—Suds (Mary Pickford).
Sept. 5—The Love Flower (D. W. Griffith—Seven Reels).

CURRENT FILM RELEASE DATES

GOLDWYN DISTRIBUTING

The Strange Boarder (Will Rogers). Vol. 44; P-729; C-R, P-979.
Out of the Storm (Barbara Castleton). Vol. 44; P-1107; C-R, P-1211.
Jes' Call Me Jim (Will Rogers). Vol. 44; P-1361; C-R, P-1499.
Dollars and Sense (Madge Kennedy). Vol. 44; P-1363; C-R, Vol. 45; P-250.
The Return of Tarzan (Gene Pollar). Vol. 44; P-1504; C-R, Vol. 45; P-117; Ex. P-910.
Scratch My Back (T. Roy Barnes and Helene Chadwick). Vol. 44; P-1632; C-R, P-1787; Ex. Vol. 46; P-82.
The Great Accident (Tom Moore). Vol. 44; P-1634; C-R, Vol. 45; P-250.
Double-Dyed Deceiver (Jack Pickford). Vol. 44; P-1791; C-R, Vol. 45; P-250.
The Slim Princess (Mabel Normand). Vol. 45; P-254; C-R, P-369.
Going Some (Rex Beach Production). Vol. 45; P-637; C-R, P-777; Ex. Vol. 46; P-642.
Cupid——The Cowpuncher (Will Rogers). Vol. 46; P-780.
The North Wind's Malice (Rex Beach Production). Vol. 45; P-1968. Ex. Vol. 46; P-1236; C-R, Vol. 47; P-36.
The Penalty (Lou Chaney). Vol. 45; P-1069.
Earthbound (All-Star—Seven Reels). Vol. 45; P-1069; C-R, Vol. 46; P-109.
Stop Thief (Tom Moore). Vol. 45; P-1215.
The Truth (Madge Kennedy). Vol. 46; P-246; C-R, P-527.
It's a Great Life. Vol. 46; P-248; C-R, P-388.
Milestones (Lewis Stone—Alice Hollister). Vol. 46; P-389; C-R, P-608.
Madame X (Pauline Frederick—Seven Reels) Vol. 46; P-529; C-R, P-918; Ex. 940, 1092.
Honest Hutch (Will Rogers). Vol. 46; P-530; C-R, P-608.
The Man Who Had Everything (Jack Pickford). Vol. 46; P-995.
The Song of the Soul (Vivian Martin). Vol. 46; P-1155; C-R, Vol. 47; P-36.
Officer 666 (Tom Moore). Vol. 47; P-112.
The Girl with the Jazz Heart (Madge Kennedy. Vol. 47, P-247.

BRAY PICTOGRAPH

Pheasants, Aristocrats of Birdland.
Professor B. Flat—A Musical Novelty.
Guardians of Our Gateways.
Famous Robberies.
High Cost of Courting.
Taos Indians and Other Subjects.

FORD EDUCATIONALS.

(One Reel.)

Aug. 1—Into the Big Cypress—No. 213.
Aug. 8—Starting Life—No. 213.
Aug. 15—To a Queen's Taste—No. 214.
Aug. 22—"Aqua"—No. 215.
Aug. 29—Out of the Woods—No. 216.
Sept. 12—Having a Circus—No. 218.
Sept. 19—"Air" Istocracy—No. 219.
Sept. 26—In the Glory of the Past—No. 220.
Oct. 3—Between Friends—No. 221.
Oct. 10—For the Future—No. 222.

L-J-SELZNICK ENTERPRISES

Distributed by Select Exchanges.

SELNICK PICTURES.

The Man Who Lost Himself (William Faversham). Vol. 44; P-150.
The Flapper (Olive Thomas). Vol. 44; P-1239; C-R, P-1499.
Aug. 2—Panthea (Norma Talmadge).
Aug. 2—Johnny (Herbert Kaufman Masterpiece—One Reel).
Aug. 9—Darling Mine (Olive Thomas). Vol. 44; P-1213; Vol. 46; C-R, P-527.
Aug. 23—The Point of View (Elaine Hammerstein). Vol. 45; P-1065; C-R, P-1211.
Aug. 30—The Poor Simp (Owen Moore). Vol. 46; P-687.
Oct. 3—Everybody's Sweetheart (Alive Thomas). Vol. 46; P-996; C-R, Vol. 47, P-176.

SELECT PICTURES.

Aug. 16—Just Outside the Door (Edith Hallor).
April—The Gift Supreme. Vol. 44; P-727; C-R, P-1499.
The One-Way Trail (Edythe Sterling). Vol. 44, P-1236; C-R, Vol. 45; P-250.
The Great Shadow. Vol. 44; P-1237.
Man's Plaything (Montagu Love-Grace Davison). Vol. 44; P-1792.
Girl of the Sea (Williamson). R-507.
Children Not Wanted (Edith Day). Vol. 45; P-642.
Kinograms (News Reel).

NATIONAL PICTURES.

March—Just a Wife. Vol. 44; P-453; C-R, P-979.
March—Blind Youth. Vol. 44; P-600.
The Invisible Divorce (Leatrice Joy—Walter McGrail. Vol. 45; P-252.
July 19—Marooned Hearts (Conway Tearle).
Aug. 23—Out of the Snows (Ralph Ince).

METRO PICTURES CORP.

Sept. 1—The Hope (All-Star—Six Parts). Vol. 46; P-113; C-R, P-388.
Sept.—Love, Honor and Obey (All-Star). Vol. 46; P-250; C-R, P-527.
Sept. 13—The Price of Redemption (Bert Lytell—Six Parts). Vol. 46; P-686; C-R, P-766.
Sept. 20—Clothes (All-Star——Six Parts). Vol. 46; P-689; C-R, P-766.
Oct. 4—Blackmail (Viola Dana—Six Reels). Vol. 46; P-994.
Oct. 4—The Hope (All-Star—Six Parts).
Oct. 18—The Saphead (Crane-Keaton—Six Parts).
Oct. 25—Body and Soul (Alice Lake—Six Reels). Vol. 46; P-1292; C-R, Vol. 47; P-36.
Nov. 1—The Fatal Hour (All-Star Cast—Six Reels). Vol. 47, P-251.
Nov. 8—Are All Men Alike? (May Allison—Six Reels). Vol. 47; P-110.
Nov. 15—Someone in the House (All Star Cast—Six Reels).
Nov. 29—The Misleading Lady (Bert Lytell—Six Reels).
Dec. 13—Hearts Are Trump (All-Star Cast—Six Reels).
Dec. 20—Polly with a Past (All-Star Cast—Six Reels).
Dec. 27—Cinderella's Twin (Viola Dana—Six Reels).

NAZIMOVA PRODUCTIONS.

January—Stronger Than Death (Seven Reels). Vol. 44; P-631.
April—The Heart of a Child (Seven Reels). Vol. 44; P-459; C-9, P-857.
October—Madame Peacock (Six Reels). Vol. 46; P-995; C-R, P-1076.
Dec. 6—Billions (Nazimova—Six Reels).

C. E. SHURTLEFF, INC.

Aug. 23—The Mutiny of the Elsinore (All-Star Cast—Six Reels). Vol. 44; P-636; C-R, P-777.
Nov. 22—The Star Rover (All-Star — Six Reels).

MAURICE TOURNEUR PRODUCTIONS

Sept. 27—The Great Redeemer (All Star—Six Reels).

TAYLOR HOLMES PRODUCTIONS.

April—Nothing But Lies (Six Reels). Vol. 44; P-1235; C-R, P-1787.

BUSTER KEATON COMEDIES.

Sept 1—One Week.
Oct. 27—Convict 13.
Dec. 22—The Scarecrow.

ROBERTSON-COLE

The Notorious Mrs. Sands (Bessie Barriscale). Vol. 44; P-1103; C-R, P-503.
The Wonder Man—(Georges Carpentier—Six Reels). Vol. 44; P-1502; C-R, P-1737.
The Heart of Twenty (ZaSu Pitts). Vol. 45; P-118; C-R. P-503.
Uncharted Channels (H. B. Warner). R-506.
Li Ting Lang (Sessue Hayakawa). Vol. 45; P-505; C-R, P-633.
Life's Twist (Bessie Barriscale). Vol. 45; P-640; C-R, P-777.
An Arabian Knight (Sessue Hayakawa). Vol. 46; P-534.
Big Happiness (Dustin Farnum). Vol. 46. P-251.
Occasionally Yours (Lew Cody—Six Reels). Vol. 46; P-1293; C-R, Vol. 47; P-176.
The Stealers (Special—Seven Reels). Vol. 46; P-638; C-R, P-766.
So Long Letty. Vol. 36; P-993; C-R, Vol. 47; P-36.
A Slave of Vanity (Pauline Frederick—Six Reels). Vol. 46, P-1295; C-R, Vol. 47; P-176.

SUPREME COMEDIES.

Artistic Temperament.
In Room 202.
Come Into the Kitchen.
Take Doctor's Advice.
Oh, You Kid!
Letty's Lost Legacy.
Becky Strikes Out.

MARTIN JOHNSON.

Lonely South Pacific Missions.
Recruiting in the Solomons.
The City of Broken Old Men.
Marooned in the South Seas.

ADVENTURE SCENICS.

Sons of Salooskin.
Ghosts of Romance.

PIONEER FILM CORP.

Thoughtless Women (Alma Rubens).
Place of Honeymoon (Emily Stevens with Montagu Love). Vol. 47; P-110.
Midnight Gambols (Marie Doro).
What Women Want (Louis Huff).
Where Is My Husband? (Jose Collins).
Out of the Depths (Violet Mesereau and Edmund Cobb).
Empty Arms (Gail Kane and Thurston Hall).
Finders Keepers (Violet Mesereau and Edmund Cobb).
His Brother's Keeper (Martha Mansfield, Rogers Lytton and Gladden James).
The Inner Voice (E. K. Lincoln).
Bubbles (Mary Anderson).
A Moment's Madness (Marguerite Namara).
Idle Hands (Gail Kane and J. Herbert Frank).
A Good Woman (Gail Kane and J. Herbert Frank).
Luke McLuke's Film-osophy.
Sonny Series.

REALART PICTURES

Special Features.

The Deep Purple (R. A. Walsh Production—Six Reels). Vol. 44; P-983; C-F, P-1233; Ex. P-1594; Vol. 45; Ex. P-746.
The Law of the Yukon (Charles Miller Production—Six Reels). Vol. 46; P-534; C-R, P-766.

Star Productions.

Miss Hobbs (Wanda Hawley). Vol. 44; P-1630; Ex. 1599-908; C-R, Vol. 45; P-117.
A Cumberland Romance (Mary Miles Minter). Vol. 45; P-641.
A Dark Lantern (Alice Brady). Vol. 45; P-934; C-R, P-1064.
The Soul of Youth (Lewis Sargent). Vol. 45; P-1216; C-R, Vol. 46; P-109.
Sweet Lavender (Mary Miles Minter). Vol. 46; P-532; C-R, P-1076.
39 East (Constance Binney). Vol. 46; P-534; C-R, P-766.
You Never Can Tell (Bebe Daniels). Vol. 47; P-993; C-R, P-1076. Ex. 1239.
Food for Scandal (Wanda Hawley). Vol. 47; P-111; C-R, P-176.
Eyes of the Heart (Mary Miles Minter). Vol. 47; P-250.

ASSOCIATED PRODUCERS

THOMAS H. INCE PRODUCTIONS.

Homespun Folks (Lloyd Hughes—Six Reels). Vol. 46; P-249; C-R, P-388; Ex. P-640.
The Magic Life (House Peters-Florence Vidor—Six Reels).

J. PARKER READ, JR.

The Leopard Woman (Louise Glaum—Seven Reels). Vol. 46; P-836; C-R, P-1220.
A Thousand to One (Hobart Bosworth—Six Reels)

ALLAN DWAN PRODUCTIONS.

The Forbidden Thing (James Kirkwood—Six Reels).
In the Heart of a Fool (Mary Thurman). Vol. 46; P-690; C-R, P-1220.

MAURICE TOURNEUR PRODUCTIONS.

The Last of the Mohicans (Barbara Bedford—6 Reels).

MACK SENNETT PRODUCTIONS.

A Small Town Idol (Ben Turpin).

CURRENT FILM RELEASE DATES

EDUCATIONAL FILMS CORP.

Chester Comedies.
(Two Reels.)
Four Times Foiled.
An Overall Hero.

Christie Comedies.
(Two Reels)
Kiss Me Caroline (Bobby Vernon).
A Seaside Siren (Fay Tincher).

Torchy Comedies.
A Knight for a Night (Johnny Hines).
Torchy Comes Through.

Mermaid Comedies.
A Fresh Start (Marvel Rea).
Duck Inn (Lloyd Hamilton).

Specials.
The Why of Volcano.
The Valley of Ten Thousand Smokes. Vol. 44; P-1362.
A Day with Carranza.
Modern Centaurs.

Robert C. Bruce Series.
The Wanderlust.
The Log of the La Viajera.
The Song of the Paddle.

Chester Outing Scenics.
(One Reel.)
Wanted—An Elevator.
Pigs and Kava.
Dreams Come True.

Screenics.
(Split Reel.)
Forbidden Fanes.
Barks and Skippers.

MISCELLANEOUS RELEASES

EQUITY PICTURES.
For the Soul of Rafael (Clara Kimball Young). Vol. 44; P-983; Vol 46: Ex. 745.
Whispering Devils (Rosemary Theby and Conway Tearle—Six Reels). Vol. 46; P-112; C-R, P-388.
Midchannel (Clara Kimball Young). Vol. 46; P-528; C-R, P-608.

FEDERATED FILMS EXCHANGES OF AMERICA, INC.
Nobody's Girl (Billie Rhodes).
Bonnie May (Bessie Love).

Montebanks Comedies.
(Two Reels.)
His Naughty Night.
A Rare Bird.
Nearly Married

KINETO COMPANY OF AMERICA, INC.
Urban Popular Classics.
Charles Urban's Movie Chats.
Kineto Reviews.

CAPITAL FILM COMPANY.
(Two Reels Each.)
Escaped Convict.
The Square Gambler.

Fritzi Ridgeway Productions.
(Two Reels.)
The Girl of the West.
Almost An Outlaw.
The Avenging Trail.
Western Rays.
Shadows of the Past.
A Fight to the Finish.

Lester Cuneo Productions.
Lone Hand Wilson.

DEMOCRACY PHOTOPLAY COMPANY.
Democracy. Vol. 46; P-113; C-R, P-388.

SPECIAL PICTURES CORPORATION.
(Comedyart—Two Reels Each.)

Comedyart.
Shorty's Long Suit.
Rocked to Sleep.
Sweet Dynamite.
Hay Fever.
Open the Bars.

Comiclassic.
Oct. 17—A Pajama Marriage (Neely Edwards)
Oct 31—A Seminary Scandal (Charlotte Merriam).
Nov. 14—Watch Your Husband (Charlotte Merriam and Neely Edwards).

Sunset Burrud Scenics.
(One Reel).
Oct. 17—The Highway of Wonderland.
Oct. 24—Going North.
Oct. 31—Dawnland.
Nov. 7—Totem Land.

Claypole Comedies.
Sept. 26—Up on the Farm.
Oct. 3—Dreams.
Oct. 10—Bubbles.

Moranti Comedies.
Oct. 3—Almost.
Oct. 17—Guilty.
Oct. 31—Kids.

Chester-Conklin.
Oct. 7—Home Rule.
Nov. 14—Who Am I?

FINE ARTS.
Up in Mary's Attic (Five-Reel Comedy—Eva Novak and Harry Gribbon). Vol. 56; P-781; Ex. 146; 1015; C-R, 930.

CELEBRATED PLAYERS FILM CORP.
Gumps Cartoons.
There's a Reason.
Ship Ahoy.
The Toreador.
The Broilers.
Flicker, Flicker, Little Star.
Mixing Business With Pleasure.
Up She Goes.
Westward Ho.
A Hunting We Will Go.
Get To Work.

STATE RIGHT RELEASES

ARROW FILM CORPORATION.
The Sacred Ruby.
Bitter Fruit.
Woman's Man (Romaine Fielding). C-R, P-766.
Love's Protege (Ora Carew).
Blazed Trail Productions (Every Other Week).
Lone Star Westerns (Every Other Week).
Lightning Bryce (Serial).
The Lurking Peril (Serial).
The Fatal Sign (Serial).
Thunderbolt Jack (Jack Hoxie Serial—Fifteen Episodes).

COMEDIES.
Arrow-Hank Mann (Two Releases a Month).
Murial Ostriche Productions (One a Month).
X & N A Ardath (One a Month).

ASCHER PRODUCTIONS.
Below the Deadline.

B. Y. S. FILMS.
Headin' Home.

CELEBRATED PLAYERS FILM CORP.
Gump Cartoons.
Andy's Picnic.
Andy the Chicken Fancier.
Andy the Actor.
Andy on the Beach.
Andy on Pleasure Bent.
Howdy Pardner.

CANYON PICTURES CORPORATION.
Galloping Devils (Franklyn Farnum).

C. B. C. FILM SALES.
The Victim (Six Reels).
Screen Snapshots (Twice a Month).
The Great Baseball Scandal.
Man O' War.

CLARK CORNELIUS CORPORATION.
The Devil's Angel.
Adam and Eva.
Star Ranch Westerns (Every Two Weeks—Two Reels).

GEORGE H. DAVIS.
Isobel or the Trail's End.

Hall Room Boys Comedies.
Aug. 5—Some Champs.
Aug. 19—Clever Cubs.

CLIMAX FILM CORPORATION.
Love's Battle (Joe Moore and Eileen Sedgwick)
The Fourth Face (All Star Cast).

COMMONWEALTH FILM CORPORATION.
Hidden Light (Dolores Cassinelli—Six Reels).

INDEPENDENT FILM ASSOCIATION.
Neal Hart Series.
Oct. 1—Hell's Oasis. Vol. 46; P-1155.
Nov. 15—Skyfire.
Jan. 1—The Lumberjacks.

Dumfool Twins Comedies.
Nov. 15—Cedarbrook Farm (Two Reels).
Dec. 1—Don't Ever Marry (Two Reels).

JANS PICTURES, INC.
A Woman's Business (Olive Tell). Vol. 44; P-1505.
Madonnas and Men (Seven Reels). Vol. 44; P-1790.

THE FANARK CORPORATION.
The Crimson Cross.

FIDELITY PICTURES COMPANY.
The Married Virgin (Six Reels).
Frivolous Wives (Vera Sisson). Vol. 44; P-1140.

GRAPHIC FILM CORPORATION.
The Wrong Woman.

GAUMONT COMPANY.
In the Clutches of Hindoo (Serial).
Husbands and Wives (Vivian Martin). Vol. 44; P-142.
The Fall of a Saint. Vol. 46; P-690.

DAVID P. HOWELLS.
The Son of Tarzan (Serial).

BERT LUBIN.
Honeymoon Ranch. Vol. 46, P-1292.

VICTOR KREMER FILM FEATURES, INC.
Mad Love (Lina Cavalieri). Vol. 47; P-111.
Voices (All Star—Six Reels). Vol. 46; P-1155.
Skinner Dress Suit (Bryant Washburn—Reissue).
Burlesque on Carmen (Charlie Chaplin—Four Reels).
The Champion (Charlie Chaplin—Two Reels).
Work (Charlie Chaplin—Two Reels).
The Jitney Elopement (Charlie Chaplin—Two Reels).
By the Sea (Charlie Chaplin—One Reel).

PLYMOUTH PRODUCING CORPORATION.
Cleveland, O.
Top Notch Comedies.

REELCRAFT PICTURES CORPORATION.
Texas Guinan Westerns.
(Two Reels.)
Desert Vulture.
Girl of the Rancho.

Royal Comedies.
Oct. 15—When the Cat's Away (All Star Cast).

Matty Roubert.
(Romances of Youth.)
She's a Vamp.
Circus Days.

Alice Howell Comedies.
(Two Reels.)
Lunatics in Politics.
Good Night Nurse.
Convict's Happy Bride.
Squirrel Time.

Billy Franey Comedies.
(One Reel.)
Number 13.
Pile Driver.
The Pest.
Undressed Kid.
Live Wire.

Royal Comedy Series.
(Two Reels.)
Aug. 15—Snakes (Billy B. Van).
Aug. 30—Plucky Hoodoo (Billy B. Van).

GUY CROSWELL SMITH, LTD.
The County Fair.

S. E. ENTERPRISES.
Cowboy Jazz (Western).
It Might Happen to You.

D. N. SCHWAB PRODUCTIONS.
Girls Don't Gamble (David Butler). Vol. 46; P-248.

JOAN FILM SALES.
The Invisible Ray (Ruth Clifford and Jack Sherill—Serial). Vol. 45; P-1070.

C. B. PRICE CO., INC.
Indian Dramas (Fifteen Single Reels—Princess Mona Darkfeather).
His Pajama Girl (Billie Rhodes).
Power (Holbrook Blinn).
Your Daughter—And Mine (All-Star Cast).

SUPERIOR PRODUCTIONS.
Female Raffles Series.
The Oath of Vengeance (Two Reels).

PROJECTION

By F. H. RICHARDSON

New Arc Control

The Projectograph Company, Cleveland, Ohio, has presented to this department for inspection and approval its new arc control to be known as the Tepeco Mechanical Arc-Feed. We have examined the device and find it good. We have watched a demonstration of it, which same was successful. We also have the word of Adam Wise, Cleveland, Ohio, whom we have always found to be thoroughly reliable in any statments made, that the control has been thoroughly tried out in projection room practice, and that it has delivered the goods.

This we are fully prepared to believe because the thing is pretty well self evident on the face of it. The device is as simple as anything well could be, and is pretty well foolproof too. It may be used wherever there is a projector driven by a constant speed motor, as we think all projectors now are, in the United States and Canada at least.

Quiet in Operation

It is quiet in operation, positive in action and sturdy in construction. The change may be made from automatic to hand feed instantly, the locking and unlocking of the lamp feed handle being accomplished merely by a slight twist of the feed handle.

The mechanism is contained in a small pressed metal casing, which same is attached on the left hand side of the projector, just below and to the left of the Simplex condenser cone, and to the left of the motor drive of the Power projector. Length of arc may be varied at will by turning the knurled knob on the left side of the mechanism casing, as shown in the picture.

A Great Advantage

One big advantage of the Tepeco Mechanical Arc Feed is that, since it derives its power from the projector motor, it is not necessary to supply a motor with the device, hence it can be and is sold at a very moderate price. As to the modus operandi we will later on give you a detailed, illustrated description of the device.

The excuse of exhibitors has heretofore been that the cheap arc controls were unsatisfactory, in one way or another, and that the others were too high priced to be afforded by any but high class houses. But now comes the Tepeco, which is distinctly moderate in price, simple, well made, and which gives entirely satisfactory regulation of the arc, so that excuse (which by the way, we never thought very much of, because even a high priced arc controller is cheaper than shadows on the screen) is no more. A theatre can now equip both its projectors with a satisfactory arc control for less than one hundred dollars, and you may take it from us that the better screen results they will give will very soon bring sufficient added box office receipts to reemburse the exhibitor for every cent they cost him.

Another point: the Tepeco works equally well on alternating or direct current, and it can be attached to either the Power or Simplex projector in a few moments, with the aid of only a screwdriver and plyers. It has the approval and indorsement of this department.

KEEP $10 IN YOUR POCKET

Buying MOVING PICTURE WORLD on News Stands at the new price, 25c. a copy, will cost you Thirteen Dollars a year.

SUBSCRIBE AT ONCE

By sending Three Dollars today you will save Ten Dollars and will always be sure that you will not miss an issue.

In sending your order, please specify your connection with the industry.

MOVING PICTURE WORLD
516 FIFTH AVENUE
NEW YORK

Carbon Combinations

Eldon Moyer, Rochester, New York, asks:

My Dear Mr. Richardson: Wrote you some time ago but received no reply. Will you kindly send following information. What carbon combination would you use for 150 amperes D. C. at 120 volts? Also what combinations from 75 amperes up to 150? The handbook does not give this information.

No, the handbook does not because it would not be good practice to give, or attempt to give such information. In the first place anything you may use above 120 amperes would represent just pure waste—no, worse than waste because you would get a lot of additional heat in the lamphouse and at the spot, which is highly undesirable.

In the second place there is just one way to ascertain the really correct combination of carbons for any amperage and that method has been described in this department several times.

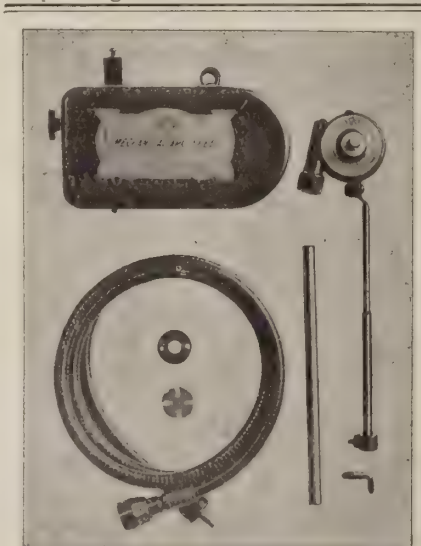
For 150 Amperes

For 150 amperes you should ask the carbon manufacturer what size he recommends. Then get two or three carbons of that size and two or three of the next smaller and larger sizes and try them all, finally deciding on the one which is nearest to the penciling point (but not actually penciling) at the current you use.

This is based on the demonstrated fact that the projection carbon burns at highest efficiency when just below the needling point and five amperes below penciling point has been decided on as right.

Of course you wont be able to get a carbon for heavy ampereage which will just fit that condition except through pure luck; also for such heavy amperage we suppose it would be impractical to work that close to the actual point of greatest economy. Probably ten amperes leeway should be allowed.

Another thing: you do not use your carbons at 120 volts, but at those high amperages at somewhere between sixty and seventy or possibly a little over. Of course what you meant was that the supply wires carry 120 volts. Well, brother Moyer, then why not say so and be correct, huh?



TEPECO MECHANICAL ARC-FEED
The new arc control that operates from the projector's motor drive

Canadian Inspectors Organize

Our readers will remember that a year or two ago W. A. Oswald, chief inspector in active charge of projectionist examinations in British Columbia, set forth, through this department, the idea that benefits would accrue should theatre inspectors form an association. His view was that were there such an organization, holding regular meetings, the rules and laws governing not only the examination of projectionists, but theatre matters in general, could be made uniform, to the benefit of every one concerned.

As we remember the matter, we were fully in accord with the views of friend Oswald (who by the way, we have not heard from in quite some time), but expressed the view that owing to too much job-hunting politics in the United States it would probably not be possible to make progress with such an organization down here, at least at that time.

We are indeed glad that the Canadian Theatre Inspectors' Association has become a fact. For one thing, we fully expect that as a result the very excellent projectionist examination which has prevailed in British Columbia for several years will be duplicated, or maybe even improved upon, in all the provinces which join the association, and let us devoutly hope that will be all of them.

The association was formed last year, after a year of preliminary work by correspondence, five provinces joining at that time, viz.: British Columbia, Alberta, Sas-

katchewan, Manitoba and Ontario. The first meeting was in Alberta in September.

As was fit and proper, W. A. Oswald, the originator of the first real projectionist examination and the man who conceived the idea of an association, was elected first president.

Second Convention in Vancouver

The second annual meetting of the association has just been held in Vancouver. It was a success from every viewpoint. Another province joined (we are not advised which it is, but have reason to suppose Nova Scotia is the new member) with promise of still another soon.

At the Vancouver meeting the following papers were read: Theatre Aisles and Exits, by O. Elliott, chief inspector for Ontario; The Use and Abuse of Film, by A. M. Malley, theatre inspector for Alberta; Optics as Applied to Motion Pictures, by John Griffith, Ansonia, Conn., read by Mr. W. A. Oswald, British Columbia; Theatre Inspection, by C. F. Spence, theatre inspector for Manitoba.

The convention was entertained at a luncheon by Local Union 348, Vancouver, Motion Picture Projectionists, and from what we hear of the matter the men of our local (yes, the editor belongs to 348, although it is but an honorary membership) did the job up brown. It is a habit 348 has, as we know from personal experience.

The following officers were elected: Honorary president, Hon. Peter Smith, provincial treasurer, Ontario; honorary vice-presidents, Hon. Edward Brown, provincial treasurer, Manitoba; Hon. W. E. Knowles, provincial secretary, Saskatchewan; Hon. J. B. Cote, provincial secretary, Alberta, and Hon. J. D. B. Farris, attorney general and minister of labor, British Columbia.

President, Otter Elliott, Toronto, Ontario, vice-president, W. H. Singleton, Winnepeg, Manitoba; secretary-treasurer, C. F. Spence, Winnipeg Manitoba.

Next Convention in 1921

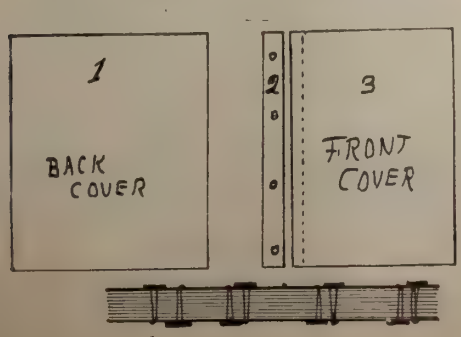
The next convention will be held in September, 1921, and the association will at that time probably have at least one visitor, because this particular editor intends to be there, if it is possible, whether they want him or not.

Just why Brother Oswald did not advise us as to what was going on we don't know, but when we see him we will put him through an examination as to the why and wherefore that will make the Vancouver examination look like a plugged nickel. He is a fine fellow—none better, but—he has done us wrong in this matter, and we would be mighty glad to hear his whys and wherefores.

It might be added that it is the intention of the association to co-ouerate with Canadian exhibitors to standardize the laws governing theatres, so far as it is practical to do so, and to standardize them along lines of common sense, which proposal should have the hearty indorsement of all Canadian theatre men.

We desire to here and now tender the use of this department to the Canadian Theatre Inspectors' Association for the furtherance of its work. If at any time we can be of assistance in pushing so laudable a purpose along it is only necessary to indicate the way and we will do the rest.

We are ashamed that the theatre inspectors of our own country have allowed the Canadian officials to beat them to it in the inauguration of so manifestly necessary and useful an organization. Well, if our own officials lacked the gumption, enterprise and energy to take so advanced a step, we are at least glad our friends of the Northland did.



Middletown, Ohio

From Otto Kaiser, Middletown, Ohio, we have the following interesting letter:

Have put off writing the department for a year, but have concluded that I and many more like me might aptly be termed "blood suckers," insofar as concerns our attitude toward the department, because we are always taking good things from it and give nothing in return, just as a recent cartoon described. But even so we deserve some credit as compared with those who never even see a Moving Picture World, and who are unjust enough to themselves and to their profession to neither read or study the department. So I believe the term which fits us is "selfish pojectionists"—something, new, huh?

I was anxious for the opportunity and the privilege of meeting the editor of the Projection Department and shaking his hand, even if it was necessary to leave home at 11 P. M., after the shows close, ride to Hamilton by trolley and get back home at 5 A. M.

Some meeting, that Hamilton affair! Also some bunch of good fellows, with nothing too good for F. H. R.—that being the unanimous sentiment of all present. I always wondered what Richardson looked like. Now I know! Also I know he can hand out the right dope by word of mouth just as well as he can write it.

Have just finished binding the projection departments for the past year. Will send you, under separate cover part of a World, showing how it can be done, leaving it to you to explain it in the Department.

The front and back of the book I make of cardboard, cut the same size as the M. P. World pages. The front page is cut into two parts, as per illustration. The narrow piece is about ⅝ inch wide. Lay the projection department pages in proper order on the cardboard back page No. 1. Keep the pages straight and even on the left hand side

When you have them all in the pile and in order, lay the narrow strips on their edges and drive four carpet tacks through the narrow piece, the pages and the lower cardboard cover. Then turn the whole thing over and drive an equal number from the opposite side, spaced as shown.

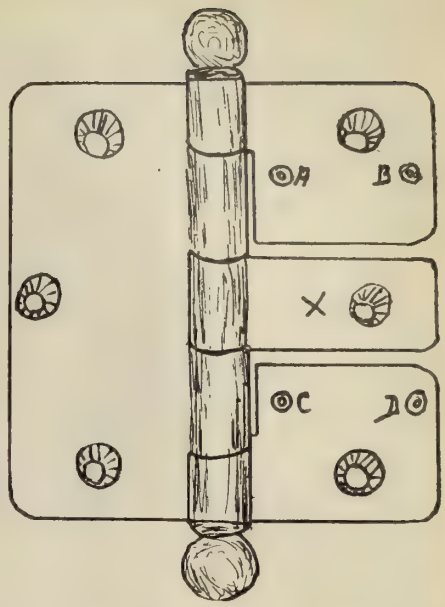
A Clamp Will Help

If it is convenient to use a clamp before driving tacks it will help, but the clamp is not necessary. The length of tack to use will depend, of course on thickness of the book. Next get a piece of muslin cloth or, better yet, linen, and cut it the length of the book, up and down ways, and four times as wide as the narrow strip of cardboard, with the thickness of the book added. Next lay cardboard front cover, No. 3, on the book, with about 1/16 of an inch between it and strip No. 2.

Next cover one side of the muslin strip with either good glue or paste and lay it on front cover 3, letting it lap the edge next piece 2 about half an inch, as per dotted line. Rub it a little so it will adhere firmly. Next, keeping parts 2 and 3 separated, turn the book upside down and bring the muslin around so as to bind the whole back of the book. The separation of parts 2 and 3 lets the front cover turn in opening—acts like a hinge. If you now have a printer trim it in his paper cutter, being careful that he does not trim it back too far, you will have a book which I am sure you will prize almost equally with the handbook.

A Film Patcher

I also inclose a drawing of my film patcher. Don't laugh, Richardson, I made it two years ago and the boys wanted me to send it in then. It is made from a door hinge. Any one can make one if he but tries.



Be sure to cut the piece which has the three sections. For the holes to receive the points which hold the film by engaging with the sprocket holes I drilled V-shaped holes. For the points I used wire nails upon the points of which I filed shoulders, which I riveted into the holes. I then filed the stub to fit the sprocket holes.

You must be particular to keep the distance and width perfect so that the film wont shift too much. In the upper piece drill holes so they will come where the points are when you bring the top part down.

If you have trouble locating the place to drill the holes in the second piece, just rub its surface with chalk, bring the points down on it and make an impression of them in the chalk. You can then use the center punch and drill, making the holes but little larger than the sprocket holes and countersinking them on the lower side so that the pins will always enter. The whole thing is then fastened to the table between rewinder stands by means of screws, first chiseling out a groove for the round part of the hinge to lie in.

Binding Looks Practical

The bookbinding scheme looks practical, but it would be necessary to bind the Worlds, I should suppose, so as to get as wide a margin at the back of the department pages as possible.

As to the hinge film splicer—well, I dunno. It is all quite clear as to how you make the upper part, but it seems to me you have omitted an important element and have described the thing a bit backwards. What I think you really have done is cut the hinge as shown in the drawing, drilling holes A B C D as shown, and have affixed the pins to another rectangle of metal, which is fastened to the rewind table, a recess being first cut into the table to receive it, so that its top will be level with the table. This is all quite practical, but how do you get the pressure on the splice? By holding piece X down with your thumb? presumably so. With this addition the thing would be a complete splicer and, if carefully made, a practical one too, though I would suggest that an improvement would be to make the bottom metal of thin steel—as thin as it would be practical to rivet the pins into, and that this metal be bowed up slightly in its center. This would cause piece X to apply even pressure across the splice.

I am very glad indeed that you thought your trip to Hamilton worth while. It was to a very great pleasure to me to meet you all. Sorry the account of my visit was delayed in publication.

Brother Kaiser described other things he has made, but we will leave them for a

future description on account of space limitations.

Later

The sample binding has come and you may take it from me it is most excellent. Would, however, suggest this improvement: Before attaching the narrow strip wash it in glue or paste wet linen. In the sample the pasteboard shows inclination to pull apart. The linen wrapping would prevent this.

Baltimore Trouble Adjusted

Local Union 181, comprising the projectionists and operators of Baltimore, Md., thought they were up against a fight. The split was over a comparatively small matter, and when the men realized that fact they got in touch with the exhibitors and both sides quickly agreed to "split the difference."

As we understand the matter (information from headquarters) the men asked several things and 90 cents an hour. The exhibitors agreed to all of it, or at least an agreement was reached on all points, except that the exhibitors refused the ninety, offering eighty. The compromise was 85 cents an hour—which is a danged sight better than a scrap, a lot of lost time, bitter feeling and inconvenience to the public.

And so it's all over over there—in Baltimore. Everyone is at least fairly well satisfied and the goose again rests on the ridgepole in the wigwam of Local Union 181.

And now may I ask my friends of 181 what they have done, or what they propose doing to improve their skill, make themselves worth more money and do justice to the various elements of the industry, all of whom must, perforce, depend to a very appreciable extent on their work, in so far as has to do with the popularity of the finished product in the city of Baltimore.

We Like the Men

We like the men down there. Kingston Howard, the president and business representative of 181 is a valued friend of the editor of this department, but we are nevertheless going to ask 181 exactly what has she done during the past year to improve the knowledge and skill of her members?

Has she taken any steps at all to make her members on the screen do work which will be a credit to the union. Has she made it reasonably hard for incompetent men to obtain membership, or has she made it difficult for incompetent members (of course she has none, but just for argument's sake, let us assume she has) to retain their membership?

Does she conduct any really thorough examination periodically to ascertain whether her members have advanced—especially those she must know really need to advance?

Oh, we know she can say, and say with justice, too, that the exhibitors will not allow her members to do good work—that they impose such conditions in the matter of time schedule, penuriousness in upkeep expense, compelling the projectionist to do other things than attend to his projection while the film is running that high class work is impossible.

All that is true, but two wrongs never in this world made a right and perhaps it may be possible that one reason for the exhibitor's attitude is that he knows a few of the projectionists and all the operators do not particularly care; that they take little or no pride in their profession, and treat it as a trade rather than as a dignified profession which calls for high-grade skill and a wide range of accurate knowledge.

Now mind you, 181, we are talking in true friendliness. We are talking for your own ultimate good. We are a better, truer friend than he who remains silent, or speaks only such words as you may wish to hear.

We are glad you got your raise, but we insist that you, as a local, have real pride in your profession and take such steps as will compel the respect of the exhibitor for every member because every member is justly entitled to respect by reason of the fact that he is a well-informed, high-class projectionist, in all that term emplies.

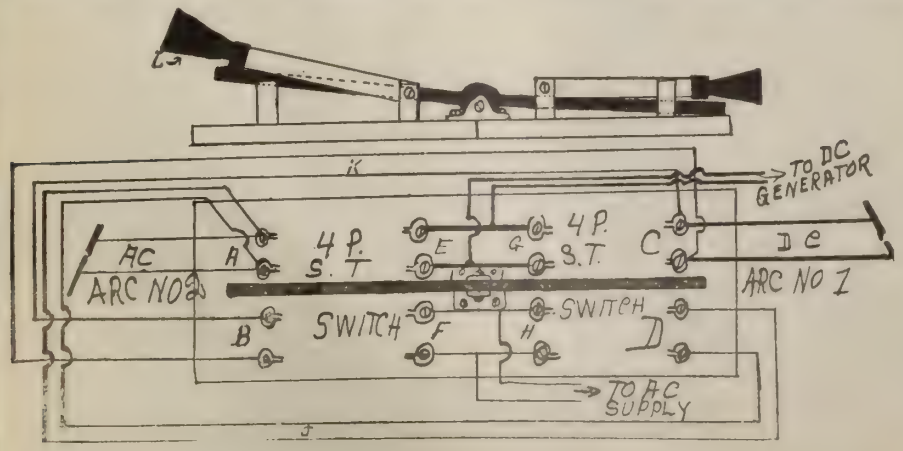
A Clever Stunt

From Fred C. Shivers, projectionist, Majestic Theatre, Lexington, Neb., we have a letter which reads thusly:

Enclosed find diagram of scheme for transposing alternating current and direct current projection arcs. Many projectionists do not like to "steal" the current over when changing projectors, so I have worked out this stunt. You will see that it is two 4 P. S. T. knife switches, mounted as shown, and with a lever or bar, which may be of metal, but should be of asbestos mill board, so hinged that when one switch is closed the other is automatically opened.

Examining the lower diagram you will see that the alternating current supply is connected to the jumpers connecting switch contacts F. H. while the direct current supply is connected to the jumpers connecting switch contacts E. G, the direct current circuits being indicated by heavy lines.

You will also see that contacts D and A are connected by wires J, while wires K connect contacts B. C. With this in mind and the right-hand switch closed as per upper diagram, it will be seen that Arc No. 1 is connected with the direct current supply, while Arc No. 2 is on alternating current. We now strike both arcs, let them burn a moment, and then quickly depress switch handle L of upper diagram. Do you see what happens? You by this one motion close the left-hand switch and open the right-hand one, which simply transposes the arcs so that Arc No. 2 gets direct current and Arc No. 1 alternating current. In the drawing the long black part represents the bar for opening the closed switch, but in the lower diagram the *switch blades* have been *omitted* in order to make the wiring more clear.



It's Bully

In the language of the late Teddy, it's a bully good stunt. In mounting the switches we would suggest that they be placed back to back and bolted to a piece of three-eighths inch asbestos millboard. The switch opener can be arranged as shown, or it could be merely a chain or cord running over two pulleys, one over each switch-handle, supported, of course, on some suitable standard. The plan shown would, however, be best, if properly done.

Nothing to Beat Them

Michael Danek, Chicago, Cook County, Illinois, sends fifty cents for the question booklets and says:

As to the lens charts, to put my views into a few words there is nothing to beat them, although I do not understand chart No. 2 very well and would like a bit of information, if you can spare the time.

One thing that I don't understand is, what is a condenser image? According to my understanding I would be obliged to install a special length shutter shaft in order to get the shutter where it belongs, 15.1 inches from aperture to condenser image. At present from aperture to point of shutter shaft is 14 inches. Am I wrong?

I have a Martin Rotary Converter, 5 KW, 3-phase and as you know it has three transformers in series. These transformers have taps on. Can I cut resistance in or out without causing any damage to the transformers or any part of the machine or its windings, or is it a permanent setting, as they tell me it is?

Read One Inch Less

As I have many times said, there was an error in Chart No. 2, caused by Brother Griffith using a simple lens instead of a compound lens for his calculations.

All aperture to image distances should be read one inch less than the chart shows, so that if your chart shows 15.1 inches as the distance of condenser aerial image from aperture, you will be all right, because by turning your Powers shutter around, with the long end of its hub inside, you can get just what you require, or maybe a little more.

The aerial image of the condenser is the point at which the surface of the converging (front) lens of the condenser is in focus. If you hold a piece of dark non-gloss metal or paper in the ray at that point you will see what is meant, for at the right point you will get a sharp image of the lens surface. It is called an "aerial image" because it is formed in the air, there being no screen there to receive it.

As to the Martin, the Western Electric was invited to supply to this department and for the third edition of the handbook, for the convenience of theatre men, full data as to the characteristics of the Martin current rectifying device, but they, for reasons best known to themselves, failed to do so. We are therefore unable to supply the desired data.

Why not call them up, as you are in Chicago. The Martin is made by the Western Electric Company, located on the West Side. As a general proposition no resistance should be connected in series with a motor generator or a rotary converter. It may not do any actual damage to the machine itself, but will throw its functions out of balance and will prove expensive when the current bill comes to be paid.

YOU NEED
THE LENS CHARTS
GET A SET TODAY

Pictures Have No Language

Yet They Tell the Story Better Than Words

Whatever the mother tongue may be, pictures are readily understood.

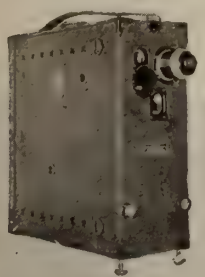
However eloquent the orator, his words are strengthened by motion-picture illustrations.

Children to whom text books are dull, find quick interest in motion pictures that carry the same ideas.

THE AMERICAN PROJECTOSCOPE

"The Portable Motion Picture Projecting Machine Without an Apology"

This perfected Portable Motion Picture Projector is designed especially for Schools, Colleges, Churches, Clubs, Lodges, etc., wherever there is need for an educational medium that tells the story better than words. Weighs only 25 lbs. and carries like a suit case, always ready, no "setting up" to be done. Built for wear; error proof—run it forward or backward, you can't hurt it. As easy to operate as a phonograph, any school boy or girl can do it. Uses standard size films; any section can be shown as a "still"—as a stereopticon view—where desired for technical study or discussion.



Attach to any electric light socket or to the battery on your auto. Exceptional lighting device gives clear, bright pictures at 8 feet or 80 feet.

Eliminates eyestrain and conserves mental energy.

A COMBINATION OF SIMPLICITY AND EFFICIENCY

Write for our attractive little booklet on the use of Motion Pictures in Educational work.

American Projecting Co.

6260 Broadway Chicago, Ill.

SAMUEL S. HUTCHINSON, Pres.

(1292)

ELECTRA

RUDOLPH MIEHLING

Chief Projectionist

CAPITOL THEATRE

NEW YORK

"THE LARGEST THEATRE IN THE WORLD"

SAYS:—

"Electra Carbons are so eminently satisfactory that we use no other brand in the Capitol booth.

"We use a 7/8"x12" Electra as an upper carbon, in combination with a 7/16"x6" copper-coated Electra-Nega, as a lower carbon.

"We pull 110 amperes, with a throw of 207 feet, and project a picture 21'6" wide by 15'9" high.

"Electra carbons give a steady, white light of excellent quality. They are long burning and have no 'hard spots' or faulty cores.

"I strongly recommend them to all managers and exhibitors who expect perfect results on the screen and are willing to provide the operator with the best 'tools' available."

PINK ELECTRA LABEL

·TRADE MARK·

HUGO REISINGER

SOLE IMPORTER SINCE 1890

11 BROADWAY NEW YORK

Better Equipment

Conducted by E. T. KEYSER

Allen's New Twenty-one Hundred Seat House Has Many Attractive Features

THE new Allen Theatre, situated at the corner of Georgia and Seymour streets, Vancouver, B. C., is one of the latest additions to the circuit of Allen houses stretching across the entire Dominion, is said to be the last word in modern picture theatre architecture and decoration.

The theatre was designed by C. Howard Crane, the noted Detroit architect, and is constructed throughout of reinforced concrete, steel, brick and tile, with art stone trimmings. The entire building has been waterproofed and made absolutely impervious against all atmospheric conditions by the application of a speedily prepared coating as insurance against the elements. The roof is of concrete slab, which in turn is covered with roofing felt.

The imposing main entrance is on the Georgia street front. Extending along the entire 120 feet frontage on this street is an ornamental marquee of steel covered with ornamental sheet metal work. This extensive covering affords protection to those awaiting their turn at the box offices, two in number which afford ample accommodation for the handling of large crowds.

Tea Room a Feature

After entering the foyer, the first room to the right is a check room for hats and coats. At the extreme right of the foyer is the men's smoking room and lavatory, the former luxuriously furnished and both a fitting accompaniment to the rest of the house.

The office is conveniently situated on the left of the foyer. Adjoining this and a little further to the left is the entrance to the handsomely furnished ladies' parlor, rest room and lavatory room. To the extreme left of the foyer, through French

HOUSE FRONT OF THE NEW ALLEN
The building is of reinforced concrete steel, brick and tile, with art stone trimmings.

doors is found a cozy tea room, the appointments and service of which are perfect.

Dividing the foyer from the auditorium is a handsomely finished mahogany faced screen, the upper half of which is surmounted by plate glass, cut in elaborate designs.

On entering the auditorium one is impressed with its perfect proportions and at the first glance its seating capacity of 1,400 is not apparent. Four aisles lead to the front of the auditorium and connect with the emergency exits. The floor level of the auditorium is of just sufficient incline to enable one to see perfectly from any seat in the house.

The orchestra pit is roomy and commodious, provision having been made for a large symphony orchestra, which is a feature of all performances at the Allen. The orchestra stand is raised one foot above the auditorium floor level.

The predominating tones in the decorations are mulberry and gold, this combination lending itself to a pleasing contrast with the white relief and panels of a pale tint of fawn. This color scheme is further accentuated and heightened by the reflections in the large mirrors at each side of the auditorium.

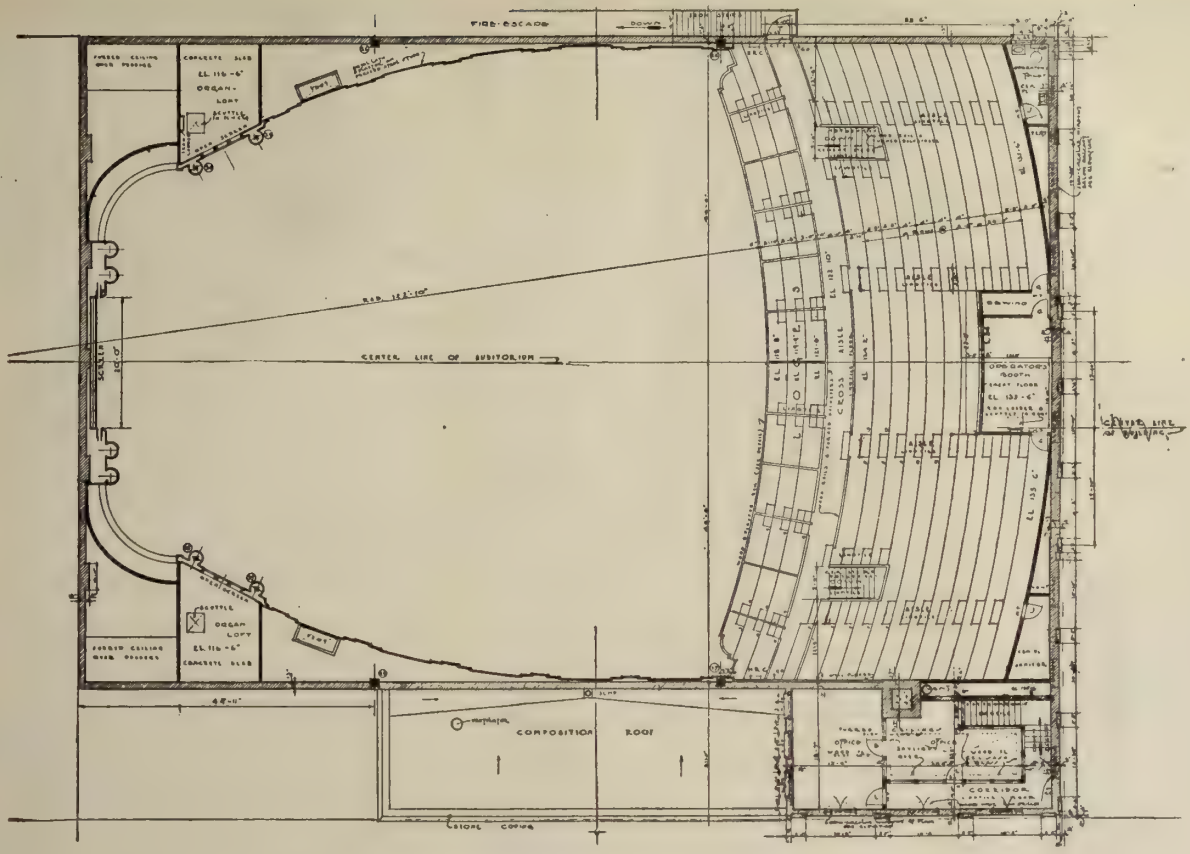
Large decorative panels executed in ornamental plaster adorn the sides of the auditorium above the mezzanine floor level. These panels have a prevailing color scheme of cool, pale green centered with appropriate musical emblems and instruments.

The lamp standards and lamp shades are finished in gold and polychrome to harmonize with the prevailing tones of the decorations.

The carpets on the main auditorium aisles, mezzanine floor, boxes and loges are a two-toned, smoke-grey, high grade Wilton. This same grade of carpet, also in smoke-grey, is employed in the ladies' rest room on the lower floor, while the rest room on the mezzanine is of Axminster.

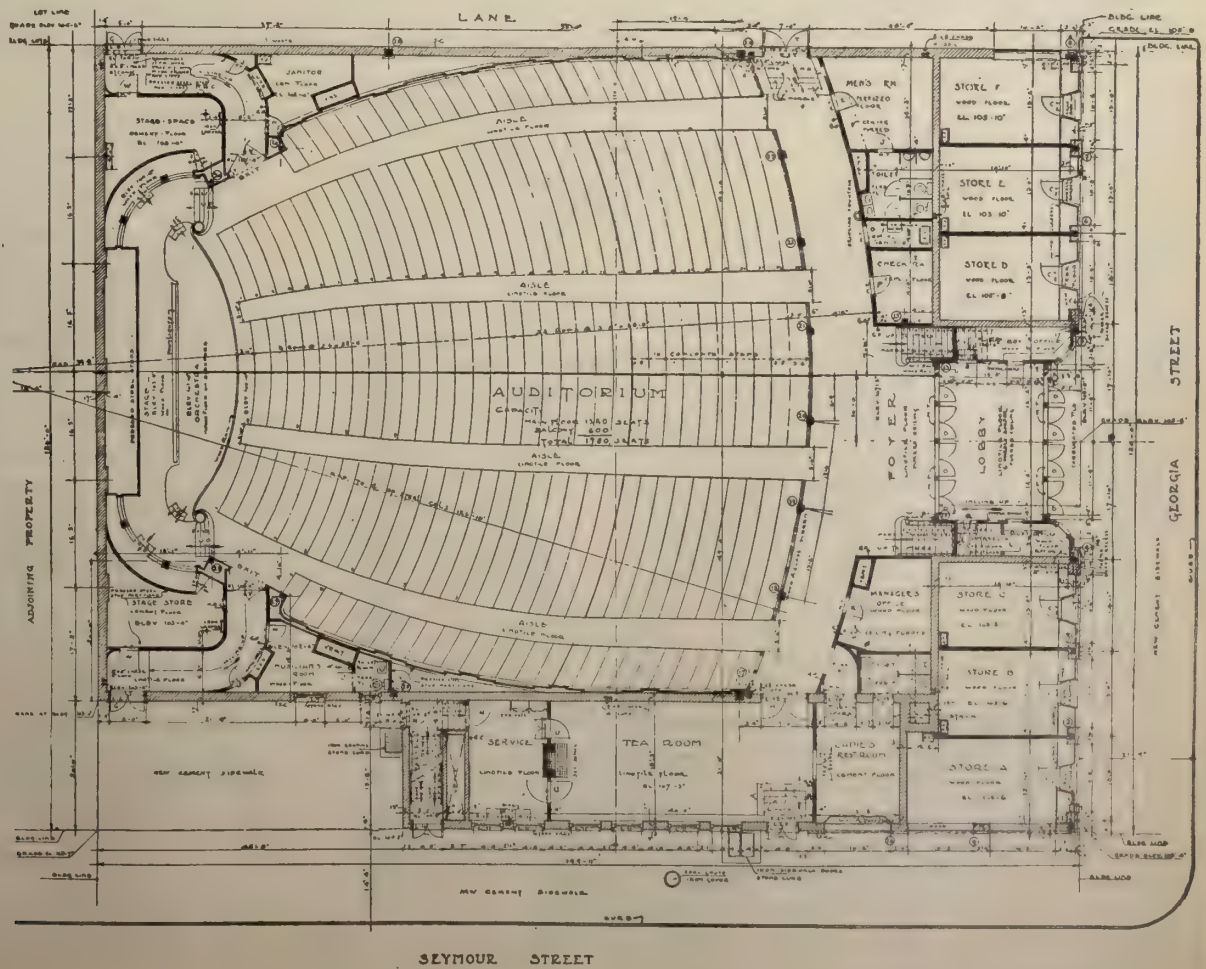
Back of the mezzanine floor and prac-

THE NEW ALLEN THEATRE, VANCOUVER, B. C.
The lobby, shown at left, is large and extremely attractive. The right-hand illustration shows the main floor and gallery, with projection room at rear of latter



Floor Plans of New Allen Theatre, Vancouver, B. C., designed by C. Howard Crane, Detroit

Upper Plan shows the balcony; the lower shows auditorium. Mezzanine Plan is shown on a following page



tically on the same level is a cosily equipped lounge, to which is added a touch of homely cheer by a large fireplace in the centre. At the eastern side of the Georgia street frontage on this floor is a ladies' parlor and lavatory and still further westward the well lighted executive offices of the theatre.

A private screening room is a feature of the house. It is a miniature projection room, complete in every detail, but the audiences are limited to the critical officials of the playhouse, who personally pass upon every motion picture production, great and small, before showing it to the public.

Three Power's Projectors

The heart of the motion picture theatre—the projection room—has been made the object of special attention. It is absolutely fireproof throughout and is finished with careful regard to the comfort of the operators. Openings equipped with automatic fireproof drop shutters are provided in the front wall of the operating room, for three Powers 6-B projection machines. Fireproof magazines for the temporary storage of films are built into the brick work of the projection room, thus eliminating all danger of fire in this quarter.

The theatre is lighted by what is known as the Diffuser system of illumination. By means of this absolute control of the lighting effects in the entire house can be obtained at all times. The lights may be dimmed or brought out to a full powerful white illumination as the scenes being presented best call for. There are several different tones or colors of lights installed, so that, as the occasion demands, the house may be bathed in a bluish moonlight or glow with a soft, pulsating pink.

Patrons of the new Allen are absolutely assured of proper ventilation and heating and an even temperature is maintained at all times, by the use of modern devices. The theatre has been provided with six exits, all of which are readily accessible.

The heating system consists of two large furnaces equipped with oil burners with the thermostat control assuring even temperature in every part of the theatre. An extra boiler and furnace is installed for auxiliary purposes in case of accident to the main plant.

This auxiliary furnace can be put into operation on a moment's notice if necessary.

Winnipeg Has Revised and Condensed Its Local Film Exchange Regulations

FOR a number of years, the moving picture men of Winnipeg complained that the Winnipeg city fathers were doing so much juggling with legislation affecting the exchanges that they were continually making changes in their equipment or in the layout of their offices with the result that business was affected adversely. At one time, the exchange managers threatened to pull out from the city because of local demands and because of censorship interference. Recently, several conferences between the film men and civic representatives were held, the whole subject was threshed out and all local statutes were revised and condensed.

"Approved Vault" Required

One of the main provisions of the new regulations requires an "approved vault" in every exchange office which consists of a cabinet constructed of at least No. 18 U. S. Gauge sheet metal with double walls, top and base containing one inch air space, the whole supported by a frame of 1½ by 1½ inch by 1-8 inch angle iron, with doors of the same construction as the body of the cabinet. The doors must be self-closing and must fit closely at all points of contact. They are to be kept closed by catches at three points, all acting simultaneously by the operation of one master lever. The cabinet is to be so constructed and placed that there is an air space of at least six inches between the bottom of the cabinet and the floor of the room. All shelves or racks in the cabinet must be of metal and arranged so that all film reels must be placed on edge and so that one reel or container cannot be placed on top of the other on a shelf or rack. The dimensions of the cabinet must be such that a sprinkler head can be installed and operated under the top of the vault and such a head is necessary. Each cabinet must have a ventilating shaft with the opening covered by a wire mesh guard. This is not to be obstructed in any way. The opening into the ventilating shaft is required to be at least 32 inches square.

The Winnipeg law prevents the storage of more than fifty reels in any one cabinet and not more than four cabinets can be placed in any one room of a building. Not more than four persons are to be engaged at any time in any one room for the examining or repairing films. Every person, firm or corporation carrying on the business of a film exchange in Winnipeg is required to take out a license from the city license inspector and the latter is required to secure a report from the city electrician as to structural precautions before the permit can be granted. It is an interesting fact that the law forbids a moving picture theatre manager to have more than 10,000 feet of film in a theatre at one time but the law does not apply to Manitoba Board of Moving Picture Censors at all.

The law requires that only such films as are actually being examined, repaired or revised, may be kept out of the cabinet and not more than ten reels can be kept in the cabinet in an examining room for each person employed there and with a maximum of forty reels for the limit of four people. The examining room cannot be used as the passageway into any other room of the offices.

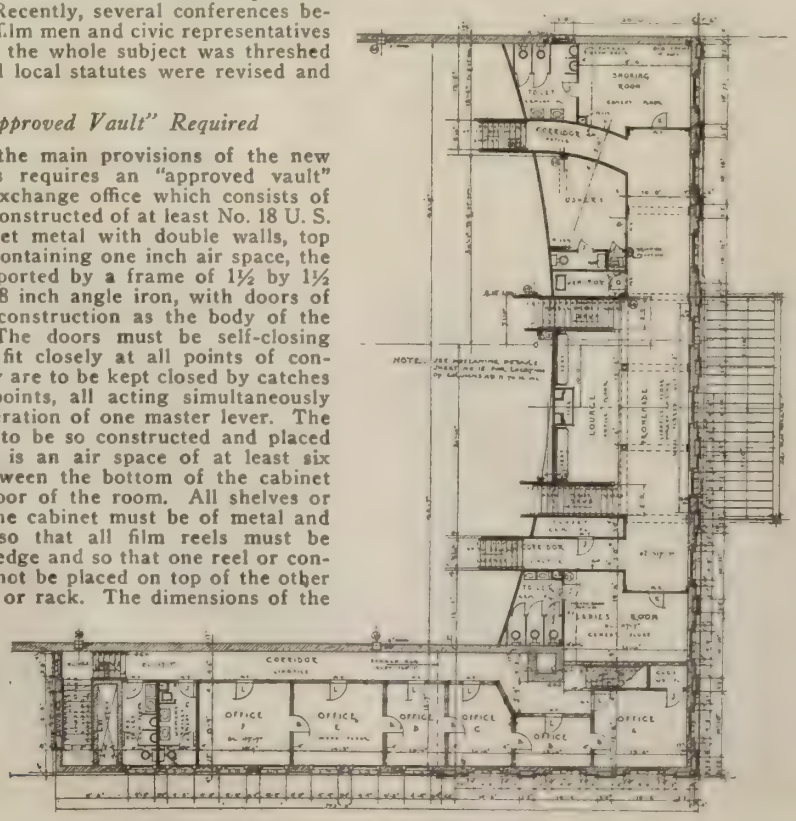
All Films in Metal Containers

All films must be kept in metal containers, excepting the reel or reels under actual examination or repair. At the close of working hours, all films must be placed in the approved vault or cabinet The keeping of films in shipping or receiving rooms is prohibited, unless the reels are being actually handled for shipment or delivery.

All examining rooms of exchanges must be equipped with metal cans having self-closing lids and all clippings, waste or other pieces must be placed in these cans which must be emptied daily. The contents of these containers must be removed from the building each day and disposed of in a safe manner. The film waste must be kept apart from paper waste or other rubbish.

The projection of moving pictures in exchanges is prohibited except in a room which is used exclusively for that purpose. The projection machine and all connections must be examined and approved by the city electrician in all such cases and the machine must be placed in a booth or cabinet which must also be approved by the building inspector of the city.

Various regulations for the prevention of fire are also in force. Smoking is prohibited at all times and the specifications of vent pipes must be approved. Chemical extinguishers of an approved type must also be kept in the exchanges in places which are designated.



PLAN OF MEZZANINE OF THE ALLEN

On this floor are six offices, promenade, lounge, ladies' room, ushers' room and smoking room

U. S. S. Shawmut Gets a Brand New Life Saver

One of the pleasant incidents attending the brief stay at her Hudson River moorings of the U. S. S. Shawmut, was the installation of a complete motor driven type "S" Simplex Projector.

The Shawmut had previously been equipped with a type "B" Simplex which had been giving splendid service and which proved to be a well-seasoned sea dog, but the desire to use one of the larger type "S" motors, equipped with all of the latest Simplex devices, appealed very strongly to Lieut. J. R. Frawley, of the Supply Corps, U. S. N., who arranged for the purchase of the Simplex in question.

The sale was effected by Joseph Hornstein, general manager of the Howells' Cine Equipment Company.

Special Pedestal Specified

The Shawmut, besides being the flag ship of the Atlantic fleet, is equipped with aeroplane facilities. The accompanying photograph shows the large aeroplane acting as

How is this fellow to quench his thirst?

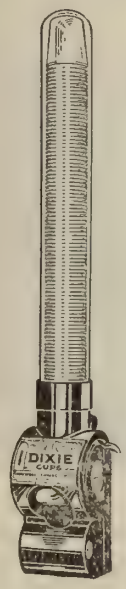
He and lots more just like him are your matinee guests along with mother. He develops a thirst and with it a high "bawl" that disturbs the house.

You want the goodwill of his folks. Don't let them leave the house to satisfy him. Provide convenient, round cups from which he, as well as the big folks, can drink in comfort and safety.

DIXIE Cup
PENNY VENDING MACHINES

cater to big and little folks in up-to-date picture houses. Everyone gladly pays a penny for a clean, snow white Dixie Cup.

Thus the service is self-supporting, and yields you a liberal profit besides.



Investigate

INDIVIDUAL DRINKING CUP COMPANY, INC.

Original Makers of the Paper Cup

220-230 West 19th Street
New York

TICKET BOOTHS

that add a touch of dignity to any lobby.

Cashiers' Wickets and Grilles in Brass and Bronze. Speaking Tubes.

TICKET CHOPPERS

3 Different Finishes.

BRASS RAILINGS

For Balconies, Lobbies, Boxes and Orchestra Pits. Velour-Covered Ropes.

Brass and Composition Chandeliers

Indirect Lighting Fixtures, Drinking Fountains

DOOR HARDWARE

Kick Plates, Hinges, Bars, Pulls, Thresholds

METAL FRAMES

For Posters and Photos. Brass Easels

Write for complete catalog.

NEWMAN MFG. CO.

721 SYCAMORE STREET
CINCINNATI, OHIO
BRANCH—68 WEST WASHINGTON ST., CHICAGO, ILL.
IN CANADA—PERKINS ELECTRIC CO., TORONTO, MONTREAL, WINNIPEG

Mile after mile of

EASTMAN FILM

is exposed and developed each month at the Research Laboratories, so that through continuous practical tests we may be sure that the quality squares with the Eastman standard.

Eastman Film never has an opportunity to be anything but right.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

EAGLE ROCK FILM

The Quality Raw Stock

Right Photographically.
Maximum Service in the Projector.

Made by

THE EAGLE ROCK MANUFACTURING CO.

Verona, New Jersey

SPECIAL ROLL TICKETS

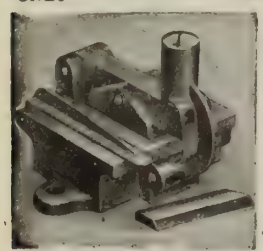
Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings; 5,000, $6.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

SPECIAL TICKET PRICES

Five Thousand	$3.00
Ten Thousand	5.00
Fifteen Thousand	6.50
Twenty-five Thousand	9.00
Fifty Thousand	12.50
One Hundred Thousand	18.00

National Ticket Co. Shamokin, Pa.

THE ONLY Fool-Proof Splicing Machine



Not because of its RIGHT PRICE but for the uniform first-class Splice it makes, it is exclusively used in the largest Laboratories.

All parts are interchangeable.

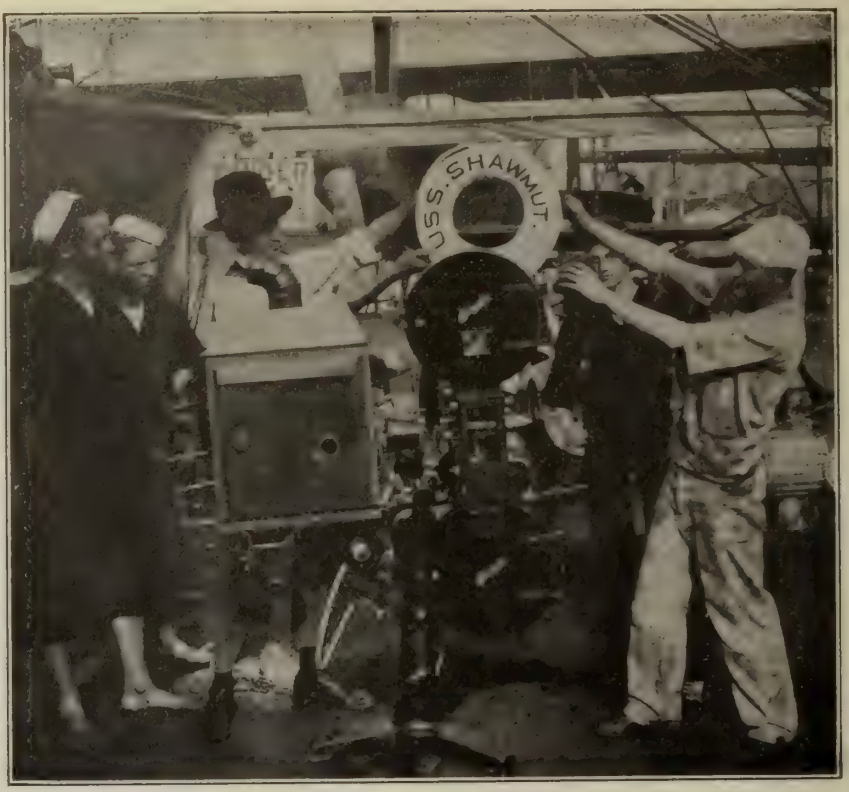
Price, $7.50 Post-paid

GENERAL MACHINE COMPANY
MOTION PICTURE APPARATUS
359-363 East 155th Street New York City

"NEWMANLITES"
The Flare Light That Made Night Photography Possible
USED BY MOTION PICTURE PRODUCERS AND CAMERAMEN WHEREVER PICTURES ARE MADE.
Manufactured by
I. C. NEWMAN CO., INC.
Manufacturers of
MOTION PICTURE FIRE, LIGHT AND SMOKE SPECIALTIES
320 BROADWAY NEW YORK

STANDARD SLIDE CORP.
SLIDES
Your Feature Has Been Changed Suddenly
The PROBLEM—
Notify Your Patrons at Once.
How?
STANDARD GOLD TYPEWRITER SLIDE
Send 10c. for Sample
SLIDES
209 W. 48th ST., N.Y. City

Motion Picture Cameras
All makes: Paths, De Brie, Prevost, Universal, De Franne, Ernemann; Spectro Lights; Stineman Tanks.
SATISFACTION GUARANTEED
FREE LIST. Write to Charles Bass, Motion Picture Specialist.
Eastman Negative Film
BASS CAMERA COMPANY
109 NO. DEARBORN CHICAGO



THE SIMPLEX PROJECTOR ON THE SHAWMUT
Surrounded with an appreciative group of bluejackets and with an airplane background

a background for the Simplex, which is the center of an admiring group of bluejackets.

The unusually low type of pedestal with which this machine is equipped was specified in order to meet certain ship-board conditions. Oland L. Hawk, formerly of the U. S. S. Pennsylvana, and a naval authority on projection, who is now chief installation man for the Howells' Cine Equipment Company, supervised the Simplex installation on the Shawmut which certainly does him credit.

How Bell and Howell Have Contributed to Motion Picture Standardization

By CHARLES E. MARSHALL

PROGRESS in any line of endeavor is the natural sequence of two fundamental laws—namely, cooperation and standardization. The first mentioned is the forerunner of great accomplishments which are attained only by team work and secondly standardization is the ultimate object of the manufacturer and serves as the stamp of assurance by which the consumer is guided.

Before standardization is attained the experimental stage exists and in this phase of evolution commercial success is a matter of the distant future.

The Motion Picture Industry from its inception to the present period is analogous to any other commercial enterprise in that its phases of development were destined to follow in the paths outlined above.

Standarization has in a large measure been the basic factor in the phenomenal development of this industry during the past five years, not only in the mechanical side of the industry, but throughout the entire construction of the picture play, particularly, in studio technique and management where the earlier methods of handling manuscripts and continuities have given away to more modern and systematic procedure.

Development Was Handicapped

Conditions prevailing ten years ago were such that the artistic and economic development of the motion picture was handicapped, if not retarded, by the lack of facilities of a mechanical nature due to the absence of any efforts towards the standardization of this important side of the industry.

The producer was confronted with various types of machinery, including cameras, printers and perforators built to conform to no acknowledged standards of design and each differing in certain details sufficiently to make the employment of these machines in unison with each other a source of no little inconvenience when endeavoring to keep the product uniform.

This was due to the large percentage of foreign machinery at that time on the American market upon which the domestic producer was compelled to rely as the industry had yet received but little impetus in this country from designers and builders of machinery.

Mechanical Development Out-Distanced

However, this attitude towards the commercialization of the new art gradually changed from one of skepticism to a more serious consideration of the problems involved, when the great possibilities of the motion picture became apparent to the more assiduous manufacturers. The field at that time offered unlimited exploration for inventive genius and was a very attractive proposition for capital.

These factors coupled with the instant approval shown by the public towards the motion picture as both an entertainer and an

MIRROROID

UNITED MIRROROID

UNITED MIRROROID

HERE IS ANOTHER PROOF OF THE VALUE OF MIRROROID

Sept. 21, 1920.

MIRROROID MFG. CORP.,
New York, N. Y.

Gentlemen:

We would like to exchange two of Genter's screen Mirroroid Screens 16 ft. 2 in. in width for one 19 ft. 6 in. The one we have is brand new, never unrolled; in fact it was never taken out of the shipping box. It has been kept on hand as an emergency screen in case something might happen to our other Mirroroid which has been in use FIVE YEARS and is still giving complete satisfaction. IN FACT OUR MIRROROID HAS BEEN COMPLIMENTED BY MANY EXHIBITORS WHO SAY THIS IS THE FINEST SCREEN THEY HAVE EVER SEEN.

THIS letter was signed Hippodrome Theatre, Williamsport, Pa., by E. B. Linck.

At last we meet a showman who thinks so much of a screen that he keeps an emergency in case something happens to it.

OUR SAMPLES TALK

MIRROROID CORP.
725 7th Avenue, New York City

DAYLIGHT SCREEN

SPEER

Directo Hold-Ark

and

Alterno

Projector *Carbons*

Place an order with your nearest dealer at once and learn why projectionists all over the country are so satisfied with the results produced by SPEER PROJECTOR CARBONS.

SPEER CARBON COMPANY
ST. MARYS, PA.

BIO

The Perfect Projection

CARBONS

The Marks of Quality

ARCO BIOGRAPH CARBONS

The Absolutely Dependable Kind That All Discriminating Operators Want

ARCO ELECTRIC COMPANY

EXCLUSIVE DISTRIBUTORS
110-114 WEST 42ND STREET, NEW YORK

For Color Effects
Use Reco Hoods

Colors Are
Beautiful, Brilliant and Permanent
For 5 or 10 W. and 25 or 40 W. Lamps
Hoods Slip Over the Bulb
Way Ahead of Dip and Less Costly
Reynolds Electric Co.
2653 W. Congress St., Chicago, Ill.

RADIO SLIDE
-to keep their interest -RADIOS typed daily
50-Radios-$2.00
RADIO MAT SLIDE CO. NEW YORK
For Sale by all Leading Dealers

PERFECTION IN PROJECTION
Gold King Screen
10 Days' Trial
No. 1 Grade, $1; No. 2 Grade, 75c.
Stretchers Included
TRY BEFORE YOU BUY
Sold by all the leading supply dealers throughout the country.
Factory: ALTUS, OKLAHOMA

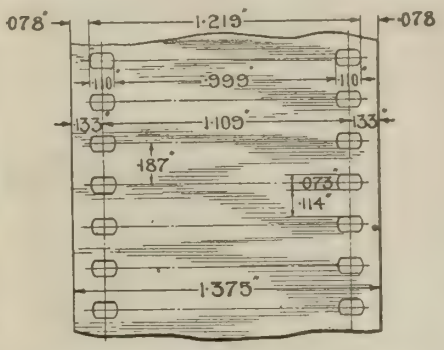
We take moving pictures anywhere.
ANDLAUER & SIMES
625 GLOYD BLDG., KANSAS CITY, MO.
RELIABLE CAMERAMEN
Let us take care of your camera work in the Middle West.

We do not CUT prices but quote SENSIBLE prices for
DEVELOPING—PRINTING
TITLES—TINTING
Cameramen Furnished—All Work Guaranteed
STANDARD MOTION PICTURE CO.
1005 Mallers Bldg., Chicago

National Electric Ticket Register Co.
Manufacturers of Electric Ticket Issuing Machines for Moving Picture Theatres and Restaurants. Sold direct or through your dealer.
NATIONAL ELECTRIC TICKET REGISTER COMPANY
1511 North Broadway
St. Louis, Mo., U. S. A.

educator by virtue of its universal appeal, stimulated a growth that materialized by leaps and bounds, far outdistancing the mechanical development of the industry.

In order to keep pace with the development of this phase of the industry, closer cooperation on the part of equipment builder and a more concerted effort towards standardization of apparatus was essential.



DIMENSION OF STANDARD FILM PERFORATION GAUGE

Among the pioneer designers to enter the field was the Bell & Howell Company. Its activities date back to 1906 and were at that date confined to projection machines and accessories for the exhibitor, but very early the success of their efforts with laboratory machinery and cameras proved conclusively the growing demand for mechanical equipment for this side of the industry.

After a careful survey of the existing types of machines used for perforating, printing and taking pictures, it was found more practical to endeavor to establish a basic scale of physical dimensions covering the various apparatus that would more quickly promote standardization and meet with universal adoption, than to attempt to improve on the equipment then in vogue.

In this connection Bell and Howell's first efforts along these lines were to decide definitely on the best shape and dimensions of the sprocket hole conducive to long life and offering the greatest resistance to continued usage. The diagram herewith shows the results of these experiments and as a very conservative estimate 98 per cent. of the raw stock manufactured in the world for professional use is processed in accordance with this gauge at the present time.

Consideration of Shrinkage

In computing this gauge due consideration was given the important factor of film shrinkage which was probably the greatest obstacle to overcome in the design of perforating and printing machinery as the tremendous amount of magnification, the motion picture image, undergoes in projection greatly enlarges the most insignificant defect resulting from improper register of the negative and positive film in the process of printing.

Having determined by exhaustive experiments the maximum longitudinal shrinkage to be .0937 inches per foot it was found that a gauge length of 11.968 inches for 64 perforations would insure the accuracy necessary for perfect results and at the same time allow for shrinkage of the film.

The following computation indicates the basis of their conclusion and why they adopt 11.968 inches instead of 12 inches as the standard, for a perforating gauge measuring 64 perforations:

How It Figures Out

Assuming the outside diameter of the sprocket wheel in all standard projecting machines to be 11/16 inch or .9375 inch, then: The diameter of the sprocket being .9375 inch, the circumference of the sprocket is 2.94525 inches.

As a standard motion picture film has an average thickness of .0055 inch, the pitch diameter of the sprocket will be found to b .9375 inch, plus .0055 inch or .943 inch.

Pitch circumference is 31416x.943 or 2.-9625288 inches. Circular pitch equals 2.-9625288 divided by 16 (the number of teeth on the sprocket) or .18515 inches. The accepted perforation gauge being 11.968 inches for 64 perforations, and the maximum allowance for shrinkage of film being 3/32 inch or .09375 inch for this length of film, therefore, 11.968 inches less .09375 inch or 11.8743 inches is the average length of shrunken film measuring 64 perforations in length.

The pitch of the perforation—that is, the length of film from center to center of perforation, is 11.8743 inches divided by 64, or .18553 inch.

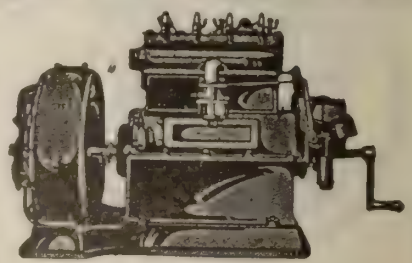
Pitch of sprocket is .1852 inch; pitch of perforation is .1855 inch. Thus allowing a clearance of 1½ ten-thousandth inch between sprocket tooth and film.

A Bell and Howell Feature

The fundamental principles used as a basis in working out a satisfactory sprocket hole to insure the extreme precision necessary for perfect results in the subsequent handling of film depend to a large extent on the manner in which the actual perforating was to be effected.

The earlier machines made for this purpose with but very few exceptions were built to punch but one hole on each margin of the film at each downward stroke, thus all calculations favored a mechanism that would embrace one entire picture frame or four holes on each margin of the film at one stroke of the punch.

A perforating machine built along these lines would increase the output four-fold over the first mentioned type in approximately the same period of time and minimize the hazards of incorrect registration and alignment. This is a vital feature incorporated in the Bell & Howell Standard Film Perforating Machine.


4 K. W. Electric Generating Set
60 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker. Portable type with cooling radiator all self-contained.
Send for Bulletin No. 30
UNIVERSAL MOTOR CO.
OSHKOSH, WISC.

TransVerteR
Automatically supplies only such voltage as arc requires. No waste of current in ballast.
HERTNER ELECTRIC CO.
West 114th Street Cleveland, Ohio

AN EXTRA PERFORMANCE

When the first show lets out, wash the air of your house—wash it clean!

Shake the sunny, sparkling IDICO CRYSTALS out of their sifter-top can. Sprinkle them around. Banish the smells which a thousand people left behind and make the air good to breathe.

Watch the faces of your patrons as they file in for the second show and breathe the delightful fragrance of the Crystals.

It's as good as an extra performance. Your box office will prove that.

FREE SAMPLE

Our free sample will show you what IDICO CRYSTALS are worth to your business. Send for it today.

IDEAL DISINFECTANT CORPORATION

447 NINTH AVENUE, NEW YORK — BRANCHES IN ALL PRINCIPAL CITIES

Everything for the Theatre

We carry a complete line of accessories for the up-to-date Moving Picture Theatre, and can fill all orders immediately.

Carbons	Oil	Perfume
Condensers	Screens	Fire Extinguishers
Lugs	Poster Frames	Ventilating Fans
Tickets	Reels	Motors, etc.

We Can Save You Money

Give Us a Trial.

Write Today for Our Latest Circular.

AMUSEMENT SUPPLY COMPANY

We are the Oldest Supply House in the Motion Picture Trade

220 SO. STATE ST., CHICAGO, ILL. 2d Floor Consumers Bldg.

WANTED

Manager to take full charge of Motion Picture Film Laboratory. State experience and qualifications.

Box 149
c/o Moving Picture World, 516 Fifth Ave.
New York City

MONSOON
HEATING
VENTILATING
COOLING

Let the theatre ventilation specialists tell you how —

Send today for Booklet 6

MONSOON COOLING SYSTEM, INC. NEW YORK
BRANCH - 1325 VINE ST. PHILA. PA. 70 W. 45TH ST.

COMMERCIAL LABORATORY WORK

In all its branches, receives INDIVIDUAL attention. Has the QUALITY and PUNCH which SELL prints.

RELEASE WORK

Specially equipped for QUANTITY production. Uniform SUPERIOR QUALITY such as only EXPERTS with scientific supervision can produce.

SPECIALTIES

If you have work requiring EXPERT SCIENTIFIC knowledge, we are BEST qualified to do it.

Empire City Film Lab., Inc.
345 W. 40th St. — New York City
Bryant 5437 — Bet. Eighth and Ninth Aves.

ERBOGRAPH
LUDWIG G.B. ERB PRES.
203-211 West 146th St.
New York
Audubon - 3716

Motion Picture Developing and Printing

PICTURE THEATRE ARCHITECTS

These men can design a good house. Let them plan yours.

District of Columbia
ZINK & SPARKLIN, Inc.
943 Munsey Bldg., Washington, D. C.

Michigan
CHRISTIAN W. BRANDT
1114 Kresge Bldg., Detroit, Mich.
C. HOWARD CRANE
100 Griswold Bldg., Detroit, Mich.

New York
EUGENE DE ROSA
110 West 40th St., New York
W. ALBERT SWASEY, Inc.
101 Park Ave., New York

Pennsylvania
W. H. LEE CO.
Architects and Engineers Theatre Specialists
32 South 17th St., Philadelphia, Pa.

Earn $35 to $100 a Week
BECOME A PROFESSIONAL PHOTOGRAPHER
Big opportunities NOW. Quality for this fascinating profession. Three months' course covers all branches: Motion Picture—Commercial—Portraiture
Cameras and Materials furnished free.
Practical instruction; modern equipment. Day or evening classes; easy terms. The School of Recognized Superiority.
Call or write for complete catalog No. 25.
N. Y. INSTITUTE OF PHOTOGRAPHY
141 W. 36th St., N. Y. 505 State St., Brooklyn, N. Y.

Foamite Firefoam Company
FIRE FIGHTING APPLIANCES FOR THEATRES
Fire · Protection · En
200 Fifth Avenue New

MACHINES
THEATRE EQUIPMENT
AND SUPPLIES
WRITE FOR CATALOG
ERKER BROS. OPTICAL CO.
ST. LOUIS, MO.

AMERICAN
Fotoplayer
(Trade-Mark Registered)
The Musical Marvel Write for Catalogue
AMERICAN PHOTO PLAYER CO.
1600 Broadway New York City

ROMAYNE STUDIOS
CULVER CITY, CALIF.
Open and closed stages and equipment for rent to companies coming to produce in Los Angeles. Write or wire for terms.

Why Replacement Is Often Better Than Overhauling

Just because a projector is well constructed, has received good care and continues to put a good picture upon the screen is not always a good business reason for hanging on to it when a later model with improved attachments would give still better results with economy of time and labor in the projection room.

Projector manufacturers are not content with building their machines with an accuracy of construction and a quality of material that ensure long continuance of service even under adverse conditions.

On the contrary these manufacturers maintain at heavy expense experimental departments in which improvements in mechanism and manufacturing processes are continually being tested. When an improvement has passed the rigid scrutiny of experts and been found to be practical on a commercial scale it is adopted and the projector thereby becomes a degree more perfect than its preceding models.

"Good Enough" Theory Falls Flat

The "good enough" theory falls just as flat in the projection room as in the automobile field. One may put a mighty good picture on the screen with an old model projector, devoid of time and labor-saving attachments. One may also pile up as much mileage with an old-fashioned car as with one equipped with a self-starter—but who wants to do it?

And the late model projector, equipped with modern attachments is so far ahead of the older models of the same machine that it's a wise policy in many cases to consider the advisability of installing the latest model instead of overhauling the old and faithful servant.

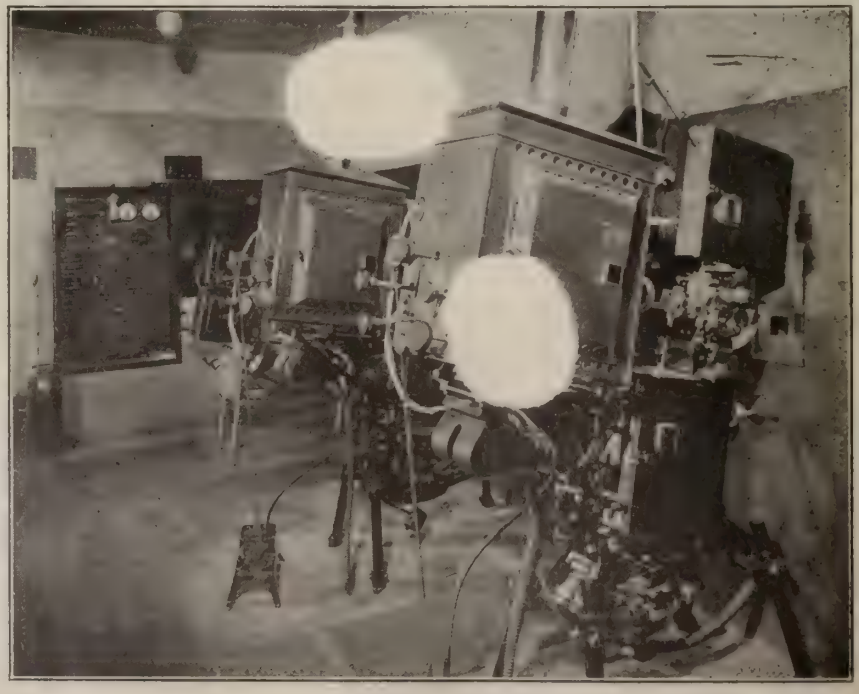
Herewith is an illustration from a photograph recently sent us by the Theatre Equipment Supply Company, San Francisco distributors of Power's projectors, showing the projection room of the San Francisco Coliseum, in which neither effort nor expense have been spared to attain the highest standard in screen results.

Two Power's 6-B, Type E machines are shown equipped with Peerless arc controls and Weaver automatic dowsers. Compare t' is room with one in which the projectionist must struggle to do everything by hand and figure out for yourself from which the best picture will be shot with the minimum of nerve frazzle to both projectionist and house manager.

GUARANTEED
Mailing Lists
MOVING PICTURE THEATRES
Every State—total 22,170; by States, $5.00 Per M
1,057 film exchanges.....$7.50
313 manufacturers and studios..... 4.00
368 machine and supply dealers..... 4.00
Further Particulars:
A.F.WILLIAMS, 166 W. Adams St., Chicago

"THE BIOSCOPE"
The Representative Weekly Journal of the British Film Industry
Of special interest to all who buy or sell Films.
OFFICES:
85, SHAFTESBURY AVENUE
LONDON, W. I.
Specimen copy free on request.
Foreign Subscriptions: One pound ten shillings (gold).

LA CINEMATOGRAFIA ITALIANA ED ESTERA
Official Organ of the Italian Cinematograph Union
Published on the
15th and 30th of Each Month
Foreign Subscription: $7.00 or 35 Francs Per Annum
Editorial and Business Offices:
Via Cumiana, 31, Turin, Italy



PROJECTION ROOM OF SAN FRANCISCO COLISEUM
Showing two Power's 6-B, Type E Projectors, Peerless Arc Controls and Switchboard

Gundlach
Projection Lenses

Can not be surpassed for critical definition, flatness of field, brilliancy of image and illumination, and we maintain absolute uniformity of quality. That's the reason they are used in nearly every theatre in the United States and Canada.

IT'S ALL IN THE LENS

Gundlach-Manhattan Optical Co.
808 So. Clinton Ave., Rochester, N. Y.

MINUSA
Gold Fibre Screens

Presents to each type of theatre, the proper color, in conformity with ideal reproduction.

Distributors Everywhere

Samples and literature upon request.

THE UTMOST IN SCREENS

Minusa Ciné Screen Company
St. Louis, U. S. A.

SCREENS BUILT BY BRAINS

ORGANIZATION

plus a gigantic stock and many years of practical experience, enables us to offer you better service and superior theatre merchandise. If you contemplate building or remodeling it will be to your advantage to consult our engineering department.

PLANS AND ALL INFORMATION FURNISHED

10,000 square feet devoted entirely to equipment and supplies. Expert rebuilding in our big machine shop.

Satisfied customers in all parts of the United States and Canada. Get our big catalogue; its illustrated.

LUCAS THEATRE SUPPLY CO.
HARRY K. LUCAS, General Manager
ATLANTA GEORGIA

Attached to Power's

TRADE TEPECO MARK

THE SIMPLEST OF AUTOMATIC ARC FEEDS

For either alternating or direct current. Easy and quick to attach. No wiring. Most reasonably priced device on the market. Sold by all supply dealers. Send for circular.

MADE BY
THE PROJECTOGRAPH CO.
2573 EAST 55TH STREET CLEVELAND, OHIO

Attached to Simplex

"WE NEVER DISAPPOINT"
TELEPHONE BRYANT 5576
CROMLOW FILM LABORATORIES
INCORPORATED
220 WEST 42ND STREET
NEW YORK
ALLAN A. LOWNES
GEN. MGR.

TYPHOONS COOL & VENTILATE
TYPHOON FAN COMPANY
345 WEST 39TH ST. NEW YORK CITY
1044 CAMP ST., NEW ORLEANS, LA. 255 NO. 13TH ST., PHILADELPHIA PA. 64 W. RANDOLPH ST., CHICAGO, ILL.

CLASSIFIED ADVERTISEMENTS

3c. Per word for situations wanted and help wanted. Minimum $0.50

5c Per word for all commercial advertisements. Minimum $1.00

SITUATIONS WANTED

FILM EXCHANGE EXECUTIVE; 30; experienced booker, salesman and manager; thorough business man and accountant. Good references and bond. Present employed; desire change account disagreement. Box 154, Moving Picture World, New York City.

THEATRE MANAGER; 35; 8 years' experience, pictures, vaudeville, legitimate; thoroughly familiar with booking and advertising. Go anywhere; make proposition. Box 155, Moving Picture World, New York City.

CAMERAMAN wants position with commercial film concern or manufacturer, Chicago or Middle West. Has professional camera, 400 foot capacity. Send for sample clip of negative. Box 153, Moving Picture World, New York City.

CAREFUL AND RELIABLE CAMERAMAN who takes full interest in his work and has first-class movie and still outfits wishes to connect with company. G. S., 18 Turner Place, Brooklyn. Phone 8136 Flatbush.

CAMERAMAN, LABORATORY EXPERT; 29; good education, good worker. "STILL" and general photographer. References. Yates, 428 W. Chestnut Street, Louisville, Ky.

BUSINESS OPPORTUNITIES

BEAT HIGH RENT by building or remodeling your theatre for capacity with comfort; room with economy. "Modern Theatre Construction," by E. B. Kinsila, is the book you need. 230 pages. $3.00 postpaid. Chalmers Publishing Company, 516 Fifth Avenue, New York City.

CAMERAS, ETC., FOR SALE

BASS RECORD-BREAKER; a 400-foot De Franne Professional and Field Model. The super-value camera with a Tessar F: 3.5 lens. Slightly used. BASS CAMERA COMPANY, Moving Picture Apparatus Headquarters, 109 N. Dearborn Street, Chicago, Ill.

STERN OFFERS three Schustek Printers complete with motors at $225.00, each worth $500.00. David Stern Company, Chicago, Ill.

EQUIPMENT FOR SALE

OPERA CHAIRS from war camps, booths, machines and entire equipments furnished at half original cost. Write your requirements. J. P. Redington, Scranton, Pennsylvania.

FOR SALE—Several used Simplex; first-class condition; cheap for cash. With or without motor drive. Webster Electric Co., 719 9th Street, N. W., Washington, D. C.

FILMS, ETC., FOR SALE

50 REELS of Kinogram Weeklies. Brand new. Send $10.00, money order, for trial order of two reels. Jack Mahmarian, 440 West 23d Street, New York City.

FOR SALE—Single-reel slapstick comedies, with one sheets in any quantity. First-class subjects; in excellent condition. Central Film Company, 729 Seventh Avenue, New York City.

FILMS WANTED

WANT TO BUY Hawaiian film, four, five or six reels—good condition? Must stand exploitation. With or without printing. Cheap for cash. Also want to buy picture of Bohemian Girl and Carmen? Must be first-class condition; cheap for cash. Advise all first letter. L. J. Fosse, 1713 S. Street, N. W., Washington, D. C.

"WANTED NEGATIVES" for educational and scenic release scenes of odd shots of nature and scenic beautiful, Animated Films, Box 55, Westlake, Louisiana.

FILMS FOR SALE

FOR SALE—Five-reel features with posters, slides and photographs in any quantity desired. Central Film Company, 729 Seventh Avenue, New York City.

STRAND COMEDIES featuring Billie Rhodes and Elinore Field; excellent condition, with posters. Ten dollars each. The Rosary, seven reels; perfect condition. Noxall Film Company, 729 Seventh Avenue, New York City.

THEATRES WANTED

THEATRE WANTED in town of 5,000 or more. Will lease or buy. State particulars in first letter. L. O. Davis, Hazard, Kentucky.

MISCELLANEOUS

PIANISTS, NOTICE!—The Intermezzo Exquisite DVORAK STRAIN, by Xipsi Lonz. What you desired for various tempos; alluring, haunting, delightful. Marvelous in "Humoresque." Postpaid, 35 cents. Palto Supply, 271 Palo Alto, Cal.

Loew's New Buffalo House Will Feature Ventilation

Another link will shortly be added to the chain of Loew theatres when the new Loew State Theatre in Buffalo, now in building at Main, Washington and Mohawk streets, is completed.

The structure will be fireproof throughout, of steel, brick and reinforced concrete. The main roof will be supported on heavy steel trusses. Special attention will be paid to exit facilities. All aisles will be wide and all the exit openings will be equipped with steel panic proof doors, constructed to fly open under pressure.

The ventilation system will provide an even, regular temperature at all times. Tempered air will be forced into the building with blower fans, and the atmosphere completely changed from four to six times an hour. In the summer the interior of the house will be from 15 to 20 degrees cooler than on the street.

All obstructions in the auditorium have been eliminated. On the mezzanine above the orchestra will be a promenade reached by two marble staircases. On this floor will be a woman's sitting room and men's smoking room. The main entrance will be on Main street, leading into a lobby two and-a-half stories high and finished with ornamental plaster and high relief work with imported marble wainscoting, staircases and floors.

The interior of the theatre will be of Italian Renaissance style, with side walls and panels of high relief decoration. The walls will be covered with damask velour and the color scheme will be French gray.

Red, white, blue and amber lights will be arranged with dimmers and switchboard so that beautiful electrical effects can be obtained. A large pipe organ with special stops will furnish the music.

THE CINEMA

NEWS AND PROPERTY GAZETTE

30 Gerrard Street
W. I. London, England

Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal.

YEARLY RATE:
POSTPAID, WEEKLY, $7.25.
SAMPLE COPY AND
ADVERTISING RATES ON REQUEST.

Appointed by Agreement Dated 7/8/14

THE OFFICIAL ORGAN OF

THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD.

15,012 Motion Picture Theatres

in the United States—no more. Use our addressing or list service and save 30 to 50% in postage.
Also lists of State Rights Buyers, Supply Dealers and Producers.

Motion Picture Directory Co.
244 West 42nd Street, New York, N. Y.
Phone: Bryant 8138

Western Houses Install Powers

The Denver Theatre Supply Company has installed two Power's 6-B, Type "E" projectors complete with Westinghouse Motor Generator Set, minus a gold fibre screen, Brenkert spotlight and other accesories, in the New Strand Theatre, Rawlins, Wyoming, which will open about Christmas.

The Denver Supply Company has also sold a Power's 6-B complete with inductor and other equipment to Percy R. Devereux, Lacinema Theatre, Eads, Colorado.

The America, Empress, Tabor and Isis theatres on Curtis street, Denver, are also now equipped with Power's 6-B machines.

Picture Theatres Projected

LAFAYETTEVILLE, ARK.—E. C. Robertson, manager Lyric and Victory theatres, has purchased site on Center street for erection of theatre, with seating capacity of 1,000. Pipe organ will be installed.

MARYSVILLE, CALIF.—John T. Spicket has purchase site for erection of moving picture theatre.

REEDLEY, CALIF.—J. A. Lawand has purchased site at Main and G streets for erection of moving picture theatre.

SANTA MONICA, CALIF.—Open-air theatre will be erected by Santa Monica High School, to cost $50,000. Address H. M. Rebok, superintendent.

EAST MOLINE, ILL.—Moving picture theatre will be erected to be known as Strand, with seating capacity of 1,000.

EVANSVILLE, IND.—Vendome Company will erect Cadick Theatre at Third and Sycamore streets.

GREENFIELD, IND.—Ivan L. Potts has purchased moving picture theatre on West Main street.

CEDAR RAPIDS, IA.—Ideal Theatre has reopened under management of A. T. Chador.

JENNINGS, KANS.—Hamilton-Browne Circuit has taken over Electric Theatre, adding another moving picture house to its chain of enterprises.

SPIVEY, KANS.—Meade & Son have opened moving picture theatre.

PAUDUCAH, KY.—Strand Theatre Company will erect new structure, with seating capacity of 2,000.

BATON ROUGE, LA.—Louisiana Theatre will expend $12,000 to improve building, includin ginstallation of $8,000 organ, electric ventilators, etc.

PORTLAND, ME.—The Theatres Company, Inc., has been organized with $150,000 capital to conduct general theatrical, moving pictures, amusement business in all branches.

BRYANTVILLE, MASS.—Brown Betty Amusement Company, Inc., 442 Pleasant street, Brockton, Mass., will erect theatre and store building on Malle Kessett street, to cost about $25,000.

ANN ARBOR, MICH.—P. C. Spencer succeeds E. C. Cochran as manager of Arcade Theatre.

UNION CITY, MICH.—John Enner, local theatre manager, has acquired Hamilton Block on Broadway for erection moving picture house.

DEER RIVER, MINN.—Lyceum Theatre, Edward Perrizo, proprietor, will be remodeled.

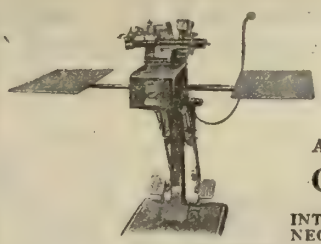
MINNEAPOLIS, MINN.—S. J. Fowler, 617 Phoenix Building, is preparing plans for large theatre with seating capacity of 1,200, to cost $75,000.

PROCTOR, MINN.—Kent Amusement Company, Duluth, Minn., has leased building to be used as theatre.

GOERZ VIGNETTING DEVICES

Why do some cameramen fail and others succeed? Often, it is the equipment that makes the difference. The cameraman with the up-to-the-minute outfit wins. GOERZ VIGNETTING DEVICES and the well-known GOERZ KINO HYPAR F:3.5 lens enable the cameraman to meet the most exacting requirements. Spare the time to call or write us for detailed descriptive matter about our up-to-the-minute motion-picture equipments. It may mean the difference between failure and success to you.

C. P. GOERZ AMERICAN OPTICAL CO.
317M EAST 34TH STREET, NEW YORK CITY

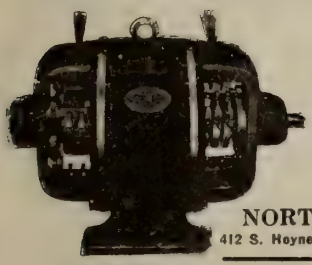


STANDARD
FILM SPLICING
MACHINE
AN EPOCHAL ADVANCE IN
CINE-EQUIPMENT
INTERCHANGEABLE FOR EITHER NEGATIVE OR POSITIVE JOINING

NEW YORK **BELL & HOWELL CO.** LOS ANGELES
1811-11 Larchmont Ave., CHICAGO

STOP LEAKS AND LOSSES
THE AUTOMATICKET SYSTEM STOPS BOX OFFICE LEAKS & LOSSES
ASK US ABOUT IT
AUTOMATIC TICKET SELLING & CASH REGISTER CO.
1730 BROADWAY NEW YORK

LA VITA CINEMATOGRAFICA
The Leading, Independent Organ of Italian Film Trade
SUBSCRIPTION FOR FOREIGN COUNTRIES **SIX DOLLARS A YEAR**
Advertisements: Tariff on application.
Editorial Offices: TURIN (Italy)—Galleria Nazionale



"MARTIN" ROTARY CONVERTER
FOR REAL SUN-LIT PICTURES
PERFECT REEL DISSOLVING
WRITE FOR FURTHER INFORMATION
NORTHWESTERN ELECTRIC CO.
412 S. Hoyne Ave., Chicago 1010 Brokaw Bldg., New York

Rothacker Prints
The Utmost in Screen Brilliancy

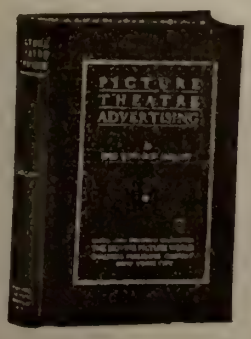
B. F. PUTS MORE LIGHT ON BROADWAY
B. F. PORTER installs LARGE SIMPLEX PROJECTORS, Special Spot Light, Robin's Cinema Time and Speed Indicators, International Special Screen and Special Booth at CRITERION THEATRE, 44th ST. and BROADWAY, The MARVELOUS PROJECTION of "WHY CHANGE YOUR WIFE" is PERFECT from all VISUAL ANGLES.
B. F. PORTER, EXCLUSIVE EQUIPMENT, 729-7th AVENUE, at 49th STREET, NEW YORK

HELP!

For Your Theatre When It Is In Trouble—A Set of These Books On Your Desk Will Mean Money in Your Pocket.

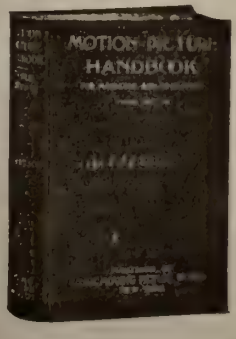
Undercrowding
is easy to remedy with this book full of crowd-pulling advertising ideas, all tested, all practical.

Picture Theatre Advertising
300 pages $2.00 Postpaid



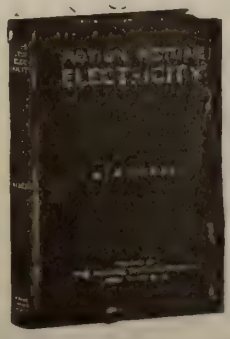
Projection Worries
can't live in the same booth with an operator who owns this book full of sound advice and practical information on every projection point.

Motion Picture Handbook
700 pages $4.00 Postpaid



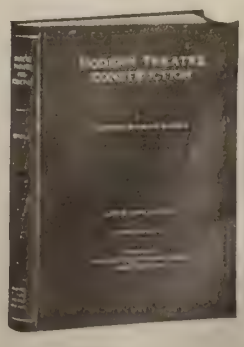
Current Troubles
disappear with the help of the practical advice that fills this book on every phase of electrical theatre equipment and maintenance.

Motion Picture Electricity
280 pages $2.50 Postpaid



Growing Pains
cease to bother you when you plan to remodel or build and spread your business if this book guides you and your architect.

Modern Theatre Construction
266 pages $3.00 Postpaid



Order from your nearest Supply House, or from

CHALMERS PUBLISHING COMPANY

LENDER BLDG. ES, CAL.
516 FIFTH AVENUE, NEW YORK
64 W. RANDOLPH ST. CHICAGO, ILL.

7 Stories it

SIMPLEX DISTRIBUTORS

IMPORTANT LINKS IN THE CHAIN OF SIMPLEX SERVICE

THE ARGUS ENTERPRISES, INC.
CLEVELAND RETAIL BRANCH
815-823 Prospect Avenue
Cleveland, Ohio
— NORTHERN OHIO

BOSTON MOTION PICTURE SUPPLY CO.
69 Church Street
BOSTON, MASS.
— MASSACHUSETTS
RHODE ISLAND
CONNECTICUT

WESTERN THEATRE SUPPLY CO.
121-127 Golden Gate Ave.
SAN FRANCISCO, CAL.
— NORTHERN CALIFORNIA
WESTERN NEVADA
OREGON

ARGUS ENTERPRISES, INC.
842-46 South Olive St.
LOS ANGELES, CAL.
— SOUTHERN CALIFORNIA
and
ARIZONA

DWYER BROS. & CO.
520 Broadway
CINCINNATI, OHIO
— SOUTHERN OHIO
and
KENTUCKY

EEKER BROS. OPTICAL CO.
608 Olive St.
ST. LOUIS, MO.
— EASTERN MISSOURI
NORTHEASTERN ARKANSAS
Madison, St. Clair, Monroe } Counties in Illinois

EXHIBITORS SUPPLY CO.
608 South Dearborn St.
CHICAGO, ILL.
— ILLINOIS
(Except Madison, St. Clair and Monroe Counties)

EXHIBITORS SUPPLY CO.
157 North Illinois St.
INDIANAPOLIS, IND.
— INDIANA

EXHIBITORS SUPPLY CO.
204 Manhattan Building
MILWAUKEE, WIS.
— SOUTHERN and EASTERN WISCONSIN, and
Clinton, Des Moines, Henry, Jackson, Lee, Louisa, Muscatine, Scott } Counties in Iowa

HOLLIS-SMITH-MORTON COMPANY
1201 Liberty Ave.
PITTSBURGH, PA.
— WEST VIRGINIA
and
WESTERN PENNSYLVANIA

LELAND THEATRE SUPPLY HOUSE
97 State St.
MONTPELIER, VT.
— MAINE
NEW HAMPSHIRE
VERMONT

LUCAS THEATRE SUPPLY CO.
158 Marietta St.
ATLANTA, GA.
— N. Carolina, S. Carolina, Georgia, Florida, Mississippi, Alabama, Louisiana, Tennessee, Southern Virginia

MICHIGAN MOTION PICTURE SUPPLY CO.
63 East Elizabeth St.
DETROIT, MICH. (Main Office)
— EASTERN MICHIGAN

MICHIGAN MOTION PICTURE SUPPLY CO.
128 South Division St.
GRAND RAPIDS, MICH.
(Branch Office)
— WESTERN MICHIGAN

LUCAS THEATRE SUPPLY CO.
1816 Main St.
DALLAS, TEX.
— TEXAS
SOUTHERN ARKANSAS

ALBANY THEATRE SUPPLY CO.
7 Clinton Ave.
ALBANY, N. Y.
Selling Agents
— EASTERN NEW YORK (Except Greater New York City)

AUBURN THEATRICAL SUPPLY CO.
AUBURN, N. Y.
Selling Agents
— CENTRAL NEW YORK STATE

BECKER THEATRE SUPPLY CO.
184 Franklin St.
BUFFALO, N. Y.
Selling Agents
— WESTERN NEW YORK STATE

— GREATER NEW YORK
NORTHERN NEW JERSEY

B. F. PORTER
729 Seventh Ave.
NEW YORK, N. Y.
— Dutchess, Putnam, Orange, Suffolk, Sullivan, Rockland } Counties in New York State

WESTERN THEATRE EQUIPMENT CO.
2028 Third Ave.
SEATTLE, WASH.
— WASHINGTON
and
OREGON

LEWIS M. SWAAB
1327 Vine St.
PHILADELPHIA, PA.
— DELAWARE
EASTERN PENNSYLVANIA
SOUTHERN NEW JERSEY
EASTERN MARYLAND

THE ARGUS ENTERPRISES, INC.
OMAHA
RETAIL BRANCH
423 South 15th St.
OMAHA, NEB.
— NEBRASKA
and
WESTERN IOWA

THE ARGUS ENTERPRISES, INC.
DES MOINES
RETAIL BRANCH
318 Locust St.
DES MOINES, IOWA
— CENTRAL and SOUTHERN IOWA

THE ARGUS ENTERPRISES, INC.
DENVER
RETAIL BRANCH
1514 Welton Street
DENVER, COLO.
— WYOMING
COLORADO
MONTANA
NEW MEXICO

THE ARGUS ENTERPRISES, INC.
SALT LAKE CITY
RETAIL BRANCH
SALT LAKE CITY
UTAH
— UTAH
IDAHO
EASTERN NEVADA

TECO PRODUCTS MFG. CO.
245 Loeb Arcade
MINNEAPOLIS, MINN.
— Minnesota, South and North Dakota, Northern and Eastern Iowa and, Northern and Western Wisconsin.

WEBSTER ELECTRIC COMPANY
719 9th St., N.W.
WASHINGTON, D. C.
— WASHINGTON, D. C.
WESTERN MARYLAND
NORTHERN VIRGINIA

YALE THEATRE SUPPLY CO.
Film Building
17th and Main Sts.
KANSAS CITY, MO.
— WESTERN MISSOURI
KANSAS
OKLAHOMA
NORTHWESTERN ARKANSAS

...eased build...

The World's Largest 100% Film Building

is 100% *Simplex*

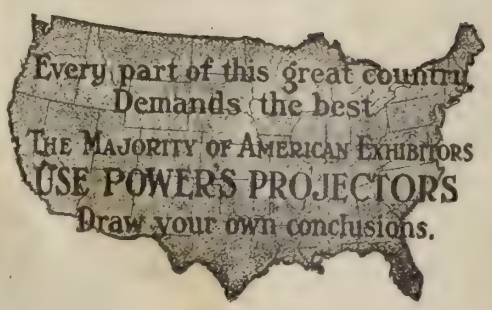
GODFREY BLD'G
New York
17 Stories 160,000 Sq. Feet of Floor Space

SIMPLEX IS THE ONLY PROJECTOR USED IN THIS BUILDING

Famous Players-Lasky Corp.
L. J. Selznick & Select F. Corp.
Associated Producers
United Artists Corp.
Educational Films Corp.
David P. Howells Co.
Trans-Atlantic Film Co.
Republic Laboratories
R. Warde Export & Import Co.
Al Harstn Film Exchange
Empire State Film Corp.
Cinema Quipment Center
Four Public Projection Rooms
Climax Film Co.

USE A TOTAL OF 31 SIMPLEX PROJECTORS OR MORE THAN 1/3 OF THE TOTAL NUMBER OF MACHINES USED BY STUDIOS AND LABORATORIES IN AND AROUND LOS ANGELES.

MADE AND GUARANTEED BY
THE PRECISION MACHINE CO. INC.
317-321 East 34th St. New York


Every part of this great country
Demands the best
The Majority of American Exhibitors
USE POWER'S PROJECTORS
Draw your own conclusions.

COLISEUM
SAN FRANCISCO, CALIF.
REOPENS WITH
POWER'S PROJECTORS

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

Vol. 47, No. 4 NOVEMBER 27, 1920 Price 25 Cents

MOVING PICTURE World

CALIFORNIA STATE LIBRARY

FOUNDED IN 1907 BY J. P. CHALMERS

Published by CHALMERS PUBLISHING COMPANY
516 FIFTH AVENUE NEW YORK CITY

A Weekly. Subscription Price: United States and its Possessions, Mexico and Cuba, $3 a year; Canada, $3.50 a year; Foreign Countries (postpaid), $5 a year. Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the Act of March 3, 1879.
Copyright, 1920, by the Chalmers Publishing Company

Action versus Inertia

A poor photo-play with RITCHEY posters is a more profitable proposition for the exhibitor than is a good film accompanied by mediocre posters,—for no matter how excellent the photo-play is,—it is the poster that does the actual ticket selling!

Poor posters cannot perform that function. The one thing they can and will do is to contaminate the entire program! As an advertising medium they are listless and inert.

The RITCHEY poster produces action. It will take any photo-play out of the loss and put it into the profit column,—for in the very worst of films there is a sufficiency of material to produce excellent ticket selling posters.

To do that requires experts,—such experts as are only to be found in the service of the RITCHEY LITHO. CORP.

These men produce a poster that is impelling,—propelling,—and compelling. It *impels* the public to see the show,—it *propels* the public toward the box-office,—and it *compels* them to buy tickets.

Ritchey

RITCHEY LITHO. CORP.

406-426 W. 31st STREET, NEW YORK TELEPHONE, CHELSEA, 8388

"To Please One Woman"

A Paramount Picture

THE theme—the mightiest of all the ages.

The characters—real folks out of a real town—in America—today!

The story—the life drama of men and women who fell under the power of a selfish woman—and then found release and happiness.

A melodrama, a romance, and a thrilling spectacle—all in one supreme production.

A Lois Weber

PRODUCTION

Distributed by

FAMOUS PLAYERS-LASKY CORPORATION

FAMOUS PLAYERS-LASKY CORPORATION

ARTCRAFT PICTURES

The releases listed here prove beyond question that the gigantic organization of the Famous-Players-Lasky Corporation is an inexhaustible storehouse of money-producing pictures. Never in history has a company been able to announce such a remarkable list of productions so far in advance. Good pictures insure your theatre's success. Famous-Players-Lasky insures a steady output of good pictures.

December

Jesse L. Lasky presents
THOMAS MEIGHAN
in
WILLIAM DE MILLE'S
Production
"Conrad in Quest of His Youth"
From the novel by Leonard Merrick
Scenario by Olga Printzlau

New Art Film Company presents
DOROTHY GISH
in
"Flying Pat"
By Virginia Philley Withey
Scenario by Harry Carr and F. Richard Jones
Directed by F. Richard Jones

Jesse L. Lasky presents
ROSCOE "FATTY" ARBUCKLE
(By arrangement with Joseph F. Schenck)
in
"The Life of the Party"
By Irvin S. Cobb
Directed by Joseph Henabery
Scenario by Walter Woods

Famous Players-Lasky Corporation presents
"HELIOTROPE"
By Richard Washburn Child Directed by George D. Baker
Cosmopolitan Production

A LOIS WEBER
Production
"To Please One Woman"

Jesse L. Lasky presents
BRYANT WASHBURN
in
"An Amateur Devil"
By Jesse E. Henderson and Henry J. Buxton
Scenario by Douglas Bronston
Directed by Maurice Campbell

WILLIAM S. HART
in
"The Testing Block"
By William S. Hart
Adapted and directed by Lambert Hillyer
Photographed by Joe August, A.S.C.
A William S. Hart Production

Thomas H. Ince presents
ENID BENNETT
in
"Silk Hosiery"
By Frank M. Dazey
A Thomas H. Ince Production

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice-Pres. CECIL B. DE MILLE Director General
NEW YORK
CANADIAN DISTRIBUTORS FAMOUS LASKY FILM SERVICE LTD. HEADQUARTERS TORONTO

Paramount Pictures

January

A MAURICE TOURNEUR
Production
"THE BAIT"
with
HOPE HAMPTON
By Sidney Toler

Jesse L. Lasky presents
GEORGE MELFORD'S
Production
"The Jucklins"
with
Monte Blue
From the novel by Opie Reid

Jesse L. Lasky presents
WALLACE REID
in
"The Charm School"
By Alice Duer Miller Scenario by Tom Geraghty
Directed by James Cruze

Adolph Zukor presents
BILLIE BURKE
(By arrangement with F. Ziegfeld, Jr.)
in
"The Education of Elizabeth"
By Roy Horniman Scenario by Elmer Harris
Directed by Edward Dillon

Famous Players-Lasky Corporation presents
"THE INSIDE OF THE CUP"
From the novel by Winston Churchill
Personally directed by Albert Capellani
Cosmopolitan Production

Thomas H. Ince presents
DOUGLAS MACLEAN
in
"The Rookie's Return"
By Archer McMackin
Directed by Jack Nelson Photographed by Bert Cann
A Thomas H. Ince Production

Jesse L. Lasky presents
WILLIAM DEMILLE'S
Production
"Midsummer Madness"
From the novel "His Friend and His Wife"
By Cosmo Hamilton
with
LOIS WILSON, LILA LEE, JACK HOLT
and CONRAD NAGEL

Adolph Zukor presents
A GEORGE FITZMAURICE
Production
"Paying the Piper"
By Ouida Bergere
With Dorothy Dickson

Jesse L. Lasky presents
THOMAS MEIGHAN
in
"The Frontier of the Stars"
A Charles Maigne Production
By Albert Payson Terhune

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK
ARTCRAFT PICTURES

February

Jesse L. Lasky presents
ROSCOE "FATTY" ARBUCKLE
(By arrangement with Joseph F. Schenck)
in
"Brewster's Millions"
From the novel by George Barr McCutcheon and
the play by Winchell Smith
Directed by Joseph Henabery
Scenario by Walter Woods

New Art Film Company presents
DOROTHY GISH
in
"The Ghost in the Garret"

Jesse L. Lasky presents
CECIL B. DEMILLE'S
Production
"Forbidden Fruit"
By Jeanie Macpherson

Thomas H. Ince presents
DOUGLAS MACLEAN
in
"Chickens"
From the Saturday Evening Post story, "Yancona Yillies"
By Herschel Hall
A Thomas H. Ince Production

Famous Players-Lasky Corporation presents
"THE PASSIONATE PILGRIM"
By Samuel Merwin
Cosmopolitan Production

Jesse L. Lasky presents
A CHARLES MAIGNE PRODUCTION
"THE KENTUCKIANS"
With Monte Blue
From the novel by John Fox, Jr.

Jesse L. Lasky presents
ETHEL CLAYTON
"The Price of Possession"
A HUGH FORD PRODUCTION

A LOIS WEBER
Production
"What Do Men Want?"

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK
ARTCRAFT PICTURES

Mr. Exhibitor:

You and I owe a whole lot to the motion picture public. The bootleggers of the industry are at it again. Let us hit them right between the horns and prove our gratitude to that motion picture public which supports us.

Let any real exhibitor read the following letter — and buckle on his six-shooter.

William S. Hart

HENRY WETHERHORN
FRANK C. HOYT
LEWIS SHERMAN JONES

WETHERHORN, HOYT & JONES
Attorneys-At-Law
543 Title Insurance Building
Los Angeles
Telephone: Main 3883

Mr. William S. Hart,
1215 Bates Ave.,
Los Angeles, California.

October 27, 1920.

Dear Mr. Hart:-

As your attorneys, we are pleased to advise you that in both the actions which we recently instituted in your behalf against the Peerless Film Service and against L. F. O'Donnell, to restrain the exhibition of your old pictures under false and misleading titles, the Superior Court of this County has this day granted a permanent injunction in accordance with the prayer of your complaint.

The decrees specifically prohibit the exhibition of your old pictures under any of the following false titles:

> Dakota Dan, Double Crossed, The Last Card, A Square Deal, Horns and Hoofs, The Bad Man, The Gentleman from Blue Gulch, The Silent Stranger, The Marked Deck, The Haters, Taming the Fourflushers, Mr. Nobody, The Convert, Over the Great Divide, A Reformed Outlaw, The Two Gun Man in the Bargain, The Bandit and the Preacher, The Hell Hound of Alaska, Staking His Life, The Lion of the Hills.

Nor can these pictures be exhibited under any titles, except the ones under which they were originally released, for the decree contains this additional provision:

> "And it is further ordered, adjudged and decreed that the said defendants and each of them, their agents, servants and employees, cease and desist from leasing, distributing, advertising or exhibiting, or causing to be leased, distributed, advertised or exhibited, any of the old motion picture films made or acted in by the plaintiff William S. Hart, under any titles other than the original and true titles."

We feel confident that the issuance of these injunctions will put an end to this nefarious practice, but if any distributor or exhibitor, no matter who he may be, or where located, should commit or attempt to commit a similarly unlawful act, we shall proceed immediately, in accordance with your instructions, to file suit and shall demand both an injunction and damages.

Yours very truly,

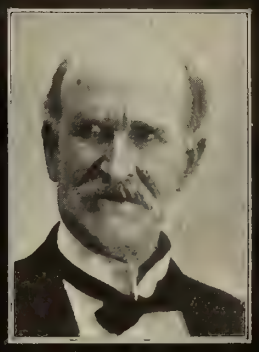
Wetherhorn, Hoyt & Jones

HW:AW

WHY THE FURNACE IS A GREAT PICTURE

A CAST IN WHICH ALL ARE STARS

AGNES AYRES



THEODORE ROBERTS

MILTON SILLS

JEROME PATRICK

BETTY FRANCISCO

LUCIEN LITTLEFIELD

HELEN DUNBAR

MAYME KELSO

REALART PICTURES

Trade Mark Reg. U.S. Pat. Off.

REALART PICTURES CORPORATION 469 FIFTH AVE NEW YORK.

George H. Davis
Announces The Premiere
Presentation of
James Oliver Curwood's
"Isobel or The Trail's End"
in The
Grand Ball Room
Hotel Astor
Tuesday Evening November 23rd
1920 at Eight Thirty

By Invitation Only

Commuicate with
George H. Davis
1600 Broadway
New York City

A genuine Fairbanks novelty! That is what you can promise your audiences when you announce your run of "The Mark of Zorro."

Action, romance, mystery, thrills and comedy in fullest measure—all the elements of the Fairbanks successes of the past, yet in a more picturesque and colorful setting than any release you have yet had from this idol of the masses.

"The Mark of Zorro" justifies the most enthusiastic and wide-spread exploitation; you can feel certain that it will delight the most exacting audiences and make even your box-office smile the famous Fairbanks smile.

Released December 5th

DOUGLAS FAIRBANKS'

Newest Production

"THE MARK OF ZORRO"

From the "All Story Weekly" Novel, "The Curse of Capistrano" by Johnston Mc Culley

Directed by
FRED NIBLO

UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D.W.GRIFFITH
HIRAM ABRAMS, PRESIDENT

PERSONAL!

To the Theatre Going Populace of the World!

"The only productions made from my best and latest stories, and which have earned, or are now earning, over half a million dollars . . . . and to which I have given my personal attention and which I back with my personal guarantee, are

"BACK TO GOD'S COUNTRY"

From my novel of the same name.
Directed by David M. Hartford.

"THE RIVER'S END"

From my novel of the same name.
A Marshall Neilan Production
Directed by Marshall Neilan.

"NOMADS OF THE NORTH"

From my novel of the same name.
Directed by David M. Hartford.

"THE GOLDEN SNARE"

(NOW IN THE MAKING)
From my novel of the same name.
Direction of David M. Hartford.

THESE FOUR (4) are FIRST NATIONAL ATTRACTIONS and you will find them playing the most important first run theatres throughout the world.

I stand sponsor for them as representing the acme of wholesome, human and sensational entertainment, built not alone on the reputations of the novels but with the honest desire of giving you 100% picture values."

Sincerely yours,

JAMES OLIVER CURWOOD
Owosso,
Michigan

New York Office
729 Seventh Avenue,
Ernest Shipman, Mgr.

ROBERTSON-COLE
presents
OTIS SKINNER
in
KISMET
by EDWARD KNOBLOCK
Directed by
GASNIER
RC PICTURES

OTIS SKINNER
as HAJJ
in
KISMET

The Most Stupendous Production the History of Motion Pictures Has Ever Recorded.

GASNIER

Director of
KISMET
The Miracle of
the Theatre's Art

R-C
PICTURES

"A LIGHT WIFE DOTH MAKE A HEAVY HUSBAND"

"Who hath a bad wife—
his hell begins on earth."

It happens every day—

The butterfly wife, hungry for admiration and attention;

The business-man husband, engrossed in his own affairs;

The gradual drifting apart, day by day, almost unnoticed;

And then the inevitable result—estrangement, separation.

Yes, it happens every day—

That is why THE FURNACE is so powerful, so real, so gripping.

It is life—depicted in great smashing scenes—in dramatic climaxes.

Here is a picture that will clutch at the hearts of men and women.

Book THE FURNACE before you turn this page.

DIRECTED BY WILLIAM D. TAYLOR
FROM THE NOVEL BY "PAN"
SCENARIO BY JULIA CRAWFORD IVERS

REALART PICTURES CORPORATION
469 FIFTH AVE. NEW YORK

Information for and a

The motion picture rights to the twenty-six volumes of world-famous detective stories, by Pierre Souvestre and Marcel Allain, narrating the exploits of the master criminal

Fantomas

① are exclusively owned by the Fox Film Corporation

② A twenty episode up-to-the-second, American-made serial, based on these stories, is now nearing completion at the Fox Studios, New York City.

③ Taking advantage of the national advertising campaign the Fox Corporation is putting back of this serial, competitors are attempting to reissue an old serial entitled "Fantomas", made in France in 1914, and are advertising it as "the original Fantomas" very apparently hoping to ride into big profits on the shoulders of the new Fox serial.

In addition to protecting his own interests William Fox feels it is his duty to warn exhibitors that they in turn may protect their patrons — against this palpable attempt to foist upon the public an antiquated production long withdrawn from the market.

warning to exhibitors.

DON'T BE DECEIVED

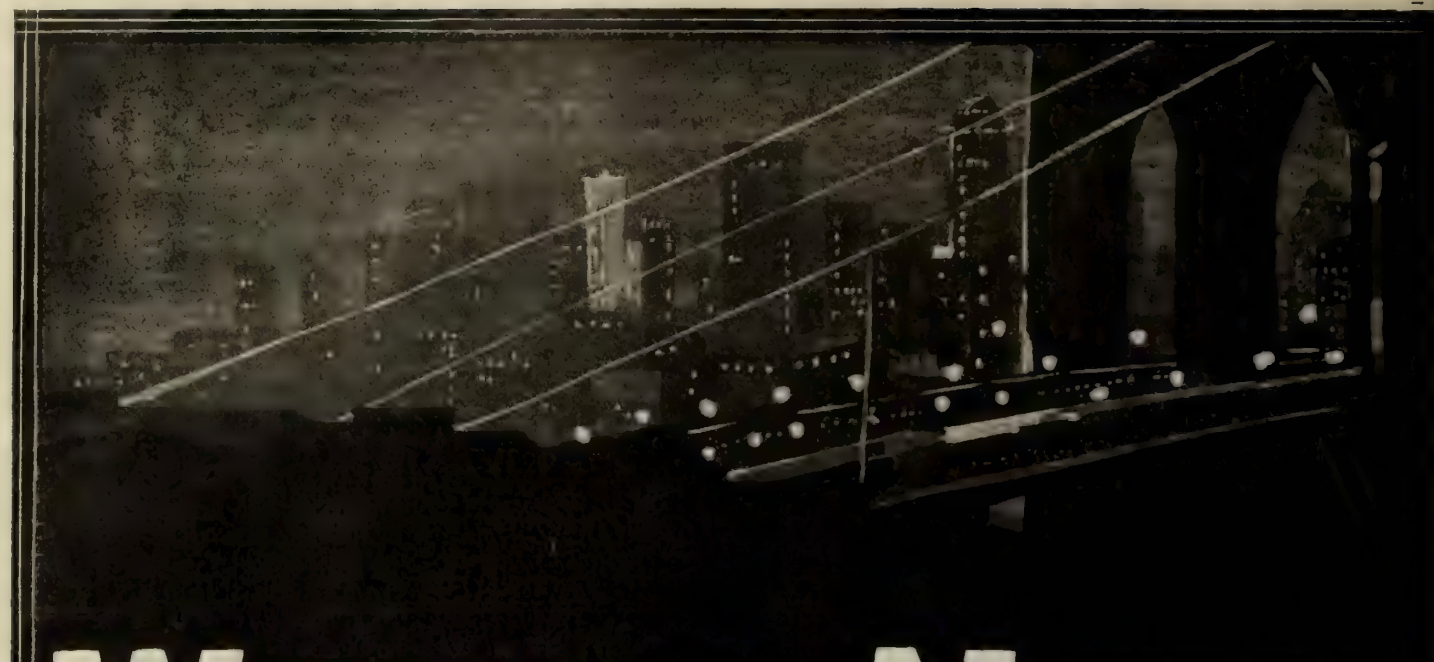
Comparisons may be odious but they are often necessary.

The William Fox 1921 Fantomas in 20 episodes is the last word in serial making, with such characterization and direction as is contained in "Bride 13", pronounced by all the greatest serial ever made. (4)

The serial advertised by competitors was made nearly seven years ago with the typical French direction and characterization in vogue at that time. It was originally released in episodes of 4 to 5 reels each and is now being offered in about eight episodes of 2 reels each. We are sure the fair-minded exhibitor, with the interests of his theatre and audience at heart, will not allow himself to be deceived nor mistake one production for the other. (5)

Fox Film Corporation.

Forms are in the hands of all Fox exchanges and you can contract now for the great American "Fantomas" serial. Protect us by protecting yourself!



WHILE NEW

DIRECTED BY
CHARLES J. BRABIN

Cinemelodrama great

RECORDS CREATED BY THIS SCREEN SENSATION

Two months in New York on Broadway at regular theatrical prices. Simultaneous runs at Lyric and Astor Theatres necessary to accommodate crowds.

One month to capacity audiences at Boston Opera House.

Three record-smashing weeks in Los Angeles.

One week at Providence Opera House—crowds turned away at every performance.

WHAT SET ALL NEW YORK TALKING

The fact that to accommodate the vast throngs unable to gain admission to the Lyric Theatre, another the Astor—had to be secured.

Tingling with thrills, surprise and sensation, taken from the daily drama of the world's metropolis and shown as they have never before been seen.

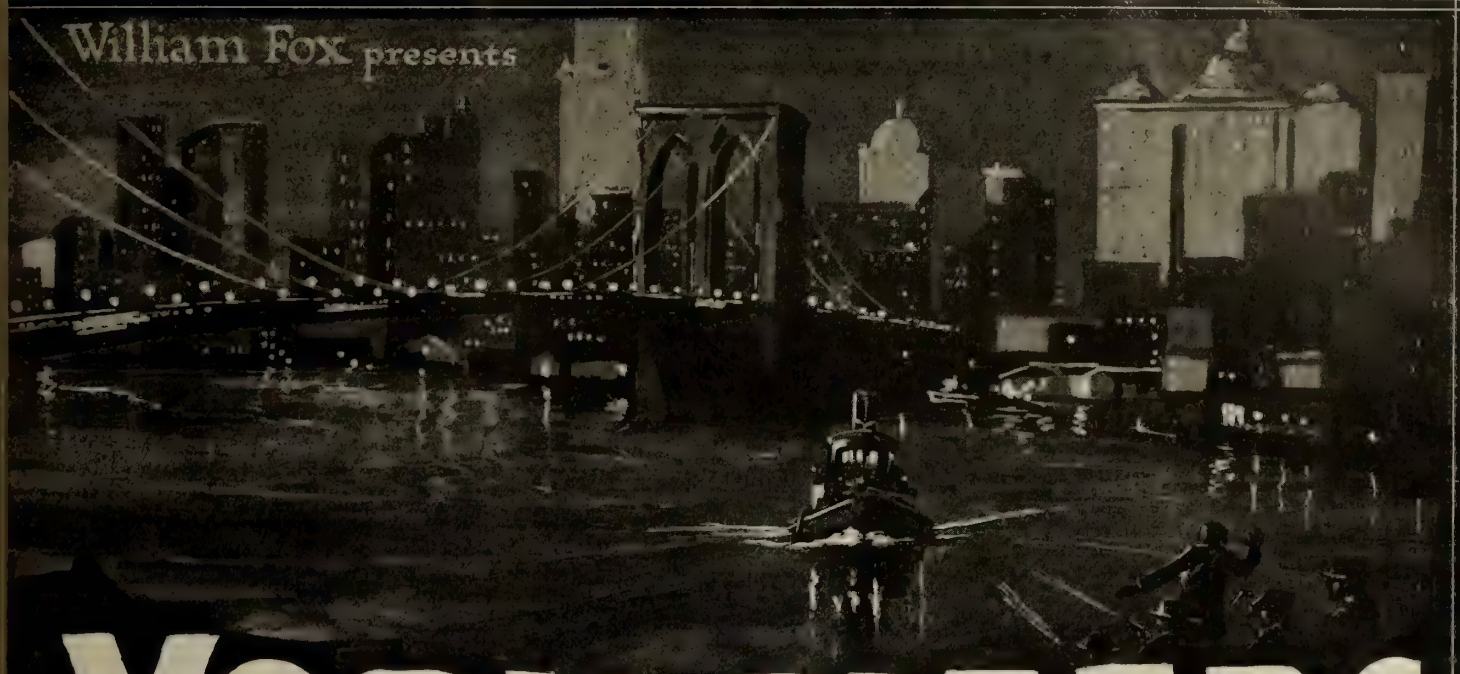
A PULSING PANORAMIC PORTRAYAL

Of night life in the world's greatest city—

A living page from life.

In all the annals of the spoken drama or silent screen—the greatest pictorial production yet made.

William Fox presents



YORK SLEEPS

of life in the Metropolis

Fox Entertainments

THE NIGHT HAS A THOUSAND EYES

And the Day but one.

Behind the scenes of a great city. Drawn curtains on night life, where globes glow and shadows hide those who lurk, while New York sleeps.

See those who are awake.

CONTAINS MORE NOVELTIES AND CLIMAXES

Than ever before contemplated.

Would you like to see an entire scene of the most widely advertised and most ravishingly beautiful stage spectacle known —THE ZIEGFELD MIDNIGHT FROLIC? Well, that is embodied among many other features in the production.

RECORDS CREATED BY THIS SCREEN SENSATION

Two weeks in Detroit with not enough seats to go round.

Two weeks in Seattle—same result.

Contracts entered into for fifteen simultaneous weeks in fifteen big city theatres at record-breaking figures.

Capacity audiences during run at Shubert Theatre, Kansas City, Mo.

Broke all house records for a moving picture during run at Murat Theatre, Indianapolis, Ind.

MAURICE TOURNEUR

presents

THE LAST OF THE MOHICANS

An American Drama Eternal
by James Fenimore Cooper
Directed by Maurice Tourneur and Clarence L. Brown

Maurice Tourneur, famous for his comprehension of artistic detail, has conceived nothing in all his career to approach the picturesque magnificence of the majestically big scenes in "The Last of the Mohicans."

Here is a motion picture that needs no far-fetched exploitation to make it profitable to the exhibitor. The title, the author and the magic of the name Tourneur spell dollars at the box office.

MAURICE TOURNEUR - J. PARKER READ JR. - THOMAS H. INCE - MACK SENNETT
MARSHALL NEILAN - ALLAN DWAN - GEORGE LOANE TUCKER

ASSOCIATED PRODUCERS INC.

HOME OFFICES - 729 SEVENTH AVE., NEW YORK CITY

What "The Forbidden Thing" Did For Tom Moore It Will Do For You

CAPITAL $ 2.000 000

MOORE'S THEATERS CORPORATION

TOM MOORE, PRESIDENT FRANKLIN 3730

GENERAL OFFICES RALTO THEATRE BUILDING WASHINGTON, D.C.

November 10, 1920.

Associated Producers, Inc.,
729 Seventh Avenue,
New York City, N.Y.

Gentlemen:-

"The Forbidden Thing" has lived up to its remarkable Sunday opening, when, in the face of the rainy weather, it did within $16.25 of the year's record. An unusual opening does not always guarantee an unusual week, but "The Forbidden Thing" has done such a steady business that we are holding it over for a second week. While exhibitors can get specials of such quality, they need not fear control of their programs by any interests at any time.

Very truly yours,
MOORE'S THEATERS CORPORATION
By Tom Moore
President.

TM:NG:

ALLAN DWAN
presents

The FORBIDDEN THING

By Mary Mears

Personally directed by **Mr. DWAN**

MAURICE TOURNEUR - J. PARKER READ JR. - THOMAS H. INCE - MACK SENNETT
MARSHALL NEILAN - ALLAN DWAN - GEORGE LOANE TUCKER

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

for

STATE RIGHT BUYERS

A SERIES OF
FOUR GREAT
WESTERN FEATURES

Starring

JACK HOXIE

THE DAREDEVIL OF THE SCREEN

FIRST RELEASE
DEC. 1st.

ENDORSED AND DISTRIBUTED
by
ARROW FILM CORPORATION
W.E. SHALLENBERGER, PRES.
220 WEST 42nd ST.
NEW YORK

"The Palace of Darkened Windows"

NATIONAL NP PICTURES
Lewis J. Selznick President

MARY HASTINGS BRADLEY
Internationally Known
Wrote the Story

KATHERINE REED
Adapted It for the Screen

HENRY KOLKER
Is Responsible for the
Masterful Direction

Is the Female of the Species More Deadly Than the Male?

SELECT SP PICTURES

EDITH HALLOR
in
JULES ECKERT GOODMAN'S
"JUST OUTSIDE THE DOOR"

Directed by George Irving

HAS FOR ITS DRAMATIC THEME

A Bitter Contest Between Two Women

With Love as the Moving Power

SELECT PICTURES CORPORATION
LEWIS J. SELZNICK, President.

Announcement

Moving Picture World, celebrating in behalf of the entire industry, the great Holiday Season when greetings are exchanged and messages of good cheer are counted as the pleasant duties of life, will publish its special Christmas Number on the day and date of

December 25

the issue being in circulation beginning December 17.

Copy for this number is due on December 4.

Extraordinary

This Christmas Number will include displays in color printing never before attempted in moving picture publications and the special art sections will be of definite and permanent value to all fortunate enough to appear therein. The best in the industry will be among them.

Because of the special printing requirements early copy is essential, and as the days are flying rapidly we urge upon you the promptest attention.

MOVING PICTURE WORLD
W. P. MILLIGAN
Advertising Manager

J. Parker Read Jr
Presents

HOBART BOSWORTH
in
THE BRUTE MASTER

from the Story by Mrs. Jack London

Colorful!

Actionful!

Powerful!

A strong and stirring story by a famous writer has been given splendid production by J. Parker Read, Jr.

Hobart Bosworth in the leading role offers another of his inimitable screen portraits.

Anna Q. Nilsson, heading the supporting cast, is more marvellously beautiful than ever before.

In its red-blooded adventurous appeal it is as strong as "Treasure Island"; its love-theme is as strangely beautiful as "The Sea Wolf."

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHE Exchange, Incorporated

A BENJ. B. HAMPTON PRODUCTION

ZANE GREY'S GREATEST NOVEL "The U.P. TRAIL"

A Massive Picture of the Great West, with a Powerful Cast, including—Roy Stewart, Joseph J. Dowling, Kathlyn Williams, Rob't. McKim and Marguerite De La Motte

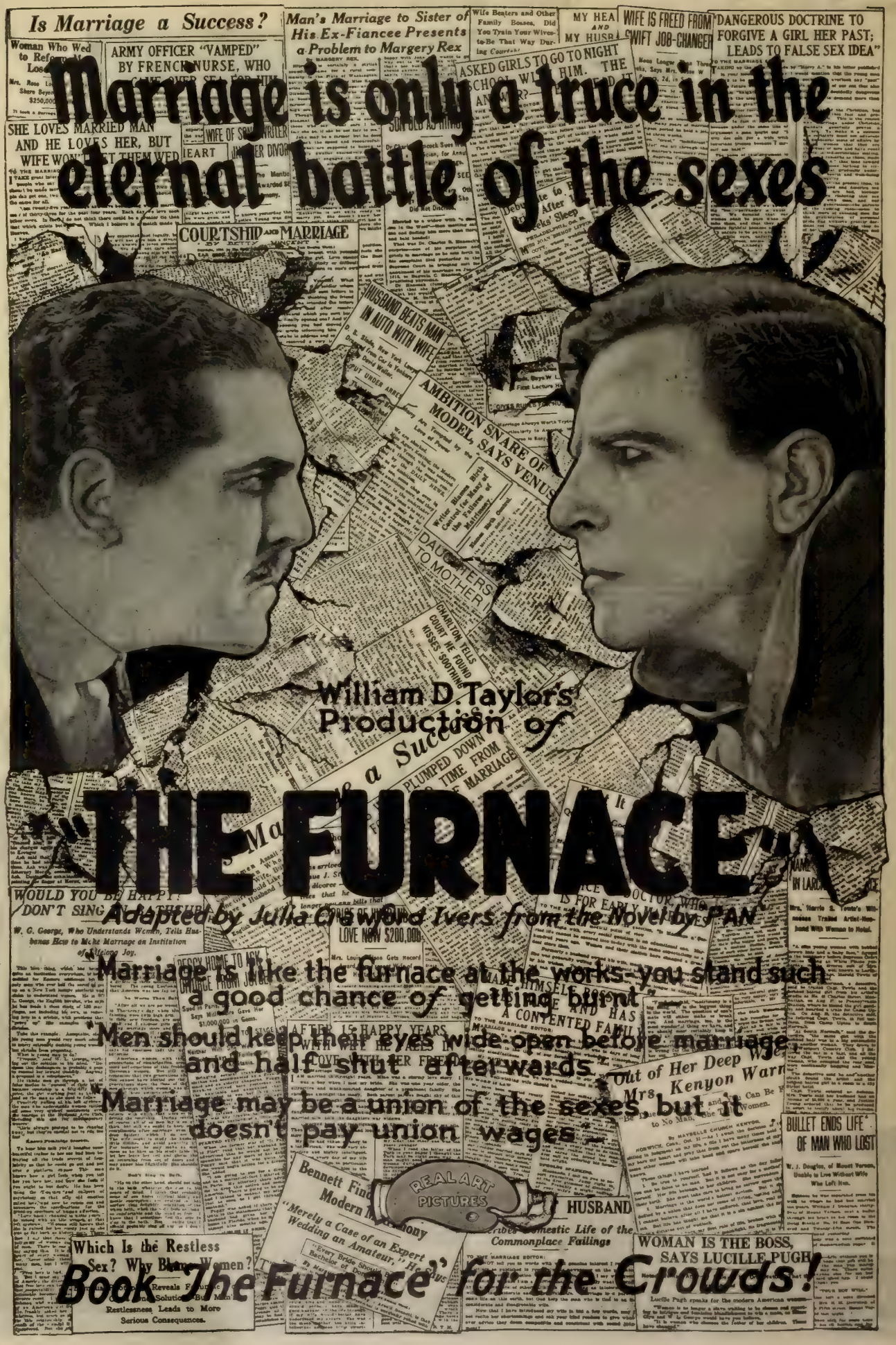
Directed by Jack Conway Zane Grey Pictures Inc.

3,000,000 People Have Read the Book

They Are Waiting Anxiously to See It Upon the Screen

Show It To Them!

Distributed by
W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
thru PATHE *Exchange, Inc.*


Marriage is only a truce in the eternal battle of the sexes
William D. Taylor's Production of
"THE FURNACE"
Adapted by Julia Crawford Ivers from the Novel by PAN
Marriage is like the furnace at the works—you stand such a good chance of getting burnt.—
Men should keep their eyes wide open before marriage, and half shut afterwards.—
Marriage may be a union of the sexes, but it doesn't pay union wages.—
REAL ART PICTURES
Book "The Furnace" for the Crowds!

The Greatest Sea Picture Ever Filmed

"I Say There Is No God!
Here I Stand. Let Him Strike!"

Conqueror of the storm, tyrant of his ship, stronger than three men and harder than steel was Black Pawl—but there was a Force that broke him in the end.

In the arms of those who loved him through it all he died, humble at the last, with his face turned to the Light. A tremendous climax to a great picture.

REGINALD BARKER'S PRODUCTION OF

GODLESS MEN

ADAPTED FROM THE WIDELY READ STORY "BLACK PAWL" BY BEN AMES WILLIAMS
SUPERVISED AND DIRECTED BY

REGINALD BARKER

PRODUCED BY GOLDWYN PICTURES CORPORATION

A GOLDWYN PICTURE

URBAN
POPULAR
CLASSICS

KINETO
COMPANY
of
AMERICA
INC.

GEMS IN YOUR PROGRAM

CHARLES URBAN'S MOVIE CHATS

As the reviewer of *The Evening Post* said:

"More engrossing than the main picture is a Movie Chat from Charles Urban's library."

As we have so often said: Only one reel, but a feature, nevertheless.

Your audience will notice it, too.

Exhibitors who are building *now* for the *future* are booking

CHARLES URBAN'S MOVIE CHATS

Released through States Rights Exchanges
Some Territory Still Available

KINETO COMPANY OF AMERICA

INCORPORATED

71 W. Twenty-Third St. C. Urban PRESIDENT New York City

URBAN
POPULAR
CLASSICS

KINETO
COMPANY
of
AMERICA
INC.

I, the undersigned, A. Rivero Chaves of San Juan, Porto Rico, hereby subscribe to a periodical known as CINE-MUNDIAL, a magazine devoted to Arts and Amusements, published in Spanish and Portugese and circulated where these languages are spoken, for a period of One Hundred (100) years from date hereof, to be delivered monthly and I hereby agree to pay and have paid for the entire subscription the sum of two hundred ($200.00) dollars by draft dated October 29th, 1920.

The publisher, John F. Chalmers doing business under the firm name and style of Chalmers Publishing Co. hereby acknowledges receipt of said two hundred ($200.00) dollars in full payment and agrees either through himself, his heirs or successors as the case may be, to cause said magazine to be forwarded to the said A. Rivero Chaves, at San Juan, Porto Rico, monthly hereafter until the expiration of the aforesaid One Hundred years.

It is agreed by both parties in the event of the discontinuance of said publication for any reason whatsoever that the said John F. Chalmers, his heirs or successors shall refund to the said A. Rivero Chaves the pro rata unexpired portion of the subscription. In the event of the death of said A. Rivero Chaves the is to be forwarded to the heirs of the said A. Rivero Chaves or other person designated by them.

Dated New York, October 29th, 1920 A. Rivero Chaves (L.S.)

John F. Chalmers (L.S.)

STATE OF NEW YORK)
) ss:-
CITY OF NEW YORK)

On this 29th day of October, 1920 before me personally appeared John F. Chalmers and A. Rivero Chaves, the above named persons, who duly acknowledged to me that they severally executed the foregoing instrument.

Aaron Young

COMMISSIONER OF DEEDS
NEW YORK CITY
NEW YORK CO. CLERK'S NO. 42
TERM EXPIRES FEB. 10, 1922

He subscribed to CINE-MUNDIAL for 100 years

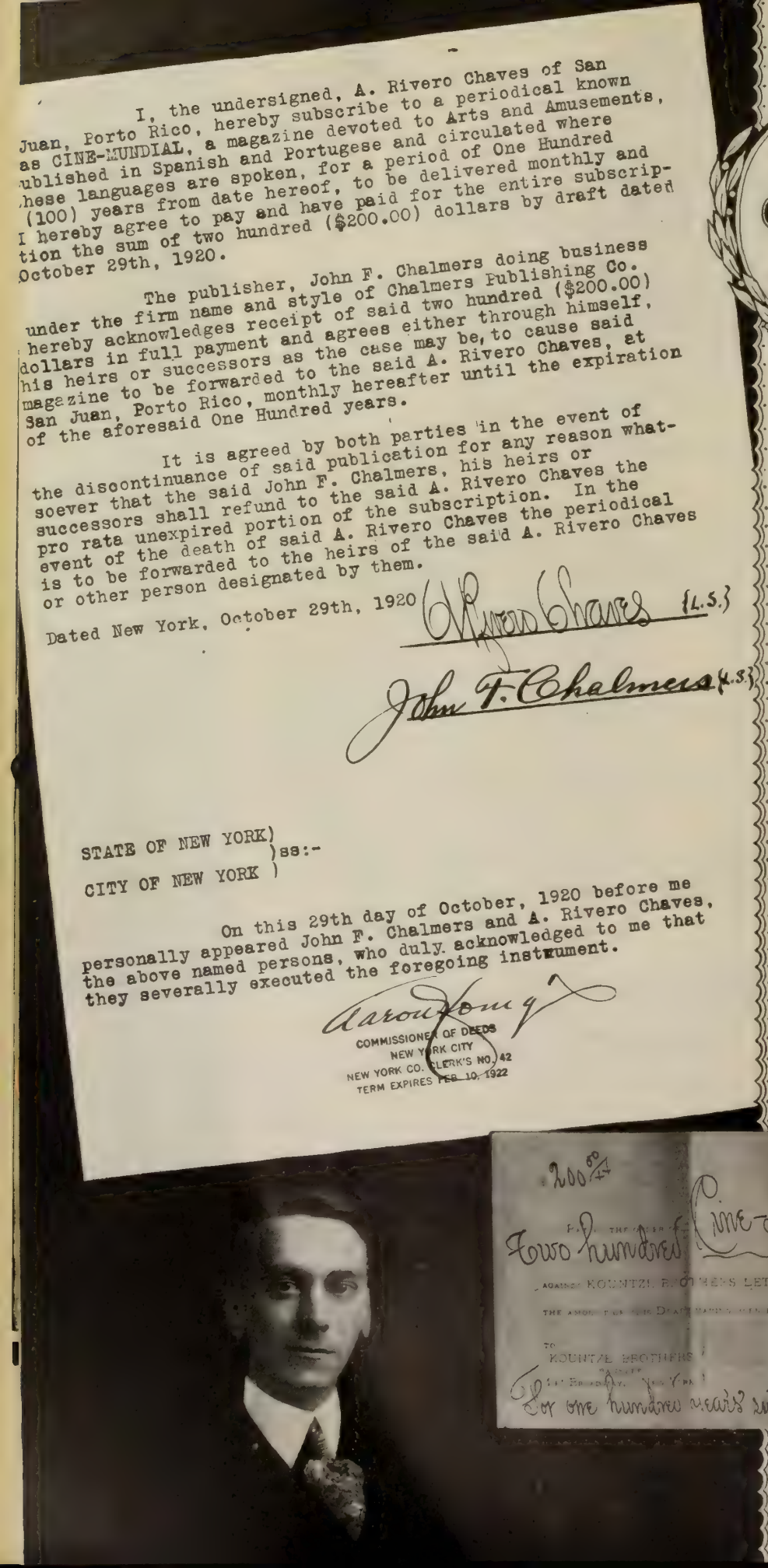
The 21,012th

THIS remarkable subscription for 100 years comes unsolicited to CINE-MUNDIAL on the eve of its sixth birthday.

It makes the 21,012th paid-for copy of the magazine which enters the markets from the Gulf of Mexico to Cape Horn as **Your Best Latin-American Salesman.**

CINE-MUNDIAL'S sixth anniversary number for January, 1921, will be 50,000 copies, **paid-for.** There is not a film buyer, broker, exchange man, theatre owner, impresario, newspaper or magazine in Latin-America that will not, as in previous years, buy this issue of CINE-MUNDIAL and file it as a reference medium of immense value.

Six years old and 106 years old, CINE-MUNDIAL is your **best seller** to a market of 110,000,000. Forms close December 15.



200.00

New York, Oct. 29th 1920

Pay to the order of Cine-Mundial Two hundred Dollars

against KOUNTZE BROTHERS LETTER OF CREDIT No. 8508 in my favor

and charge the same to account of

To KOUNTZE BROTHERS

115 Broadway, New York

A. Rivero Chaves

For one hundred years subscription.

CINE-MUNDIAL
516 FIFTH AVENUE
NEW YORK CITY

"Women are all alike. When they are maids they are mild as milk; once make 'em wives and they lean their backs against their marriage certificates and defy you!"

Folly couldn't help her butterfly tastes—but her matter-of-fact husband could not understand.

So they drifted apart.

Blind defiance of each other led these two unhappy people to the brink of ruin.

Only love could rescue them—and this love was revealed in a fashion to make

THE WILLIAM D. TAYLOR PRODUCTION

"THE FURNACE"

(Adapted by Julia Crawford Ivers from the novel by "Pan")

one of the most powerful and dramatic stories ever told on the screen.

It is a heart-searching drama of modern marriage, with thrill after thrill, leading up to a smashing climax.

Here is a subject in which *your* patrons are vitally interested, and a picture which will bring them in droves to your theatre.

REALART PICTURES CORPORATION

469 FIFTH AVENUE ~ NEW YORK CITY

Joe Mack, Rialto Theatre, Lowell, Mass.—

"I use First National in all my advertising as it gives prestige to my theatre and brings crowds to every showing, because the public knows it will be a picture worth seeing." THAT'S THE REASON WHY

There'll be a Franchise everywhere

There's a Magic Drawing

This power is Mystery—and Love.

It is that strange force that brings man and woman together.

It's a mystic something that begets love and leads man to his mate—even though separated by continents and untold barriers.

It is this element of an unusual and mystifying love that will bring in the crowds and hold them fascinated.

It's a picture that will Grip them.

Mayflower Photoplay Corporation

presents a

Sidney A. Franklin Production

"Unseen Forces"

Directed by Sidney A. Franklin,
the man who directed Mary Pickford
in "The Hoodlum" and
"The Heart of the Hills"

A First National Attraction

Foreign Representative: David P. Howells, Inc.
729 Seventh Avenue New York

FIRST NATIONAL PICTURES

FIRST NATIONAL PICTURES

Henry M. Titus, New Datona Theatre, Datona Beach, Fla.—

"I have used every First National Picture available up to the present time and have made money on everyone." THAT'S THE REASON WHY

There'll be a Franchise everywhere

Power in "Unseen Forces"

Frank J. Rembusch,
Alhambra Theatre, Shelbyville, Ind.

"First National has accomplished everything that it started out to do and has brought to the screen a new and improved product and given the industry wonderful pictures." THAT'S THE REASON WHY

There'll be a Franchise everywhere

Oh Boy! What a Wallop!!

Arthur S. Kane presents

Charles Ray

in his latest picture
from his own studio
AND HIS BEST YET

"Nineteen and Phyllis"

By Frederick Stowers
Directed by Joseph De Grasse

FIRST NATIONAL PICTURES

A First National Attraction

Foreign Representative: DAVID P. HOWELLS, Inc.,
729 Seventh Avenue, New York City.

Ain't it a Grand and
Glorious Feeling!
Ta-ta-ta-ty-a-a-a-a-a!

Rothacker Prints

MOVING PICTURE World

ARTHUR JAMES
Editor-in-Chief

NOVEMBER 27
1920

Wherein We Give Thanks

BEING thankful for the blessings which attend our own industry and being thankful for the luck in life which sometimes is even more generous to us than the rewards of our mightiest efforts, should not be and doubtless is not confined to any especial season of the year.

Our forefathers in their wisdom set aside a time for the formal acknowledgment of our good fortune, great or small. The bleak November was chosen because, after the season of harvest, the barns were bursting with grain, the bins shone with the blushing cheeks of endless apples and the cellars were heavy with provender against the blasts of winter. It is the season of pause between the fat time of plenty and the leaner days that follow. There is ample with which to furnish a table for the feast and the implements of the festival are in abundance.

In accord with the farm customs the cities celebrate as well and give thanks, and we now approach what well deserves to be recorded as the stoutest Thanksgiving time in the history of our own business.

In the two years that have followed the armistice there has been a season of great plenty in the moving picture theatre, and, in all other lines of our business, profits have walked hand in hand with effort and ability.

For these things we all are thankful and for the continuance of these blessings each of us in his own way will make his appeal to the Power that makes all things possible.

But the material things pass and they form the lesser part of our reasons for giving thanks. The better things are so important that they may well be briefly catalogued to the end that none shall overlook them or pass them by.

We are thankful today for the upward progress of our business and our art.

We are thankful for better, finer, cleaner pictures.

We are thankful for the recognition accorded us throughout the world as the world has come more and more to understand us, our mission, our influence and our service to mankind.

We are thankful for the fine spirit that has developed in our business, a spirit for the decent things, for the replacement of cheap sex pictures with wholesome entertainment that makes censorship less and less important save only where it causes the feet of progress to stumble.

We are thankful because, as an industry, we have grown strong enough to solve our own problems, to live our own life in our own way, better able to defend our future than the little men who sit in legislatures, or the narrow men who stand in pulpits.

We are thankful for all our many opportunities and doubly thankful that today we stand as men, looking forward to the greater things, clear eyed and unafraid.

Arthur James

Wary of Camouflaged Advertising

THE reasons for the presence in the production of "Curtain" of scenes of Broadway showing the Criterion Theatre and Rit advertising signs, which were objected to by Michigan exhibitors as possible advertising matter, are explained in the following correspondence. The first letter was written to J. D. Williams, manager of the First National Exhibitors' Circuit, by B. P. Schulberg, president and general manager of the Attractions Distributing Corporation. It follows:

"Replying to your letter of October 27, enclosing copy of letter from the Michigan Exhibitors' League, in which they request an explanation of the flash of Broadway in our production of 'Curtain,' which shows the Criterion Theatre sign and directly behind that the Rit advertising sign, please understand that we are heartily in accord with the enterprising attitude of the Michigan Exhibitors' League and similar leagues throughout the country in their endeavor to bar from their screens all direct or indirect advertising matter which should not properly be contained in a motion picture designed solely to entertain the public; that we have neither sought nor received any revenue for these signs in 'Curtain'; that the nature of the picture demanded a flash of the theatre section of Broadway at night, and that it is physically impossible to secure such a view without necessarily including one or two advertising signs, because, as everyone who is familiar with the theatrical section of New York knows, these signs dominate every focal center of the section.

"We did do our best to have in as few advertising signs as possible for this very reason. As a matter of plain fact, however, audiences would not know it was Broadway unless the scene contained these very advertising signs, as they are the only distinct features of the section in question which distinguish it from any other big metropolitan street.

"We trust the Michigan Exhibitors' League will look at the unavoidable necessity of including this scene in the production of 'Curtain' from this point of view, and we would thank you to assure them that we are entirely in agreement with them in their wish to exclude any intrusive commercial elements in the photoplays they exhibit.

"In the present instance, however, it was not only essential to mark the locale, but the scene in itself was designed to constitute a dramatic punch in order to illustrate the title to the star: 'For the second time tonight New York has laid itself at your feet.'

"Thanking you for communicating this letter to the Michigan Exhibitors' League, and trusting they will now understand the situation in its true light."

Mr. Williams then wrote as follows to A. J. Moeller, manager of the Michigan Motion Picture Exhibitors' Association, at Detroit:

"Attached is a copy of the letter we have received from Attractions Distributing Corporation in behalf of the Katherine MacDonald productions concerning the appearance of an illuminated advertising sign for Rit in the production 'Curtain.'

"An an exhibitor organization we concur thoroughly in the sentiments of the Michigan Motion Picture Exhibitors' Association against camouflaged advertising in motion pictures, and you have our assurance that had not our reviewing committee recognized the correctness of Mr. Schulberg's statement that it is impossible to photograph Broadway at night without a background of illuminated advertising signs, this particular scene would have been eliminated entirely before prints were made for general exhibition.

"We shall esteem it an indication of appreciation and gratitude if you will be good enough to direct our attention to any other forms of advertising which may appear in our future releases and which may have escaped members of our reviewing committee. All stars and producers who have secured releases through First National know our antipathy to this sort of thing and govern themselves accordingly."

Indiana Exhibitors Remove Rembusch; Bingham Succeeds as Executive Member

ON October 26, 1920, the national headquarters of the Motion Picture Theatre Owners of America received a request transmitted by G. G. Schmidt, president of the Motion Picture Theatre Owners of Indiana, that the organized exhibitors of Indiana wish to immediately remove Frank R. Rembusch, elected as executive committee member to represent the national organization in the film zone in and about Indianapolis.

They state that at a recent convention, to which every exhibitor in Indiana was cordially invited, and which Mr. Rembusch attended, serious charges, including that of wilful disloyalty to the national body and malicious misrepresentation of the exhibitors of Indiana, were read. They further state that Mr. Rembusch was given every opportunity to refute the charges, but refused to do so.

The convention then instructed the executive committee of the state organization to further investigate Mr. Rembusch's conduct, and to make a decision as to his qualifications to represent in the national body the exhibitors of the state.

The executive committee of the Indiana organization, after careful consideration, finds that it will be to the best interest of the organized exhibitors of Indiana to eliminate Mr. Rembusch as the representative in the national executive committee, and requests that this be done immediately.

The committee further requests that the national executive committee appoint E. H. Bingham, of Indianapolis, to fill the vacancy, if created, so that the Motion Picture Theatre Owners of Indiana may function through one who is in close harmony with their desires and whose support of the Motion Picture Theatre Owners of Indiana will be 100 per cent.

The request of the executive body of Indiana was transmitted to the officers and each national executive committee member of the Motion Picture Theatre Owners of America for consideration and a vote. As a result of the vote taken by the executive committee, the charges were sustained and Frank R. Rembusch was forthwith removed from the office of executive committee member representing the Indiana zone, and E. H. Bingham, of Indianapolis, was appointed for the unexpired term.

The vote was as follows: For sustaining the charges and removing Rembusch, thirty; for dismissing the charges and against removing Rembusch, one; vote requested not to be recorded, one; not voting, two.

The tellers were John S. Evans, Philadelphia; John R. Stern, Newark, N. J.; W. H. Linton, Utica, N. Y.

To Discuss Regulations About Storage of Films

The Board of Commissioners of the District of Columbia has announced that it will hold a public hearing beginning at 10:30 a. m., November 22, to discuss regulations which the Commissioners have under consideration regarding the storage of motion picture films in the District of Columbia.

It is expected that just prior to the hearing Jack S. Connolly, national representative of the N. A. M. P. I., and Thomas Butler, manager of its film buildings committee, will hold a conference with the members of the Washington Exchange Managers' Association to arrive at a program for the motion picture industry at the hearing.

Theatre Tragedy Finds Industry Asleep

Unwarranted and Unfair Attacks in Newspapers Go Unanswered and Show Organizations Torpid

As a result of the panic following a cry of "fire" in the new Catherine Street Theatre, in the congested East Side district of New York City, six children were trampled to death on Sunday, November 14. Immediately the newspapers of New York City in particular, and the newspapers of the country in general, rushed to a condemnation of moving pictures and of exhibitors, calling attention to the attendance of children unaccompanied by parents and printing a demand on the part of one official for the closing of all theatres until conditions could be "investigated."

An official examination following the pathetic tragedy resulted in the announcement by Fire Commissioner Thomas J. Drennan that every requirement of the law had been faithfully lived up to by the proprietors of the theatre. And it was pointed out that anywhere in the United States, wherever persons congregated in large numbers, such tragedies are possible and even probable when panic begins.

The New York Times, conspicuous at all times as the carping critic of all things that have to do with moving pictures, led the way in the newspaper attacks, which up to date have aroused no active resentment on the part of any of the organized bodies in the industry, including the National Association of the Moving Picture Industry and the Motion Picture Theatre Owners of America. In the course of its comment the Times said:

"The only real safeguard lies in such construction and maintenance of all these places that even the cry of 'Fire!' raised with or without reason, can only cause a hurried departure through adequate and easily accessible exits. That means greater expenditures than some exploiters of the film can afford to make, but the closing of all the irremediably dangerous little theatres would be no loss to the community.

"The law as to the admission of children was devised with a view rather to the protection of their morals than of their lives. It probably has as little efficacy in the one direction as in the other."

The Evening Post, which has been more fair to moving pictures than many other newspapers, lays stress on the fact that children were permitted to go to the moving picture houses alone, and seems to see a preventative remedy if parents invariably accompanied the little children.

The trampling in this instance was done by adults, and even if the children had been accompanied by parents it is difficult to understand how they could escape injury and death, for with panic in a crowd the parents would have been powerless to prevent the rush.

Asked for information regarding what the National Association of the Moving Picture Industry was doing to refute the attacks made by the newspapers on the moving picture industry for a tragedy for which the industry is in no way responsible, Mr. Frederick H. Elliott, secretary, said: "This is an exhibitor matter and there are no exhibitors in our organization."

Mr. Sydney S. Cohen, president of the Theatre Owners Association, when asked a similar question gave replies that might be termed as vague. He hinted mysteriously that work was under way, but they were so indefinite as to create the impression that practically nothing was being done.

Mrs. Ellen A. O'Grady, Fifth Deputy Police Commissioner of New York City, who is as favorable to moving pictures as the average woman is to a rattlesnake, was mother of the idea that all the picture houses should be closed pending an "investigation." Through the efforts of William Brandt and his colleagues of the Theatre Owners Chamber of Commerce, this and other ridiculous action by officials was prevented.

The tragedy of Catherine Street proves conclusively the need of co-operation among all branches of the industry for the industry's betterment and for the industry's protection. Every theatre owner and manager is as anxious as the wildest reformer in the world could possibly be to have his theatre a clean place of amusement for little children as well as for adults, for exhibitors are fathers, too, and they are just as human and just as kindly in their human sympathies as all other classes of men.

Yet with this condition thoroughly known to the industry, when a flood of newspaper attacks followed an apparently unavoidable tragedy, no voice on behalf of the exhibitor or on behalf of the industry was raised in reply.

If we are to have organizations in our industry, can they not devote as much time to helping their industry promptly as they do to petty politics or to the mad scramble for publicity?

Steffes Warns Northwestern Exhibitors of Censorship, Sunday and Tax Dangers

MORE than forty new members were added to the rolls of the United Theatrical Protective League at the North Dakota meeting last week, conducted by W. A. Steffes, of Minneapolis, president of the organization. The meeting, which was held at Fargo, was the most successful of its kind ever scheduled in the state.

The meeting was one of series to be conducted over the Northwest by the United Theatrical Protective League to warn exhibitors of impending dangers from Sunday closing laws, censorship bills and encroachments upon their business by producers. Mr. Steffes has announced that he expects to have upon the membership rolls of the league 95 per cent. of the exhibitors of the Northwest before the annual convention of the Motion Picture Theatre Owners of America, Inc., scheduled for Minneapolis in June.

"You have no conception of the fight we are going to have during the coming year," Mr. Steffes told the delegates in his opening address. "Last week I attended a meeting of the Federation of Women's Clubs in Minneapolis, and I was ashamed to see how much more they knew about our business than I do.

"They analyzed our business to the last detail. They named specific theatres. They knew the attendance—what proportion was adults and what was composed of children; they knew what comedies were good, what were bad, what had passed the National Board of Review and what had not.

"Those women are organized and they propose a selection committee, which means in effect a censorship committee. They are endowed with voting power now, have a national movement on foot and realize that politicians are reluctant to oppose them.

"Minnesota exhibitors face another danger. Last year a bill was introduced in the legislature proposing to raise the state tax on theatres from $500 to $2,500. It was killed last year, but it will come up again this year.

"Sunday closing is bound to come up again in Minnesota. North Dakota is already closed, but we are going to try at least to force through local option on that question.

"We must get through the legislatures of the northwestern states anti-deposit bills similar to that in force in New York. Then there is the 5 per cent. tax and the music tax. We cannot run our theatres with classic music on which the copyright has died. These must be remedied.

"Exhibitors are the most disorganized group of men in the world. We must perfect our organization and then we can present a united front against encroachments of all sorts."

The Fargo meeting was to be followed by a South Dakota convention late this week at Sioux Falls. More than 400 members have been added to the league since the annual convention at Minneapolis in September, Mr. Steffes announced.

A dinner to all the exhibitors and exchangemen at the meeting was given by J. F. Cubberley, manager of the Minneapolis First National exchange at the close of the convention. After the dinner, A. Hummel, manager of the Minneapolis Vitagraph exchange, gave a special screening of "Dead Men Tell No Tales." Jack O'Toole, manager of the Minneapolis Select office, gave a showing of "Out of the Snow" and "Red Foam" at the Fargo Princess Theatre.

MANAGER MEMBERS, ST. LOUIS FILM BOARD OF TRADE

First row, seated, reading left to right: J. A. Steinson, Vitagraph, Inc.; Miss F. Patke, Peacock Productions, Inc.; Floyd Lewis, Realart Pictures Corporation (Vice-President); F. J. Fegan, Standard Film Corporation (President); Miss L. B. Schofield, Secretary to the Board; Thomas Leonard, Pioneer Film Corporation (Secretary-Treasurer).
Second row, standing: Frank Harris, Pathe Exchange, Inc.; Harry L. Pitner, Special Pictures Corporation; David Barrett, Reel Journal, Kansas City, Mo.; Barney Rosenthal, Universal Film Exchanges, Inc.; J. R. Weinbrenner, General Counsel; George McKean, Fox Film Corporation; P. E. K. Collins, Enterprise Distributing Corporation; Sam Werner, United Film Service; Jack Weil, Goldwyn Distributing Corporation; G. E. Akers, Manager, Famous Players-Lasky Corporation.
Third row, seated and standing: Samuel Henley, Independent Film Exchage; D. E. Boswell, Independent Producers Film Corporation; Charles Werner, Metro Pictures Corporation; Harry Strickland, Realart Pictures Corporation; Joseph Desberger, Robertson-Cole Distributing Corporation; R. C. Fox, Select Pictures Corporation; W. DuFresne, Famous Players-Lasky Corporation; Roberts Thompson, Famous Players-Lasky Corporation Top row: C. D. Hill, Associated Producers, Inc.; Sidney Baker, Associated First National Pictures, of Missouri; S. J. Hankin, Fine Art Pictures Corporation; I. Barsky, Peacock Productions, Inc.

America Exports Most Unexposed Film to Japan

Figures showing American exports of moving picture films during the month of September have just been secured by the Washington Bureau of the Moving Picture World from the Department of Commerce.

Exports of unexposed film during the month amounted to 3,560,064 feet, with a value of $98,616. The field for this class of film is limited to about eight countries, of which Japan is the most important market, exports to that country during September totaling 2,181,865 feet, worth $65,093. Other important markets are England, which took 762,735 feet, worth $15,676, and Canada, which took 451,953 feet, valued at $12,423. The only other countries to which unexposed film was shipped during the month were Denmark, Argentina, Brazil, China and New Zealand.

Exposed film shipped abroad during September totaled 8,770,336 feet, with a value of $404,038, most important markets being Australia, Canada and England.

Prostituting the Screen

THE Motion Picture Theatre Owners of America are to "pass" on a series of "industrial" subjects for use in moving picture theatres, the same being advertising subjects ostensibly subtle and sugar-coated so as not to distress the men and women who pay money to enter a theatre for entertainment on the screen.

The Motion Picture Theatre Owners of America are not, so we are very heavily assured, to receive any money from this source, but the State organizations are to receive a few dollars when any one of their members is foolish enough to lend his theatre for such a purpose.

There are propaganda pictures that might well be shown in all theatres, an instance of this being the showing during a political campaign of administration achievement, provided these showings would assist in anti-censorship results of a practical sort. But advertising films are absolutely wrong, as the public, having paid for straight entertainment is cheated by the showing of paid advertising.

The magazines cannot be cited as similar cases in point, because in magazines the advertising can be avoided, while on the screen the spectator has no choice except to shut his eyes.

Whether the Motion Picture Theatre Owners of America or any officer in that organization directly or indirectly receives money for the official O. K. of the organization, or whether they do it for nothing, affects in no wise the iniquity of this absolute prostitution of the moving picture screen.

Advertising films should be shown as advertising films, and not sandwiched in with the dramas and comedies produced legitimately for entertainment and entertainment only. The handwriting on the wall is too plain even for the stupid to overlook. The death knell of the entire organization of the Motion Picture Theatre Owners of America will begin to toll with the first official or unofficial stamp of approval given by that body to the use of the screen for advertising, no matter how subtle or how camouflaged.

The attention of the National Association of the Motion Picture Industry, the Associated Motion Picture Advertisers, the Theatre Owners Chamber of Commerce and all other exhibitor organizations is herewith called to this situation because no more pernicious thing has ever been attempted in moving pictures.

Requested Enlargement of Parcel Post Approved by Post Office

REPRESENTATIVES of the industry are anxiously awaiting a decision from the Interstate Commerce Commission on certain representations made to it by the Post Office Department affecting the transportation in the mails of motion picture films.

The Washington Bureau of Moving Picture World has learned that favorable consideration has been given to the request of the industry, presented to the Post Office Department by Jack S. Connolly, national representative of the N. A. M. P. I., that the present parcel post facilities be enlarged. Existing regulations limit the use of the parcel post service by the industry to four zones. The desire is that this limitation be removed and permission granted the industry to use the service the length and breadth of the United States. Under such a provision films can be shipped from Los Angeles direct to New York City.

At the same time Mr. Connolly urged that the weight limit be increased to 100 pounds. He has conferred with First Assistant Postmaster general John C. Koons and it is understood that the latter has signified his approval and that he has taken the matter before the Interstate Commerce Commission. It requires also the approval of the commission before any such change in the postal laws and regulations can be made.

Of Mutual Benefit

The changes proposed would benefit both the industry and the postal service. The former would in the course of the year save hundreds of thousands of dollars and would be assured of prompt service. The postal service would benefit through increased patronage.

The principal reason for the request for an increase of the limit of weight is the desire of film shippers handling the large features—ten reels—to be able to send them in a single container. Under the present limit of weight it is necessary to divide the show so as to put the reels in two containers. This doubles the risk of loss, for one container might arrive all right, the other being lost. That would be as bad, or worse, as losing the whole show. It is to guard against this that Mr. Connolly has urged Mr. Koons to act.

Another very important move is that to have the parcel post privilege extended to motion picture films for export. At the present time, it is said, it is not possible to ship them except as freight and as a deck cargo when the mail is transported on American vessels. This is according to an understanding and arrangement with the fire underwriters. This matter is being taken up with the insurance men in New York.

C. C. PETTIJOHN goes on record as being against the eternal and consarned personal publicity custom in the business end of moving pictures. For this reason and because he deserves it we end this paragraph as we began it with the name of C. C. PETTIJOHN.

MOVING PICTURE World

Published weekly by the Chalmers Publishing Company, 516 Fifth Avenue, New York (Telephone: Murray Hill 1610-13). President, J. P. Chalmers, Sr.; Vice-President and General Manager, J. F. Chalmers; Secretary and Treasurer, E. J. Chalmers; Assistant General Manager, James L. Hoff; Editor-in-Chief, Arthur James; Advertising Manager, Wendell P. Milligan.
Address all correspondence to the company.
The office of the company is the address of the officers.
Chicago Office: Suite 1021-1023 Garrick Building, 64 West Randolph Street (Telephone: Central 5099). Paul C. Hinz, Manager.
Los Angeles Office: 610-611 Wright & Callender Building (Telephone: Broadway 4649). A. H. Giebler, Manager.
Cine-Mundial, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. Yearly subscription, $2. Advertising rates on application.

This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

OUR friends in the advertising department have exhibited to us the designs for the special color sections that will form a part of the great Christmas Number of Moving Picture World under date of December 25 with publication time, as is usual, a week earlier.

These designs are remarkable in that they radiate the very spirit of Christmas and form a frame for the notables whose portraiture they will surround. We are so pleased that we felt like passing the word on so that you might be expectant of fine things and we assure you that you will not be disappointed. It will be the most gorgeous holiday number that ever graced the industry.

Associated First National, the lively bell ringer of the industry, has rung out again with a fine clangor of the showman's bells. This time it's Charlie Chaplin's "The Kid" and although the price is high so is the attraction and the money to be made therefrom can be counted without the aid of a corps of experts in figures. First National's watchword seems to be enterprise; its rule, virile activity; its goal, the giving the exhibitor what the public wants.

C. Gardner Sullivan is to produce his own screen plays for Associated Producers, according to advices received from Frederick Blount Warren, that splendid exponent of sane energy and fine showmanship. In this new association we congratulate Mr. Sullivan and felicitate Associated Producers. It should, and unquestionably will, mean much for all of the world of moving pictures.

Tom North has shaken the dust of Washington from his throat and has joined out with Louis B. Mayer under the flying eagle eye of Paul Mooney. This brings New York and Tom North into propinquity, juxtaposition and, as 'twere, direct contact with New York —vastly to the benefit of New York. Tom North is one of the lieutenant-generals of the Lost Battalion, a four-square able hombre, and we congratulate Louis B. and Paul the Perspicacious on the association. Likewise we award to Tom the handsome gold filigree planked steak and may he live long and prosper.

"Kismet" has broken the house record at the Strand Theatre on Broadway and is establishing prestige which means money for all concerned. The press department of Robertson-Cole has turned out an exploitation book that has everything in the way of practical suggestions and helps, including music, that could be needed by houses great and small. "Kismet" in every element radiates the fragance of success and the definite smell of money.

Discovered! A New Type of Picture!

SOMEBODY told us when we were a little boy that there is nothing new under the sun. We didn't believe it then, although as the years elapsed we began to realize that it had an element of truth. We now return to our earlier unbelief because in this very week we have seen "Thoughtless Women" for which Daniel Carson Goodman is entirely responsible in story and in direction. It is new and it is vastly different because it is the sort of picture the real critics have been crazy for. Incidentally it is intelligent, it has brains in it and it tells a simple and direct story in a simple and direct way.

Alma Rubens is the central figure around which Dr. Goodman causes his story to revolve, and the supporting puppets are well chosen, for they express the idea of the creator of the picture. During the entire progress of the story no woman in evening dress slaps a man's face, no man engages in a rough and tumble fist fight and still more unusual the players seem actually to be human beings, doing the things and saying the things that are natural to them in their respective characters.

To tell the story is not the purpose of this comment. It should be permitted to tell itself to the thousands who yearn for the different, the natural and the genuinely interesting on the screen. The picture is not without certain minor faults, but the diamond is there and the small flaws are hard to remember after the picture ends.

We congratulate Dr. Goodman on having the courage to do the thing which we hope he will do again, different because natural, interesting, tremendously so because in the story telling he submerged everything to the legitimate unfolding of his narrative.

"Thoughtless Women" takes its place among the great things of the screen even though some of the smaller minds may mistake its simplicity for insignificance.

ARTHUR JAMES.

Clip and Paste

For Newspaper and Program Convenience

Florence Turner, who returns to the screen in Viola Dana's next Metro release, "Blackmail," has received hundreds of letters from every part of the United States, congratulating her upon her announced reappearance. Miss Turner, for years star, writer and producer on her own account, now is a member of Metro's stock company.

Mildred Harris Chaplin has deserted California—but not for long. She is to make one picture in the East and will then return to her Los Angeles home. It will be titled "Playthings of Desire," to be released through Associated First National Pictures. Mildred's producer is planning on having the fair star appear in a playlet in New York in conjunction with the Broadway showing of her biggest photoplay effort, "The Woman in His House," distributed through Associated First National Pictures, Inc.

First National officials were so enthusiastic over Mr. and Mrs. Carter De Haven's initial super-comedy, "Twin Beds," that they immediately arranged with the popular stars to produce a series of celebrated comedy stage successes for the screen. "The Girl in the Taxi" will be the first of this series, and a splendid cast will interpret the many comedy roles. As the De Havens collaborated in the writing of this farce and also appeared in the original New York production, film fans are assured that they will see a snappy and complete version of this play when it reaches the screen.

American Pictures Against the Field; What We Must Do to Maintain Prestige

American Producers Must Work Hard to Hold Advantage Gained in Foreign Markets During the War—Could Form Mutually Protective Export Organization and Send Special Versions of Original Pictures Abroad

By BARON HROLF DEWITZ

THE American producer of motion pictures who is reaching out for new business in all these various places on the globe must do so with the utmost intelligence if he means to hold the advantage gained during the war. Mere excellence of picture material will not be sufficient in the long run. There are ambitious rivals in foreign lands, rivals skilled in the making of super-pictures before he ever saw one, who will soon be in shape to contest the field with him on pretty even terms. He must organize his export trade from the ground up, with people who know the business conditions and the language of the ultimate consumer intimately.

An American agent unable to utter a syllable of Spanish in Buenos Aires, is about as convincing as a Brazilian persisting with Portuguese in New York. Several American producers maintain branch offices abroad that are little more than storerooms for American films. Such offices must be transformed into live exploitation centers and put in shape to do abroad what every producer knows he must do at home to survive competition.

Special Versions for Foreigners

The American producer also must arrange his home studios in such a way that the adaptation of pictures for specialized foreign demand may be done efficiently while production of the original picture is under way. By changing a few scenes, here and there, deleting others and sometimes adding new scenes, the American producer, who will put himself in shape to tackle this difficult job, successfully, will have in his possession one original for the American market and one or two versions of the original to satisfy all phases of a varying foreign demand.

Thus released and adequately exploited the American producer is going to maintain his supremacy abroad, but the producers who make the mistake of sticking to the hasty-pudding school with its faulty retitling and barbarous re-editing of export prints are going to fail abroad.

Looming beyond the problems of production and exploitation is a situation that must be straightened out before American pictures can lay siege to the war-worn territory of Europe in real earnest. It is the tantalizing problem of international exchange. The dollar costs altogether too much in Europe and buys a great deal too little here.

Take Central Europe as an instance. In Austria one dollar brought almost five kronen before the war. Now you get no less than fifty kronen for one dollar. Suppose you were in Vienna today asking $8,000 for the Austrian rights of an American picture, the unhappy local buyer would have to shell out the huge sum of 400,000 kronen to you in place of 40,000 kronen were the rate of exchange restored to normal.

Anybody can see that it is utterly impossible to do business on such a ridiculous basis. Super-pictures now are being made in Germany for the Central European markets, at a total cost of little more than 100,000 marks a picture. The result is that American films are practically excluded from Central Europe at present, where German, Scandinavian and Italian brands still lead. Until the exchange takes a drop or the dollar depreciates the American picture will not get into this market.

Germany "Closed"

Germany is another valuable market which will remain closed to the American picture for similar financial reasons, and also for the fact that the German government encouraged the building of innumerable producing studios and picture theatres during the war. Germany is able not only to supply the vast demand for her screens with native picture material, but also the screens of Austria, Hungary and other Central European states.

The German-made article of today is inferior to the American importations, but the German price is from one-fourth to one-fifth of the price tagged on to the American picture, and that settles every trade in favor of Germany. It is hardly necessary to declare an embargo on film and prohibit its importation as an article of luxury, as the Germans figure self-protection.

There are similar knots to be untied in nearly every country ravaged by the war. Nowhere is it plain sailing.

Extend Liberal Credits

Until the finances of Europe can be put on a reassuring basis and a gradual return to normal rates of exchange is under way, the only safe course for the American exporter of film is to pursue a policy of "laizzes-faire," cut his price in half and extend liberal credits in addition. By this means, the American producer would retain his popularity abroad, also, in a business way, he will assure himself of a continued market, and he will be "right there" when better times arrive to profit with them.

The producer who stands on the dollar valuation, rigidly insisting on his full price to be paid him in dollars, is already discounted abroad. And, besides, he will be always running the risk of having his best pictures pirated. As might have been guessed the Germans are to the fore in this handsome occupation, venting a cheap brand of spite on the American producer by "duping" his pictures and galloping away with them over the screen territory of Central Europe.

Organize and Unite

With Copenhagen as a base for this underground traffic the local agency there, posing as a Danish enterprise, would buy the original American print, contrive a duped negative of the same and smuggle it into Germany.

Anybody can see that the ramifications of the film export trade are so far-reaching and so intricate, paralyzed as the conditions are almost everywhere, due to the post-war chaos, that no single American producer can hope to cope with them alone. It is rather by resolving themselves into a mutually protective export organization that the leading American producers may secure for their pictures a legitimate share of the future foreign demand, and also protect themselves against foreign producers who are striving to oust the American from the screen territory that became theirs during the war.

Internationalization Begun

Whatever turn the final evolution of picture-making may take the melting pot is already on the fire. The great work of internationalizing the motion picture has actually begun. The American people never had a better advance agent abroad than the motion picture of the last three years' make, an agent that paves the way for commerce as well as for a better sociological understanding. It has made Americans popular abroad and for the first time, I dare say. Previous impressions were necessarily based on the tourist crowd and necessarily unfavorable.

The educational influence of the American picture has been most keen-

ly felt in the lands abroad that have a large, illiterate population, such as in South America, China and the Far East, where the man who cannot read and write unconsciously imbibes an elementary form of instruction through what he sees on the screen. On the educated classes abroad this influence is of an entirely different calibre, for while they are educated beyond the point where they can "go to school on the screen," so to say, they satisfy their curiosity about American life and supplement their reading about it by patronizing the screen.

Awakes Interest in Others

The indirect way of arousing human interest is always stronger than the direct means of cramming information down one's throat. And the way of the screen is the indirect way. What holds good for the American picture applies, of course, with equal justice to the foreign pictures that are beginning to be shown here. The nations of the world are becoming interested mutually in each other's habits, manners and ways of looking at things, through watching pictures that disclose things of this sort indirectly, not as a lesson to be learned but as entertainment.

The same story can be appreciated in about the same way by a score of different nations speaking over a hundred languages. The Tower of Babel could never exist today. Let the motion picture melting pot simmer another decade, internationally speaking, and mankind shall have been drawn closer, and in more intimate appreciation of national differences, than all the literature, all the journalism, all means of transportation and communication, have been able to accomplish hitherto. (*This is the seventh and last article in the series by Baron Dewitz.*)

Matter of Sunday Films Not Submitted to Voters

Nothing was done either in Binghamton or Watervliet at the recent election toward submitting the Sunday motion picture question to the voters according to advices from Albany. In Binghamton the situation sums itself up in several false starts which were made to submit the matter to the voters and which at the last moment failed to materialize. An offer was made to the common council to defray the added cost of a referendum on this question, but the offer was withdrawn before the council had an opportunity to vote upon it. The whole thing was then dropped.

In Watervliet, there was some agitation along similar lines, but it got nowhere. At present, two of the three members of the common council there are against Sunday motion picture shows and the managers of the houses have wisely decided to let conditions remain as they are.

Cazenovia's Community Picture Theatre Shows Best Films at Reasonable Prices

THROUGH the efforts of Mrs. Henry R. Burden, a wealthy year-round resident of Cazenovia, N. Y., a former New Yorker, a plan has been worked out which has been successful in providing a community motion picture theatre in that village at prices within the reach of all and at the same time furnishing pictures the equal of which are shown in the larger cities of the country, and almost as quickly.

The village has about 1,800 inhabitants. It is without manufacturing concerns of any sort, supports a large seminary and is best known perhaps as a summer resort of the higher class. It has had a theatre erected by subscription and which has been more or less idle excepting for community dances and similar attractions.

The success which has attended Mrs. Burden's efforts, is probably best described in the following communication to a representative of Moving Picture World:

"Three years or so ago I became interested in a movement to provide this community of Cazenovia with a moving picture theatre. My sole object was to give to the public good, wholesome and educational films and at the same time keep the admission price as low as possible.

"This we have been able to accomplish quite successfully. The admission price has always remained the same—22 cents for adults, including the war tax, and 11 cents for children. At these prices, we have been able to take care of all overhead expenses and likewise pay a small interest on the capital invested.

"What the future has in store for us is hard to say, as the price of film is advancing in a most alarming manner.

"In talks to agents for distributing houses I have always insisted that they give us the best possible service, sending only the higher class films and eliminating the trash. It is gratifying to say that these agents have met our requests in a most courteous way, and to that fact I ascribe a good part of the success which has attended our efforts to give the village a community theatre, the highest class pictures and at a price that fills every seat at the two performances on the three nights each week. By insisting on good pictures, on which the patrons can bank, and placing the admission price at a figure that will take care of the overhead, the plan could well be tried out in many a small place."

German and Roumanian Companies Co-Operate

(*Special to Moving Picture World*)

Berlin, Germany, October 22.

The German Decla-Bioskop Aktien Gesselschaft and a Roumanian financial corporation have established a joint stock company, with its seat at Bucharest, running under the name of Industria Romana Cinematografiicia. The capital amounts to 4,000,000 *lei, of which the Decla has taken over* 2,000,000.

The new enterprise has been founded for the purpose of organizing a large film distribution service as well as to acquire picture houses in all the larger towns of Roumania. The activity of the new company will, however, not be confined to Roumania, for it is proposed to cover all the other Balkan countries, including Turkey. The board of directors has been given sanction to arrange an increase of share capital to 10,000,000 *lei should conditions warrant such a step.*

Film Business Growing in Federated Malay States

The motion picture business of Singapore and the Federated Malay States has grown into a prosperous and successful industry, according to the American consul at Singapore. American films are gaining in favor, it is declared, and are far more popular than those of European manufacture.

Most of the theatres have full orchestras and give two two-hour shows each night at prices ranging from eight cents to $1.15 United States currency.

Good comedies and serials are especially in demand. In establishing this trade in these markets the consul points out that special precaution should be observed in packing films and film projection equipment, which should always be accompanied by instructions regarding its installation.

Pegler Engaged by Walsh

Jack Pegler, former field exploitation man with the Mayflower Photoplay Corporation, has been engaged as special representative by R. A. Walsh. Pegler's office will be in the Capitol Theatre Building, where Walsh maintains his executive headquarters. The employment of Pegler is an appreciation on the part of the producer of the value of publicity and advertising matter that has a distinct sales angle.

Players Visit Rothacker Plant

Anita Stewart and her husband, Rudy Cameron, visited the Chicago Rothacker laboratories on their way to the coast. Other laboratory visitors were Charles Christie and Reginald Warde. Mr. Warde plans to sail for Europe on the Imperator on November 14.

Where Do the Women Stand?

A Straight from the Shoulder Talk on Censorship from a Writer Who Thinks Before He Writes

GET ready for a different day and age—point your rudder in the direction we are traveling, not where you have come from. Now is the *time to travel with the tide* and accomplish something. As my friend Jim James says: "The people have grown weary of smooth sophistries, of pulling mendicancies, of hypocritical varnishings of industrial wrongs, of shellacings of corporate predacity, of vague guide posts to the Hereafter set without transit or compass, of distended promises and deflated performances—all ladled out by a coterie who ought to trade their gas for gumption and their brains for brass."

People are demanding facts nowadays, and we will shortly be hearing of many resignations from the "kill-joy clubs." Wherever and whenever the people have been brought to realize that censorship of motion pictures is inspired by and comes from the same source as censorship of free speech and censorship of the press, just so soon will it die. We in the industry know that state censorship in ten states with ten different standards and ten different sets of gummed up brain cells to please, will make the production of a picture to fit this condition impossible. Progress of the motion picture will there stop, and this is an industry that can not stand still—*and will not.*

Where Do Women Stand?

This article is presented for use by exhibitors everywhere with the editors of their local newspapers. It is clean in thought, effective in argument and absolutely fair in spirit. The writer, because he is averse to personal publicity, has requested that his name be omitted and this request is granted with regret.

The women of this country are now voting and are taking an active interest in politics. *The women of this country are the staunchest supporters of the motion picture.* These women and their children comprise the major portion of our audiences. *They* have made motion pictures popular—*not the men.* These women will take the time to study this industry, its growth and its possibilities. *Men will not* because *they have not.* The fellow who says "we have much to fear in this industry because women are voting," has no vision. *Women have made motion pictures what they are today* by making possible the rapid growth of the industry. The moment you hear censorship is coming up in your state, *get in touch with the women, the women's clubs and organizations.* Tell them your story frankly; *tell them the truth.* Don't tell them that "outlaw" pictures are not made but tell them that five years ago almost ten per cent. of the pictures were the subject of just criticism upon their part. Then tell them that because the producers of motion pictures have been taught that the *only way to live in this industry is to make clean pictures,* this per cent. has been reduced to less than one-half of one per cent. today.

The National Association of the Motion Picture Industry has the figures to back up this statement, and will be glad to furnish them to any group who wants the facts.

Don't wait until your roof blows off before you realize that a storm is coming; watch the clouds and *keep your eyes toward the sky.* If an attempt is made to hurt the industry, of which you are part and parcel, take your case and *discuss it with the women of your state.* A good business man always discusses his troubles *with his best customers.*

This will be an eventful year in legislative matters. *"An injury to one branch of the industry is an injury to all branches."*

Picture Theatres and "Bioscope Cafes" Enjoy Much Popularity in South Africa

MOVING pictures are very popular in South Africa, according to reports to the Department of Commerce from the American consul at Johannesburg, there being approximately 275 cinematograph shows in the Union. Of this number, at least 100 give two performances nightly, with matinees on Wednesdays and Saturdays. The others, in most instances, show only once, twice or three times a week, with no afternoon performances. The number of exhibitions depends entirely on the population of the town in which they are located.

Capacity from 300 *to* 500

The seating capacity of the average South African picture theatre is from 300 to 500 and there are a few which provide comfortably for over 800 people. Two theatres have recently been constructed in Johannesburg which hold approximately 2,180 and 2,300 people, respectively. In addition to picture theatres there are also places known as "bioscope cafes" at which, as a substitute for admission fees, the visitor is supposed to order some kind of drink or food.

The program generally consists of one feature film, usually of four reels or more. Three pictures in all are ordinarily shown, one of which is comic, the remainder of the program being largely taken up by scenic and war pictures, an average of 6,000 feet of film constituting a show.

One Group in Control

The film business in South Africa is largely controlled by the African Films Trust, Ltd., which is a subsidiary company to the African Theatres Trust, Ltd. The latter company was formed in 1914 by an amalgamation of practically all of the leading theatres and picture houses in the country. The consul has been informed that the trust is the only company in South Africa which imports films on a large scale. It is represented in the United States by M. A. Schlesinger & Sons, 10 Wall street, New York, who purchase films, posters, etc., for them.

The company imports weekly a certain number of films through London and New York, the majority of which are of American production and manufacture. Films shown, other than those of American manufacture, include Eclipse, Eclair, Great Northern, Kinete, Natural Color-Kline Company, Pathe, Gaumont and Nordisk, the last three named being the most popular films of continental manufacture. The price usually paid for new films is from 8 to 12 cents a foot.

Another subsidiary of the African Theatres Trust, Ltd., is the African Film Productions, Ltd., which was formed recently for the purpose of producing and manufacturing films. This company is endeavoring to stage the various interesting incidents of South African life and history and is also producing scenic films. It is understood it intends to place its product on the American and English markets.

Educational Names Manager for Its Dallas Exchange

Educational Film Exchanges, Inc., has announced that N. H. Wolff has been appointed manager of its Dallas exchange, succeeding J. H. Toner, and that he is actively in charge of the branch with offices at 1922 Elm street.

Mr. Wolff is a man of long experience in the film world, having most recently been associated with Associated Producers, Inc., in the Chicago territory. Mr. Wolff is a native Texan and understands exhibiting conditions from the largest centers to the smallest towns.

Before taking up his new work Mr. Wolff had a series of conferences with the New York office, and his arrival in Dallas has been marked by an intensive selling campaign.

Consensus of Published Reviews

Here are extracts from news available at press hours from publications of the industry, boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitor's Trade Review (T.R.); Wid's (W.).

The Little Grey Mouse

(*Louise Lovely—Fox—5 reels*)

M. P. W.—It presents certain phases of society life that ring true, and, while not a big subject, is the kind of a picture that brings satisfaction to an audience.

N.—New star's first picture mildly interesting.

T. R.—Is a pleasing little feature and has a certain amount of gripping power. It will hold the attention of the average spectator.

W.—Not unusual but satisfactory treatment makes it adequate offering.

Eyes of the Heart

(*Mary Miles Minter—Realart—5 reels*)

M. P. W.—The production is well handled by Paul Powell. It is good entertainment for any program.

N.—Mary Miles Minter scores success in story of pathos and sentiment.

T. R.—The picture as a whole affords capital entertainment and should prove a lucrative box office asset.

W.—"Glad Girl" type of picture greatly aided by comedy twist.

Mad Love

(*Lina Cavalieri—Victor Kremer—5 reels*)

M. P. W.—May be classed as good entertainment.

N.—The sequence is bit lacking, the photography noticeably so. Yet it is not a picture that will necessarily disappoint an audience assembled to be entertained rather than to look for flaws.

T. R.—Is a romantic photodrama that will appeal to the woman particularly, and as it is the aim of the showmen to first draw women, on the theory that men will follow, this picture is a safe investment.

Half a Chance

(*Mahlon Hamilton—Jesse D. Hampton-Pathe—7 reels*)

M. P. W.—It is difficult to recall a better example of the high-tension adventure yarn with a down-and-out hero battling successfully to regain his place in society. This has all of the thrilling, tumultous action usualy found in such stories, knit together by an almost unwavering continuity, and very few of the sordid and distressing scenes which mar many similar attempts.

N.—Well acted and directed, but development suffers.

W.—Virile story that contains a wealth of action—fine suspense.

Out of the Snows

(*Ralph Ince and Zena Keefe—Selznick—5,500 Feet*)

M. P. W.—Is corking good entertainment of exciting snow-country kind for these days of a misbehaving November thermometer.

N.—It is strong in incident and dramatic moments, with a pretty love story running throughout.

T. R.—Unusual photographic feats, and a number of highly dramatic moments, interwoven with the love story of the Northwest are the other outstanding features. But they are great enough in number for such a lengthy picture.

W.—Unusually fine Northern atmosphere and effective treatment in this.

The Branding Iron

(*Barbara Castleton—Goldwyn—5 reels*)

M. P. W.—"The Branding Iron" is a high class production of intensity and strong dramatic interest throughout.

E. H.—Splendid photography and fine direction combined with perfect settings mark the picture as one of the best of the present month.

N.—Story of primitive passions is rather overdrawn.

T. R.—Primitive passion is the dominant theme of "The Branding Iron," a melodrama of unusual force and realistic appeal. The picture throbs with powerfully sustained suspense and interest in its thrilling situations and sweeping action never slackens, although the brutal detail of the branding incident may prove somewhat of a shock to weak-nerved patrons.

W.—Direction makes much of poor story material.

The Plunger

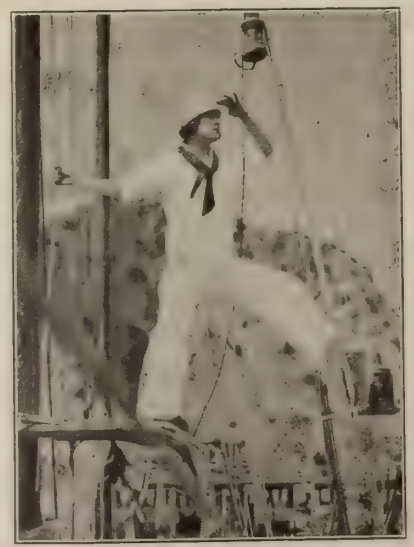
(*George Walsh—Fox—5 reels*)

M. P. W.—No drama of high finance has been thrown on the screen which conveys more of the real Wall Street to the spectator than this Fox feature "The Plunger," with George Walsh in the leading role.

T. R.—This is a "mile-a-minute" drama of Wall Street. There is no lack of action throughout the five reels. The story has been well told, but the direction could have been improved upon.

N.—Story of frenzied finance makes ordinary picture.

W.—Familiar incidents handicap well staged production.



YEP, IT'S AN ISLAND!
Viola Dana in a scene from "The Offshore Pirate," released by Metro

Peaceful Valley

(*Charles Ray—First National—6 reels*)

M. P. W.—Just so long as there is a call for clean wholesome stories "Peaceful Valley" will remain one of the best in its class.

E. H.—Is the best Charles Ray offering to date and one certain to go over big in every locality.

N.—Humorous incident, rustic settings and Charles Ray—enough.

T. R.—"Peaceful Valley," a beautifully photographed, ably presented screen version of the rustic drama which served the late Sol Smith Russell for a stage vehicle a generation ago offers agreeable entertainment.

Conrad in Quest of His Youth

(*Thomas Meighan—William De Mille-Paramount—5 reels*)

M. P. W.—It should prove a most enjoyable entertainment at any motion picture show in the land.

N.—Delightful story is enriched on the screen.

T. R.—The picture was warmly received when shown at the Rialto Theatre, New York, and should prove a valuable drawing card.

W.—Well known novel makes weak screen material.

Always Audacious

(*Wallace Reid—Paramount—6 reels*)

M. P. W.—In its effect upon the spectator, the Paramount release, "Always Audacious," might be described as one long, breathless moment. It offers absorbing entertainment.

E. H.—A screen vehicle full of excitement and suspense. Reid plays a dual role with rare artistry. A picture that will please the most fastidious.

N.—Clever twists make interesting crook story.

T. R.—Thrills galore, fast action, and lively comedy, combine to render this picture of undoubted drawing power.

W.—Entertaining, clean comedy offering with star in dual role.

A Beggar in Purple

(*Featured Cast—Pathe—6 reels*)

M. P. W.—Throughout this production, which contains many pleasing scenes there are effective touches. The meeting of the two blind men is a good bit; the stock market scenes are exciting and full of action, and the electrical storm is particularly good. With better coordination this feature would have touched a much higher point of interest.

N.—Good production given average story.

T. R.—An appealing story.

W.—Average program picture with adequate production to old story.

C. Gardner Sullivan, Screen Author, Elected Associated Producers Member

C. GARDNER SULLIVAN, one of the ablest as well as one of the most successful authors in a commercial sense that the screen has ever produced, is the eighth and newest member of Associated Producers, Inc. Thomas H. Ince, Mack Sennett, George Loane Tucker, Allan Dwan, Maurice Tourneur, Marshall Neilan and J. Parker Read, Jr., are the older members.

This announcement in behalf of Associated Producers comes from F. B. Warren, general manager of distribution, who is spending several months in Los Angeles watching production with the producers, who are also considering the entry of other famous factors into their organization.

This means an enlargement of Associated Producers' annual output, as Mr. Sullivan will produce four pictures annually, beginning with spring and summer releases in 1921.

Hillyer Associated with Sullivan

Associated with Mr. Sullivan in C. Gardner Sullivan Productions will be Lambert Hillyer, who has written most of and directed all of the William S. Hart productions since Hart left the Thomas H. Ince fold last year. Mr. Sullivan personally will write his stories and continuities and co-operate with Hillyer in direction. This combination holds out promise of pictures of big power in keeping with exhibitor demands which both men so thoroughly understand.

"I am confident, through long experience in picture making," says Mr. Sullivan, "that I know what will appeal, basing this belief on the appeal of such of my stories as 'Sex,' 'Peggy,' 'Stepping Out,' 'Hell's Hinges,' 'The Pinch Hitter,' 'The Coward,' 'Wagon Tracks' and 'The Stepping Stone,' all of which I created.

"My plans are simple: To make the best pictures I know how to make—modern stories of modern people working out the everyday problems of every man and every woman. They will not be confined to any particular strata of life and their sole aim will be to afford clean entertainment.

Believes in Heart Interest

"I am a great believer in heart interest, and it will be the keystone of my productions. In Mr. Hillyer, who for three years has successfully directed William S. Hart, I feel I have one of the best directors in America. He has the human note. Of one thing I am convinced, that the story told by motion pictures must be believed from beginning to end, otherwise it will fail. Although I am a strong supporter of lavish sets where justified, I know that such sets and the most extravagant outlay of money will not save a production built upon an impossible or unconvincing story. Therefore my stories will be the dominant requirement, coupled with the best direction, acting and photography I can obtain."

Deliver Fine Productions

Members of the Associated Producers in Los Angeles are during the current week delivering to their New York distribution five completed pictures. Those being delivered this week are:

Maurice Tourneur's screen version of James Fenimore Cooper's story of the American Indian, "The Last of the Mohicans."

J. Parker Read, Jr.'s, second Associated Producers production, starring Louise Glaum. This is entitled "Love."

Hobart Bosworth in "A Thousand to One," produced under the personal supervision of Mr. Read.

Thomas H. Ince's presentation of "Lying Lips."

Mack Sennett's first five-reel comedy for Associated Producers, "A Small Town Idol," starring Ben Turpin and with a dozen Sennett favorites in the cast.

Six other productions are in the making at the Coast studios of the various producers.

Bars Unvaccinated Children

The public health board of Tiffin, Ohio, has issued an order to all of the theatres in that city prohibiting the admittance of children who have not been vaccinated within the last five years.

Who is the eighth member of the Associated Producers, Inc.
C. GARDNER SULLIVAN

Keeping in Personal Touch

By SAM SPEDON

At a meeting of the Brooklyn Women's Club, Monday, November 8, S. Marion Tucker, president of the New York Drama League and professor of English at the Polytechnic Institute, held that the moving picture is the most important social problem facing the world to-day. The moving picture, instead of being a means by which the child can develop a sense of beauty and build character, is a source of vicious demoralization. Dr. Tucker recommended neighborhood organizations of mothers to create a co-operative moving picture house, wherein they would have full direction over the production of pictures. Mrs. George Barry, of Oakland, Cal., and one of the founders of the National Federations for Better Films, told of the work accomplished by that organization. Dr. Tucker said: "We have got to recognize that the moving picture is here to stay and that all children will go in spite of us."

* * *

H. B. Smith, of Avon Park, Fla.; the Ford Brothers, of Lincolnton, N. C., and W. S. Scott, of Savannah, Ga., have recently purchased equipment and will soon announce opening of new theatres in their respective towns.

* * *

Maurie Meyers, personal representative of George Beban, arrived in New York from the Coast by way of Seattle and Minneapolis, on Sunday, November 7. Mr. Beban and Sol Lesser will arrive here about December 1.

* * *

F. Mantzke, manager of the Robertson-Cole Distributing Corporation in Minneapolis, is the oldest manager in Minnesota.

* * *

Walter K. Hill, who left the Moving Picture World to go with the National Theatres, has resigned from the latter organization, his resignation to take effect about December 1.

* * *

Kenneth Smith, formerly of First National publicity forces, is now reviewing for "Wids."

* * *

Arthur James, editor-in-chief of Moving Picture World, was unanimously elected a director of the National Association of the Motion Picture Industry, in place of George Blaisdell, resigned. A meeting of the N. A. M. P. I. will be held at the office of the Association on Friday, November 11, to consider the question of increasing the dues of Class 5 to twenty dollars.

* * *

H. Schwartz, proprietor of the Lumer Theatre at Willimantic, Conn., was in New York, November 4. Mr. Schwartz said business has been so good he thought he could afford to visit his friend and look over the pictures at the same time. He likes to imbibe a little of the New York atmosphere every so often.

* * *

Mack D. Weinberger is handling "Below the Dead Line" for Ascher Productions, Inc., as sales manager.

* * *

H. H. Buxbaum has promoted Max Goldstein from the auditing department of the Famous Players-Lasky New York exchange to take charge of the advertising and accessory department, to replace Gilbert Ethier.

* * *

James Buchanan, well-known cameraman of the Southeast, is at present in Cuba on a special expedition to secure news events for a prominent film company.

* * *

The Atlanta Southeast Convention, to be held at Atlanta, second week in December, is being well supported by the press and public of the city and the general press throughout the Southeast is advertising it broadcast. It is expected that over five hundred exhibitors will attend this big motion picture congress of the South. The Personal Touch man will be there to meet his many friends.

* * *

The fifth annual convention of Motion Picture Exhibitors' League of the Maritime Provinces was held at Halifax, N. S., October 20 and 21. The first meeting, held in the Board of Trade rooms with President R. J. Adams, of Halifax, in the chair, and Secretary J. M. Franklin at the accustomed post. The following officers elected for the coming year are: President, F. G. Spencer, St. John; vice-president, H. R. Walker, Dartmouth, N. S.; secretary and treasurer, W. C. McKay, St. John; vice-president for Nova Scotia, Dan Sullivan of Halifax; vice-president for New Brunswick, W. O. Fenety, Frederickton; vice-president for Prince Edward Island, C. J. Gallagher, Charlottetown. The league voted to hold its 1927 conventions in St. John, N. B.

* * *

Sydney S. Cohen, president of the Theatre Owners' Association of America, was driving his automobile on Riverside Drive, New York, on Monday, November 8, with his son. The boy alighted from the machine to cross the driveway when he was struck by another car and had his hip dislocated.

* * *

Ascher Brothers, by special arrangement with the Chicago Evening American, opened the doors of their twenty beautiful theatres to the "Peter Rabbit" Club members. Each theatre showed for this special occasion one of the Goldwyn Pictures Corporation's "Edgar" featurettes, with Johnny Jones and Lucile Rickson in the stellar roles.

Both of these well-known juvenile stars are members of the Peter Rabbit Club.

This was undoubtedly the largest Halloween party ever arranged for children.

The week of October 31 was a big event in the history of Ascher Brothers' Adelphi Theatre. This week was the celebration of its third anniversary. Manager J. P. Koppel, who opened this beautiful cinema temple in Rogers Park, again met his friends, making this a gala week, having arranged a special anniversary program

* * *

Mabel Graswinckel has become a director for the Community Service. Miss Graswinckel was formerly an executive for large mail order houses and a charter member of the League of Advertising Women of New York, and is a director of that organazation as well as its historian. She is also a member of the National Federation of Business and Professional Women's Clubs.

THANKSGIVING

Every week is Thanksgiving Week in the households of Moving Picture World readers—exhibitors and their business families. They enjoy the turkey because they have plenty of the best white meat and they have so much nutritious filling; besides that they don't have to bother about the thin soup, purveyed by the howling dervishes on the outside looking in.

Hiram Abrams Talks Cold Turkey

In an Exclusive Article He Predicts Increased Demand for Next Six Months and Tells Why

By HIRAM ABRAMS.

EXHIBITOR demand for good pictures is going to be a great deal stronger in the next six months than it has been in the past six months.

For a long time the whole motion picture industry has been riding on a wave of constantly increasing prosperity. In the last two years particularly, there has been a great increase in attendance at motion picture houses and this growth has come about in the face of rapidly increasing admission prices.

Inflation of our currency and the widespread demand at high prices for all productions of the farm and factory have led to money spending by the great mass of people on a scale never before seen. Much of this spending has been done with little discrimination. "Easy come, easy go."

Many new theatres have been built and many more are in various stages of completion. The tendency has been to increase seating capacity to a basis that would be adequate to take care of the crowds at their biggest.

So-called feature productions have become much more numerous. Many exhibitors have felt that the public was spending its money so freely and with so little discrimination that it mattered comparatively little what they booked. The man with the inferior show could always count on a fair amount of business from those people who didn't care very much where they went so long as there was a show going on and a crowd to keep them company. Then, too, the man with the inferior show would get a certain amount of "over-flow" business from the house of the man who was giving a better show.

Now we are in the early stages of the necessary, but to most people disagreeable, experience of deflation of currency and of credit. Commodity prices are falling and with their fall lack of employment of labor has already manifested itself in certain localities.

Estimates Vary Widely

Estimates of the extent and duration of the coming readjustment vary widely. On the one hand is the chronic optimist who persistently maintains that the effect on general business will be very slight. On the other hand is the chronic pessimist who insists that the country is directly headed for an absolute business panic. Probably, as is generally the case, the truth lies somewhere about midway between the hopes of the most optimistic and the fears of the most pessimistic, and time will prove that the readjustment will neither be a slight one nor will it yet even approach a panic.

But whatever the degree of the depression, some depression is certainly coming. With falling commodity prices and slackening demand for labor, both merchant and laborer will have less money to spend and so will all other classes of people. And whatever amount is spent for amusement will be spent with a great deal more forethought and discrimination as to probable entertainment value to be received for the expenditure.

Here we have then a seating capacity developed on the basis of taking care of the crowds, when the crowds are at their biggest. And, against that, a diminishing of the crowds.

Undoubtedly, there will be some exhibitors who will try to meet the diminishing receipts by substituting a cheaper grade of pictures. If he has intelligent opposition he speedily gets put out of business. If he has no opposition he finds that his receipts diminish so much faster than he can possibly cut down expenses that he gives up hope of making a profit by operating on that line, and unless he is a really hopeless case he changes tactics and goes out to buy good pictures. By and large there is not much use of thinking about this class of exhibitor right now—he has to learn by experience.

Established Facts

No one can judge the future except by a careful study of the past. Periods of depression have been plentiful in the business history of our country. But the picture business is so young and has expanded so fast that we have to look outside our business for analogies that will help us in deductions.

I believe that the deductions I have drawn will convince most people of their truth by their straight-forward appeal to common sense judgment of probabilities. But to give additional confidence in their reliability and essential truth, it is well to list some of the clearly established facts of business experience in former periods of depression. Here are two:

1. In general business it is found that the quality product—when not a mere foible of luxury—best maintains its market. This covers all lines of goods—shoes, automobiles, groceries, drygoods, etc.

2. In the legitimate theatre it has been found that the established and acknowledged star can still fill theatres when the mushroom stars are all put out of business by decreasing box-office receipts.

That the public is not only still willing to pay real money to see really good pictures, but is even *more* willing, is amply demonstrated by the unprecedented success of such wonderful pictures as "Way Down East," "Over the Hill," "Pollyanna," "Humoresque," "The Mollycoddle," and "Earthbound."

The really good picture will continue to do a really good business. The really great picture will continue to do a really great business. The mediocre picture is going to "get it in the neck."

I believe that the conditions we are approaching will work out to the great benefit of the industry as a whole and to the great financial profit of the real exhibitor and the real producer.

As "Pollyanna" would undoubtedly say "Let's be glad the business is going to find itself and be established on the firmer foundation which the survival of merit in exhibiting and in producing will ensure."

Chaplin Denies He Will Quit Pictures

The recent rumors that have been spread broadcast in this city and abroad, regarding my retirement from my business, and never hereafter to produce pictures, are grossly unfounded. Any such statements, written or spoken, are without authenticity and without authority from me.

The fact of the matter is that I am leaving New York on Monday, November 22nd, for California, and immediately upon my arrival there will begin work on a new picture.

CHARLIE CHAPLIN.

English Object to Inane Plots of Moving Pictures

There are 40 moving picture houses and two distributors in the city of Bradford, England, which has a population of 300,000 people and is in the center of a group of important manufacturing cities and towns with a combined population of 1,000,000, according to a report to the Department of Commerce at Washington, D. C., from the American consul. American films predominate in the programs at these theatres, but there has recently been some criticism of the poor class of these films, the trouble apparently lying in the inane and foolish plots.

The feeling is growing that England is being used as a dumping ground for second-class pictures that do not go well in the United States. There are, however, also many excellent American films being shown, it is declared.

Rubbernecking in Filmland

QUITE a few things have happened this week. Gus Inglis and his bride have returned from their honeymoon; Arthur S. Kane is in town; Winfield Sheehan, Fox Mogul, has arrived; and B. P. Schulberg is here in conference with Ben Feinman—the two Bens are doping out big things for Katherine McDonald features. Charlie Christie is at home again; Ray Rockett who went east with the first crop of the Rockett Films, is among us once more, with a happy smile on his face.

Bayard Veiller is back at his desk at Metro with a hatful of contracts with big writers, including Montague Glass. Louis B. Mayer, Anita Stewart and Rudolph Cameron have returned, started the fires and got Louie's big movie mill in running order. Elinor Glyn has arrived for a stay of "three weeks" or maybe longer, to write scenarios for her books to be made into Lasky plays.

Roscoe Saves the Day

Pete Smith, personal representative for Marshall Neilan, who went east a few weeks ago, has returned with the cat, the gold fish, the canary bird and the family and the intention of making Filmland his future home. It has been a case of all coming in and nothing going out so far as travel is concerned, and our housing situation already strained to the cracking point might have busted wide open if Roscoe Arbuckle hadn't made a lot of room by going away for a few weeks' business and a vacation trip to New York.

Things seem to be looking up in the production line; nearly all of the studios are shooting.

I went out to Goldwyn one day, saw Reginald Barker making shots for "Snow Blind," with Pauline Stark, Cullen Landis, Mahlon Hamilton and Mary Alden in the action. Cullen was giving a good imitation of a chap with a sprained ankle and Mary Alden was bawling Mahlon Hamilton out for having pulled some kind of an awkward play that caused the accident.

Nick Has Many Offers

I peeped in on a set where Wallace Worsley was shooting a newspaper office of civil war days for Gertrude Atherton's story, "Noblesse Oblige," with Mabel Julienne Scott, Lewis S. Stone, Charles Clary, Darrell Foss and R. D. McLean in the characterization.

Watched E. Mason Hopper doing double exposure stuff with Helene Chadwick for Ruper Hughes' "Mr. and Miserable Jones." Saw Nick Cogley, who is playing the part of a colored mammy in Will Rogers' film, "Boys Will Be Boys," and thought he was the real article. Nick says I'm not the only one that his make-up has fooled—every time he crosses the lot someone wants to sign him up to do the family wash.

Had lunch with LeRoy Scott, the latest Eminent Author to come to Goldwyn's, J. Ashurst Jackson, publicity director, and Gerald Duffy, who is going to write the continuity for Mr. Scott's first story. Mr. Scott had only been in Filmland a few days when I saw him and I couldn't get him to qualify for a leather medal of the climate club by making any enthusiastic statements anent our weather.

"I am favorably impressed," he said. "To judge from remarks I have heard it must be a great country. Coming out on the train I got the idea that Los Angeles is regarded as a sort of supply depot for spare parts for the human system. One man was coming out with a bad liver, another was troubled with bronchitis. I suppose he was looking for inner tubes."

Near Beer Fails to Give Spirit-ual Touch to Vidor's Western Saloon Set

By GIEBLER

I paid a visit to King Vidor's New England village studio and watched him working on Ralph Conner's "The Sky Pilot" for First National. King has a wonderful set representing a western saloon that was very real up to a certain point. The rafters and timbers of the room looked as though the place had been built fifty years ago; the roulette outfit was the real thing; the decks of cards that littered the tables had seen actual service; the gang of cowboys that crowded the place were bona fide to the last fringe on their leather pants; but right there the realism stopped.

Lacked Spirit-ual Touch

Of course, I know all about this prohibition thing, but there ought to be some way—a doctor's prescription or something—that would make it possible to put the real spirit-ual touch to a scene like that. Near beer is near enough so far as the audience that looks at the picture is concerned, but it is not near enough to soothe the bitter disappointment of one who believes in realism, especially on a hot day, and there ought to be a rule to keep a director from inviting an innocent and unsuspecting correspondent to pour props of that kind down his rubberneck under the impression that it was as near as it looked, and there ought to be a rule to keep Dave Butler from raising the roof in ribald laughter when such a cruel stunt is pulled off.

Making movies is an interesting business, but some of the most interesting stuff never gets into the pictures. I had a long talk with L. J. Burrud, who goes out into the wilds and shoots the stuff for Sunset-Burrud Scenics, released on the Special Picture program. Mr. Burrud has just returned from Alaska and a trip to the Blackfeet Indian country in Northern Montana.

Indians Adopt Burrud

Burrud told me how he had to be adopted by the Blackfeet Indians before he was allowed to get the real inside dope on their lives and tribal customs. He was recommended for membership in the tribe by another white man who had been adopted, and the ceremony began. Burrud said he thought the whole thing would be confined to a lot of dancing and war whooping and maybe having a little paint daubed on his face.

They did all of that, but there was more that he had not reckoned on and that the other white man had forgotten to tell him about. He was put through the sweat lodge ordeal. A sweat lodge is made by digging a hole in the ground and erecting a tent of skins over it. A large fire is built and a number of large stones are heated to a white heat; these stones are put in the hole in the ground under the tent, the candidate for membership in the tribe goes in the tent and stays for an hour.

Delusion and a Snare

Burrud says it is like taking a Turkish bath multiplied by six. After the hour is up, the flap of the tent is raised and a squaw approaches with pail of nice, cool-looking water. The candidate, by this time naturally is somewhat thirsty and thinks he is going to be given a drink and declared a good Indian—but not so. The squaw dashes the water on the hot stones a cupful at a time, until it is completely gone.

This causes steam to arise and increases the Turkish bath atmosphere of the little tent a few more points, and considerable of the water splashes from the hot stones onto the naked feet and legs of the would-be Blackfoot. If the candidate winces or shows any signs of fear he is rejected.

After Burrud was taken out of the sweat lodge he was given a medicine bag, a lump of paint for tribal make-up purposes, and the name of Ma Gua You So Ap, which means Rising Wolf, declared a full member of the tribe, and allowed to go anywhere and shoot anything he wanted to. He says being initiated into the tribe was a tough proposition but it was worth the trouble since it allowed him to get stuff that the ordinary visitor to the Indian country never even dreams of.

A Metro Spectacle

I went out back in the hills beyond Griffith Park, over a switchback automobile road to where Rex Ingraham is making the battle stuff for Metro's "Four Horsemen of the Apocalypse." This is one of the most elaborate things of its kind I have ever seen. There was a French village built up on a slope of a hill, and across the canyon, a castle with walls over two hundred feet high. The scene represented a part of the Battle of the Marne, the German army was approaching and throwing shells into the town.

The village was made on the "Breakway" plan. A telephone switchboard with lines running to more than a hundred points of the village was used to direct the demolition of the buildings. The firing from a battery way back somewhere in the hill would start, Ingraham would phone Breakaway Number 25, and a roof would cave in with a burst of flames.

Another minute and part of the steeple of the church would come down with a mighty crash; next the front of a shop would come tumbling into the street. Then the big siren that was used for signaling the battery would screech its "stop firing" signal and things would be quiet until the smoke cleared away.

I stood on the side of the hill for an hour watching this stupendous action, and when Rex Ingraham phoned to mine number 97 or some thing, and the fountain that stood in the middle of the village square heaved itself up in the air, I got in a little action myself. It is a pity that a camera was not trained on me as I went away from that spot. I am sure that a picture of me leaping from crag to crag on that rocky hillside and ever and anon clearing a manzanita bush with a greaceful bound, would be fine addition to any film.

Rupert Hughes Places Griffith with Shakespeare in Comparing Geniuses

By T. S. DAPONTE

WHEN Rupert Hughes, who has a reputation as an "eminent author" aside from that conferred on him by his association with the Goldwyn Picture Corporation, talks, he says something.

In this he is vastly different from a great many other authors whose conversation is more or less inutile, and who depend entirely on the written page to depict their ideas clearly.

Mr. Hughes demonstrated his conversational ability in Goldwyn's New York offices recently, where he outlined to several scribes connected with publications devoted to the motion picture industry his plans for working on original screen stories for Goldwyn at that organization's studios at Culver City, Cal. Incidentally, Mr. Hughes left last Sunday for the scene of his screen labors.

You might describe Mr. Hughes as a "jerky speaker." He jumps from ancient to modern times, and vice versa, with easy abandon. But withal, his conversation is so interesting it is pleasing to follow in spite of the gaps of a few centuries between the subjects of his sentences.

Movies as Great as Shakespeare

And, like the disciples of ancient Greek philosophers must have listened in the shadow of the Acropolis to their masters' discourses, so, in no less rapt attention listened those who had been privileged to hear Mr. Hughes as they sat in a modern steam-heated skyscraper and heard him link today's "movies" with the masked and stilted actors of Greece, and skip blithely along the centuries with a pause for Shakespeare and a peroration for our cowboy films.

In fact, Mr. Hughes said the cowboy movies of today are "our mythology, our centaurs, our gods. They portray heroic, romantic episodes," he said, "the like of which have gone into the limbo of the past, but which never will become tiresome to us. The Greeks had their actors who represented their mythology on the stage and they never wearied of seeing their 'gods' perform. It is the same with us of today, and will be in the future—the lure of our western movies will never wane."

Then Mr. Hughes metaphorically leaped across a few thousand years and compared Griffith's "The Birth of a Nation" with Shakespeare. And the modern director did not suffer by the comparison. In fact, Mr. Hughes said that nothing in the history of art or literature, in his opinion, surpassed this film.

Theatres Discriminate

At this point he asked suddenly of one of his listeners: "Say, can you tell me if Griffith has some one whipping a little child in 'Way Down East?' He had a scene like that, you know, in 'Broken Blossoms,' and while the picture was wonderful art, I didn't like that scene—I didn't like it.

"The trouble with modern directors is," he went on, "that they try to make their appeal too universal. But what appeals to one person won't appeal to others. The theatres discriminate in this. For instance, they have distinct clienteles—those who patronize houses where they know the type of play they want to see is being staged—like a Brady, or a Belasco, or a Ziegfeld.

"The moving picture houses will come to that in time and a patron can then select his favorite theatre where he knows he can see a film such as a Cecil De Mille, or a Griffith, or a Dwan, or a production of any one of a number of other virile directors whose work he might prefer.

There is much I have to learn in writing for the screen. But I am not alone in this. Other authors also, who have been honored by having their books widely circulated, are finding that they must change their methods in writing for the silver sheet and must visualize for the screen which is vastly different from visualizing for written fiction.

"While some stories that are written in magazine or book form, are of course capable of adaptability for screen purposes, the best moving picture productions, I think, will hereafter come from the pens of authors whose stories are planned primarily for screen production.

"The world is advancing," Mr. Hughes stated as he give a verbal backward jump across the years and brought in a reference to Gothic architecture. But it was for the embellishment of his description, as it were, for he linked it with the modern skyscraper, and the even more modern and omnipresent "movie." "It wasn't so long ago," he went on, "that the skyscraper was adjudged by critics as 'hideous architecture.' But latterly it is coming to be considered as the only addition to architectural art since the Gothic period.

Additions to Art

"It is much the same with moving pictures. Critics formerly carped at them, but they are now coming to be recognized as one of the greatest additions to art and beauty. And their appeal is universal. Music, literature, the drama, or other arts are necessarily more or less limited in their influence, but the 'movie' has no limitations.

"They mark an epoch in the advancement of civilization and art. There have been other distinct marks of advancement, of course, but none so far reaching. As one incident of such advancement I might cite the use of the curtain in theatres. In Shakespeare's time, for instance, there were no curtains for a stage, and it was necessary to have a band of "supers' come out in view of the audience and remove any of the 'dead bodies' which the action of the play required to be defunct.

RUPERT HUGHES

Modern Innovations

"The adoption of the electric light was another innovation that did much for theatrical advancement. Formerly an actor would have to give a long harangue to explain some feeling or motive. But now, with the advantage of electric lighting, which allows him to be seen clearly from all parts of the theatre, he can make the same emotion clear by facial expression. The moving pictures give actors a similar opporttunity even more advantageously, and by thus eliminating dialogue have given time for much more action.

"These things—the advantage which the screen has for universal appeal—I have learned largely through my associations on the Goldwyn lot at Culver City, to which I am returning to write a story for the screen and to aid in the intricacies of its production.

Greater Stories to Come

"To my mind the short story is more adaptabe for moving picture production than the novel. It is a mistake to think that a story, because it is short, does not contain the necessary material for a photoplay of feature length. But I am sure that the best screen stories are yet to come, and will be those which are written directly for the silver sheet."

Asked which he considered the better medium for exploitation, a successful Broadway show that had been picturized or a novel which had had wide circulation, Mr. Hughes said he felt no hesitancy in deciding in favor of the novel. "Nevertheless," he said, "novels are not such worthwhile mediums for exploitation when made into movies as many suppose.

Few Readers

"That is because the reading public is not numerically large. Consider 'David Harum,' for instance. It was the greatest success as a 'seller' that was ever written. However the number of volumes sold amounted only to approximately 1,500,000, which isn't many when compared to this country's 100,000,000 population. You can readily see, then, that comparatively few people ever heard even of that novel. Therefore, it is my contention that a picture must stand, more or less, simply on its own merit.

"Other authors hold the same belief. So they are giving their attention to turning out stories directly for the screen. Gouverneur Morris is doing that for Goldwyn with his 'Water Lily,' and Gertrude Atherton has just finished a screen story for the same organization entitled 'Noblesse Oblige.' All of us will come to this method sooner or later if we intend to write for the screen."

Saenger Books "Love Madness"

The Saenger Amusement Company, operating a chain of theatres in the South, have booked "Love Madness," the J. Parker Read, Jr., production starring Louise Glaum which was recently released on the Hodkinson program for a total of fifty-five days over its circuit.

After shooting and reeling for Realart for over a year, William D. Taylor is spending his vacation doing more shooting and reelnig. He's substituted a rifle for a motion camera and a rod for a film winder, however.

Chicago and the Middle West

By PAUL C. HINZ

Tribune Takes Popular Vote on Whether Screen Is Improving: The Ayes Have It!

FOR a more unbiased, more representative statement of public sentiment in regard to the progress of the moving picture, what could excel an expression from five persons, not fans, picked at random and interviewed on the streets of a great metropolis?

The Chicago Tribune gives daily space to a writer who calls himself "The Inquiring Reporter" and who feels the public pulse on every question from the price of raisins to the next war, this by wandering promiscuously, and asking the first five persons he meets for a frank opinion. The answers are as variable as human beings—usually.

But on November 6, when he selected for his question, "Are the moving picture plays better than formerly?" these are the replies he received, exactly as printed in the issue of that date:

William R. Caldwell, 6130 Ingleside avenue, investigator: "Yes, the movies are better, and everything in connection with the movie business, including theatres, films, actors and scenarios, has improved 100 per cent."

Miss Edlyn Borchardt, 2240 West Twenty-first street, stenographer: "The pictures are much better than they used to be. When I was a little girl the pictures had no sense. They were mostly cowboy pictures. Now they deal with as many subjects as can be found in novels and magazines."

W. J. Fleming, 1262 Marion court, clerk: "The movies have improved. They have all the real authors of this country and of Europe. A person can go to a picture show every night and see something different and something interesting. In that way the movie holds an ever-increasing interest."

Miss Marguerite Dann, 2457 North Mozart street, stenographer: "Yes, indeed, the plays are a whole lot better. Now the movies have all the stars of the speaking stage and opera, and the public gets to see them for a small amount, where it formerly cost $3 or $4."

Michael Nigro, 930 Forquer street, gas inspector: "The movies have improved greatly. In a few years the spoken drama will be a thing of the past. Motion picture plays now are more faithfully produced as to costumes, setting and historical background than even the legitimate drama."

A unanimous verdict, we call this! And it's straight stuff, coming from that great army, the final analysis.

De-Silencing the Silent Drama Now Beban's Aim

Isn't the time past when picture stars, like eager children, should be merely seen and not heard.

George Beban thinks so and he's planning a revolution in this regard. He's going to make personal appearances in all large cities where his latest picture, "One Man in a Million," to be released about the first of December, will be shown, he announced while in Chicago on November 10.

"I tried it out on a small group of spectators in a theatre in one of the Los Angeles suburbs," he said. "My personal appearance was most carefully timed, as it would have to be not to spoil the art of the picture. During the last scene of the film where I have an argument with the girl I love, we turn, supposedly to the audience, to whom I point as arbiters. The subtitle, quoting me, reads: 'Wait! I aska dem!'

"Then, in the very same clothes of the Italian character, that I wear in the screen role, I come out on the stage, and, in dialect, continue on with the drama, half-humorously, half-seriously, by addressing the audience in a personal way. Then I conclude the whole show with a short talk, stepping out of my character. It has a thrilling effect. The audience is stunned at first at the sheer novelty of it. But their surprise turns to delight when they realize that the one before them is the hero of the screen, suddenly come to life."

Fred Aiken Goes South But Only Five Blocks

What was Vitagraph's loss in Chicago last week was Superior Screen Service's gain, when Fred C. Aiken, for the past year branch manager of Vitagraph's Chicago office, resigned to join Harry Weiss as part manager of Superior Screen Service. He will begin activities on November 20, concurrent with the removal of "S. S. S." to its new quarters at 21 East Seventh street.

Everybody in the trade knows that Mr. Aiken's career in the Chicago district has been comprehensive and successful. They know that Vitagraph is sorry to lose him, because District Manager E. F. Tarbell doesn't hesitate to say so, emphatically. Previous to his recent position Mr. Aiken was manager of Select's Chicago office, and his earlier associations included a term with General Film Company as personal representative in the Central West, Southwest and West, and before that he established the Theatre Film Service in 1906 with A. C. Roebuck and S. S. Hutchinson. For some time past he has been secretly connected with Superior Screen Service in the capacity of treasurer and vice-president.

Twenty in Eleven Years Is Ascher Bros.'s Record

Ascher Bros. passed another milestone to success the week of November 7. Eleven years ago this firm made its first move in the picture theatre business by opening the twin houses, the Panorama and the President. The ways and means of increasing business and building finer theatres have been carefully studied by Ascher Bros. during this period, until now they operate twenty first-class theatres in Chicago under a policy of "Courtesy for All." Three new theatres—the Roosevelt, West Englewood and Portage Park—now under construction, will be completed within three months. The Ascher Bros.' interests extend outside of Chicago into Milwaukee, Rockford, Cincinnati and Dayton.

The loyal, efficient support of Lewis P. Newhafer, for three years general manager of Ascher Bros., has been an important factor in the success of this firm.

Independent Films Soon Opens New York Branch

The most recent indication of the prosperity of the Independent Films Association is the news that it will open a New York office within thirty days. Plans for increased productions of the popular Neal Hart features are now in process.

These points were discussed at a meeting of the executives of the Independent Films Association held the first week in November. H. E. Belford, sales manager, gave a talk on the growing importance of state rights features. Eddy Eckels, general manager, said in part:

"State rights men are paying more money for the right kind of productions than ever before. They have built up their exhibitor clientele to the point where it can now be relied upon. What the independent exchangeman needs now is just what we are giving him—a definite number of yearly releases that measure up to a definite standard of quality, together with national exploitation that is maintained after we have closed the territory."

Following the business session there was a dinner at the Blackstone Hotel. Those present were Eddy Eckels, president and general manager; N. A. Woody, secretary and treasurer; H. E. Belford, sales manager; Richard Robertson, advertising manager; H. C. Robertson, foreign representative, and M. B. Raub, service manager.

Special Xmas Issue

E. J. Ryan, exploitation manager of the Woodlawn Theatre, has thought up a new way to please patrons. The Woodlawn News, a weekly devoted to information about the features booked at this theatre, is a thing of the past, and in its place is the Movie Bulletin, a neat compilation of notes about stars, stories and scenarios, that is published monthly.

Mr. Ryan is now working on a special Christmas issue of thirty-two pages, designed to be of unusual interest to the fan and containing a section devoted to photographs of screen favorites. A mailing list of 4,000 regularly receives the Movie Bulletin, and in addition about 6,000 are distributed in the Woodlawn district.

"The Jungle Princess"

"The Lost City," Warner Brothers' successful serial, has been converted into a five-reel feature, "The Jungle Princess." It will be distributed in the Chicago territory by the Celebrated Players Film Corporation, beginning November 21. Its first loop showing will be at the Alcazar Theatre, Sunday, November 21.

(*Continued on page* 466)

Schenck Renews First National Contract For Norma and Constance Talmadge

WHAT is claimed to be the largest individual transaction in motion picture history is revealed in an announcement by Associated First National Pictures, Inc., that Joseph M. Schenck, producer of Norma Talmadge and Constance Talmadge attractions, has renewed his contract with the exhibitor organization for a period of three more years.

The company's official statement described the transaction as "Mr. Schenck's pledge of special feature productions to the amount of $20,000,000 in support of his belief that exhibitors can work together in harmony and successful co-operation."

Of the present contracts which Mr. Schenck has with Associated First National Pictures for productions starring the Talmadge sisters, each has approximately one year more of operation. Combined with the new agreement the two stars will be identified solely with the exhibitor organization for a total of four more years.

Indorsement of Plan

Exhibitor officials of Associated First National Pictures regard the renewal of the contract as an indorsement by one of the industry's foremost producers of the co-operative principles of its franchise plan and as an unequalled evidence by Mr. Schenck of the confidence leading independent producers have in a method which places theatre owners into direct contract with their sources of film supply, eliminating the exchange's or middleman's profit to the personal advantage of both.

"When the present contracts for Norma Talmadge and Constance Talmadge productions expire in 1921," reads the company's statement, "Associated First National Pictures will have released twenty productions by these two stars. Mr. Schenck's production activities have found a market through this organization for almost two years, and in that time he has had many chances to study closely every detail of our co-operative plan, both for the present and for the future, and we are confident that it will be sensational news of an agreeable nature to everyone of our more than 3,500 independent exhibitor members to learn that Mr. Schenck has pledged special feature productions to the amount of $20,000,000."

Biggest Single Deal?

As a single transaction, the deal is said to be without equal in the amount of money involved and in its prophecy as the forerunner of a series of important changes in the relationship between producers, stars and independent exhibitors. It is the first big contract held by Associated First National Pictures at the start of its co-operative plan which is renewed after the sub-franchise method had been established and put into operation nationally. This, according to exhibitor officials of the organization, is significant in revealing the opinion of a producer as prominent as Mr. Schenck about future methods of producing and marketing special feature attractions.

Despite the many chances offered Mr. Schenck for releasing arrangements with others, he decided, it is said as the result of his past experience with the exhibitor company, to continue his association with it and for a length of time which is almost unprecedented in contrast to the usual terms of releasing contracts for big important stars which rarely extend for more than a year or for a maximum series of six or eight productions.

Studied Foreign Situation

The company's official statement explains that its exhibitor executives took a poll of opinions of members during the early summer with the result that Mr. Schenck was approached to renew the agreements as the unanimous wish of all sub-franchise holders.

At that time, the announcement states, the Associated First National sub-franchise plan was comparatively new, and no definite action was taken by Mr. Schenck looking toward a realization of the expressed wish of the organization's executive committee. Meantime, Mr. Schenck decided to give both Norma Talmadge and Constance Talmadge a deserved vacation in a trip abroad, which combined business with pleasure and permitted Mr. Schenck to make a minute and detailed investigation of every condition in the foreign market.

It was not until after the producer and his party had returned to New York that negotiations for a renewal were resumed.

Fresh from his European investigations, and with ample evidences of the far-reaching growth and influence of the Associated First National franchise plan made available by its activities for eight months, Mr. Schenck agreed to accompany H. O. Schwalbe and J. D. Williams, secretary-treasurer and manager, respectively, to Chicago to conclude the renewal of the contracts with the executive committee and the board of directors. This joint session was called for the consideration of that and several other important matters, which, the announcement declares, will be made public soon.

At this first session in the Hotel Congress, Mr. Schenck explained what he had discovered in Europe of the relative attitude of foreign agencies and exhibitors toward all of the leading American concerns, and concluded with a resume of the plans and intentions on which he had determined for the future production activity of the famous dramatic star and her equally famous sister and comedienne.

Advised that an extension for three years of the contract between Norma and Constance Talmadge and the members of Associated First National Pictures amounted to an absolute indorsement of the sub-franchise plan and co-operation method, Mr. Schenck returned to New York with the productions of the two feminine leaders among outstanding screen personalities pledged exclusively to enfranchise exhibitors for a total of four more years.

Lawrence Grant, of the stock company, has been cast for an important role in May Allison's new starring picture, "Are Wives to Blame?" Mr. Grant recently had a part in Miss Allison's previous picture, "Held in Trust," which is soon to be released. Philip Rosen is directing. "Are Wives to Blame?" Edward Cecil, another member of the stock company, has gone to the Yosemite Valley.

THE PRINCIPALS IN THE TALMADGE CONTRACT RENEWAL

Left to right: Norma Talmadge, whose pictures will continue to be released by First National; Joseph M. Schenck, producer of the Talmadge productions; Constance Talmadge, still to appear under First National banner, and Robert Lieber, president of Associated First National Pictures, Inc.

News of the West Coast

By A.H.GIEBLER

Producers Pictures Corporation Formed for Florence Lawrence, First Film Star

THE Producers Pictures Corporation, a new film producing company financed by St. Louis capitalists, of which George H. Kern is general manager, is making preparations to start production on its first picture, "The Unfoldment," from an original story with an inspirational motif written by George Kern.

Florence Lawrence, the original Biograph Girl, and first star of the films, has been secured to play the star part in the picture. Miss Lawrence, who has been in retirement for the past four years as the result of an accident, came to Los Angeles a few weeks ago with a dramatic company to play at the Mason Opera House. She was not featured in the stage play, but she had not appeared many times on the stage of the Mason until she was discovered by former personal friends among film players in the audience.

Mr. Kern, who was looking around for a suitable star for his production, heard of Miss Lawrence's presence in Filmland, and immediately began negotiations for her services.

Mr. Kern is no novice at film production, having at one time filled the position of production manager for the Christie Film Co., and prior to that had served his apprenticeship as both stage and screen actor, and as director.

Studio space will be secured within a few days at one of the community plants in Hollywood by E. W. Dustin, business manager of the organization, who came to Los Angeles recently from St. Louis, where for many years he was exchange manager for Pathe.

The story is being put into scenario form by Reed Heustis and James Colwell, a pair of continuity experts who have recently completed scripts for Monroe Salisbury, Katherine MacDonald, and others.

Opening Studio Tennis Courts

Lois Weber was hostess at a reception held at her studio on Santa Monica Boulevard, last Monday, the occasion being the opening of the studio tennis courts, the first to be opened in the country. More than three hundred people were present, and besides the tennis matches, the entertainment included dancing, refreshments, and a preview of Miss Weber's newest Paramount offering, "Painting the Lily."

"Buck" Massie Heads Symphony

Henry L. Massie, long identified with the motion picture industry, has been appointed house manager of the Symphony Theatre on South Broadway. Massie will act as assistant to Dr. H. B. Breckwedel, owner of the Symphony, and will have charge of the publicity and advertising for the theatre in addition to his managerial duties.

Manager of Fox Studios Arrives

Winfield R. Sheehan, vice-president and general manager of the Fox Film Corporation, has come to the coast on his annual trip from New York City. Mr. Sheehan will remain in the west a month or more on business connected with the productions turned out from the Fox Hollywood studio.

McQuade of Chicago in Town

James S. McQuade, manager of the Chicago office of the Moving Picture World, arrived in Los Angeles last Tuesday, to remain until after the holidays. Mr. McQuade is taking a well-earned vacation, and while in Filmland will visit Col. W. N. Selig, formerly of Chicago, and other friends in the industry. Mr. McQuade is stopping at the Clark Hotel, but will make his official headquarters at the Los Angeles office of the World.

Opens with Fairbanks Picture

The Mission Theatre, a new amusement house built on the spot where the Victory once stood, on South Broadway near Ninth street, which is scheduled to open for business on November 20 will show the new Douglas Fairbanks' picture as its opening attraction. The picture which was filmed under the title of "The Curse of Capistrano," has been renamed "The Mark of Zorro," and will be given its world premiere when the Mission Theatre presents it to its patrons.

New Gore-Lesser Theatre

A new and modern theatre building will be erected by Gore Brothers and Sol Lesser in the heart of the business district of Anaheim within the next few months. The theatre building will cost approximately $350,000, and is the thirtieth amusement house in the chain of Southern California theatres controlled by the Lesser-Gore organization.

Large Theatre Company Formed

The West Coast Theatres, Inc., one of the largest theatrical corporations on the Pacific Coast, and which will include a number of theatres in all the large cities from Seattle to San Diego, was incorporated here last week, with a capital stock of $2,000,000. Among the directors are Sol Lesser, Abe L. Gore, M. Gore, Adolph Ramish, T. A. Morrisey, J. Knight and Frank S. Button.

Louis B. Mayer Back

Louis B. Mayer, after an absence of several months, has returned to Los Angeles with the announcement that two new productions will be begun within the next fifteen days at his studio on Mission Road. These productions will be big spectacular species, which will be made in addition to the Anita Stewart and Mildred Harris productions.

Jensen & Von Herberg and Employes Sign Agreement Calling Off Strike

THE strike of union employes in Jensen & Von Herberg theatres was ended on Monday, November 8, when Claus S. Jensen and H. T. Moore, of the Moore Amusement Company of Tacoma, signed an agreement with officials of the musicans' and projectionists' unions. Mr. Jensen came up fom Portland to confer with the union officials and has been treating with them since J. Von Herberg left to attend the First National meeting in Chicago.

The contract, as signed, is to continue in effect until September 21, 1922, and the unions bind themselves not to make any request whatever for changed conditions before that time.

Ends All Litigation

The men go back to work under the old wage scale and the same working conditions, but the contract calls for a six-day week, which has been in practice heretofore, but not in writing. All old employes are to be restored to their former positions without prejudice, if they desire to accept. Those members of the unions who stayed by the firm during the strike may be reinstated in the union and retain their present position.

The ending of the strike, it is declared, brings to an end all claims and litigation incident to it. It is provided that projectionists in Seattle, Portland and Bremerton are to have a six-hour day with pay of $1.25 an hour and $1.50 for overtime. Musicians in these cities are to be paid $50 a week for side men and $75 a week for leaders, and the old orchestras are to be restored at once to their former size at the Coliseum and Strand theatres in Seattle and at the theatres in Portland and other cities where orchestras were formerly employed.

Started in Tacoma

Slightly different scales of pay have been arranged for the men of Tacoma and Yakima.

It will be remembered by readers of Moving Picture World that the strike originated with the projectionists in Tacoma, who struck for the same rate of pay that Seattle operators were getting. All union employes walked out in sympathy when the demands of the Tacoma operators were not met.

Attractions and MacDonald Move

The executive offices of the Attractions Distributing Corporation, and the Katherine MacDonald Pictures Corporation, have removed from the Longacre Building to 576 Fifth avenue, New York, where larger quarters intended to accommodate the expansion of these corporations during the past year have been secured.

Records "Go Smash" as "Kismet" Plays to Many Thousands at the Mark Strand

DRAWING crowds which blocked traffic along Broadway and filled the Strand Theater again and again to its utmost, "Kismet," Robertson-Cole's super-special starring Otis Skinner, made its American debut on the afternoon and evening of Sunday, November 14.

The New York metropolitan opening of the picture was attended by a most extensive newspaper and general publicity campaign, by an extraordinary prologue number put on by the house and by special decorations and features of presentation. It drew from the New York dailies unstinted praise.

A TALE of an ORIENTAL PARADISE
IT IS WITH SINCERE PLEASURE THAT THE STRAND THEATRE ANNOUNCES FOR THE FORTHCOMING WEEK
ROBERTSON-COLE'S picturization of
OTIS SKINNER
IN
"KISMET"
THE MOST STUPENDOUS PRODUCTION THE HISTORY OF MOTION PICTURES HAS EVER RECORDED, AND TAKES THIS OPPORTUNITY OF GUARANTEEING AN ENTERTAINMENT OF RARER QUALITY THAN ANY IT HAS EVER OFFERED.
"KISMET," AN IMMORTAL PLAY WITH OTIS SKINNER, AMERICA'S FOREMOST ROMANTIC ACTOR IN THE ROLE OF HAJJ, THE BEGGAR, WHICH HE HAS MADE FAMOUS, IS WOVEN BY A MASTER HAND INTO EVERLASTING MAGNIFICENCE.
IN KEEPING WITH THIS WONDERPLAY, STRAND PATRONS WILL BE OFFERED AN ELABORATE PROLOGUE AND A SPECIAL MUSICAL PROGRAM.
THERE WILL BE NO ADVANCE IN PRICES REGULAR STRAND SCHEDULE WILL PREVAIL FOR THIS 43 ATTRACTION.
JOSEPH PLUNKETT
MGR. DIRECTOR
MARK
STRAND
A NATIONAL INSTITUTION
B'WAY & 47TH ST. DIRECTION JOS PLUNKETT
COMMENCING NOV. 14TH
ONE WEEK ONLY

So great were the throngs which flocked to the Strand on the opening night that special police had to be called to keep the sidewalks open, while the ushers accustomed to handling New York jams lost control of the situation, and the regular system for handling the crowds was temporarily paralyzed. Manager Joseph Plunkett, of the Strand, declared the opening night crowd at "Kismet" the greatest in the history of the house.

Extraordinary Exploitation

The great week which the Strand has just completed, with Otis Skiner in "Kismet," was due to proper exploitation of the greatest picture of its kind which has ever been made. The exploitation conceived and worked out by the Strand Theatre shows not only the possibilities of this picture from an advertising and exploitation viewpoint, but illustrates the results which were obtained by adequate treatment.

The Strand booked "Kismet" twenty-four hours after the trade premier of the Robertson-Cole super-special, which took place at the Hotel Astor grand ballroom on October 25. At once preparations were gotten under way for a carefully planned exploitation campaign.

While the Strand campaign was undertaken by this widely known house primarily because it had boundless faith in "Kismet" and knew that its own financial return would be proportionate to the extent to which the picture was advertised, the theatre at the same time was teaching the exhibitors of the country a practical lesson in how and why proper exploitation pays.

> ### *Setting New Records*
>
> *Reports from Manager Joseph Plunkett of the Strand Theatre, New York, indicate that all house records will be broken by the triumphant run of "Kismet," the Robertson-Cole super-special starring Otis Skinner, which made its American debut at that theatre.*
>
> *With a Sunday which broke all previous records and a Monday on which more money was taken in than on any other Monday in the Strand's history, all indications at the hour of going to press point to a decisive smashing of all the Strand house records.*

When the Strand decided to make the "Kismet" campaign of the broadest possible proportions, it determined at once that all the New York dailies should be used with distinctive and exclusive advertisements. These were prepared one by one in an art department specializing in motion picture work. There were, all told, seventy-five of them which were sent out to fourteen daily newspapers covering comprehensively the whole of New York City.

The city was covered with twenty-four sheets containing a large picture of Mr. Skinner and a large date sheet on the Strand showing. Besides this there were placed in a score of locations along Broadway, throughout the theatrical section, oil paintings showing some of the beautiful scenes in the picture. These were supplemented by lobby display pictures, which were placed in dozens of windows in various parts of the Greater City.

Striking in another direction, tie-ups were arranged with the phonographs and music stores on the song "Kismet," a popular Arabian song and fox-trot written by Herschel Henlere and Guido Diero. The Kresge Stores of New York City arranged window displays on this song, into which were worked some of the oil paintings, and phonograph stores made displays on the records of "Kismet" in different parts of New York.

Manager Plunkett of the Strand Theatre began work as soon as he had booked

MARK
STRAND
A NATIONAL INSTITUTION
Broadway & 47th Street
Direction Joseph Plunkett
COMMENCING NOV. 14TH
ONE WEEK ONLY
AN ACHIEVEMENT!
THE STRAND THEATRE
TAKES EXTREME PLEASURE IN ANNOUNCING FOR THE FORTHCOMING WEEK THAT IT HAS PROCURED FOR ITS PATRONS
Robertson-Cole's Picturization of
OTIS SKINNER
IN
"KISMET"
The most stupendous production in the history of motion pictures—a product of such wondrous beauty, such exquisite and magnificent settings, such remarkable and awe-inspiring characterizations, that those productions which have hitherto been considered elaborate really pale into insignificance when compared with it.
The Strand Theatre takes this opportunity of guaranteeing an entertainment of rare quality, accompanying this remarkable play, with an elaborate prologue and a special musical program.
Furthermore, this $3 attraction, the pinnacle of motion picture achievement, will be offered at regular Strand prices.
JOSEPH PLUNKETT
MGR. DIRECTOR

"Kismet" on the most elaborate prologue ever put on by this theatre.

All the colorful atmosphere of old Bagdad is in the splendid setting which the Strand built for its opening. The stately "ship of the desert," the camel, was there in the flesh, and there also were all the varied rich tints and beautiful architectural lines of the famous old city of "The Arabian Nights."

On the street the camel also was used as a means of exploitation. Obtaining permission from the police, the Strand

(*Continued on page* 503)

LEADING CAMELS THROUGH PRINCIPAL NEW YORK THOROUGHFARES

Hunting the News Still

Sky's the Limit in Selznick Organization Which Tries to Give News Editor Photographic Sales Capsule Pleasant to Take

By WILLIAM J. REILLY

ALL'S fair in love and publicity, but it's mainly a question of technique. The high prices of milk maids and news editors has put Anna Held's milk bath down with the geraniums and the woodbine. You don't have to play Diana at the Dairy to get into print, as any bathing beauty will demonstrate. And just as the fountain pen and the dotted line have superseded the blackjack and the shining set of brass knuckles in the art of making mazuma; and just as the corned beef and cabbage walking delegate has graduated to the caviar school of Robert P. Brindell, so the publicity man of today carries his degree from the College of Technique.

Again, all's fair in love and war. Publicity is a war. It is fought with every conceivable type of weapon, from hand grenades to fifteen-inch guns. Some publicity managers think it's all a war of poison gas. It's a good thing General Foch didn't have one of these for his manager or he'd have issued a statement" every time he went from Paris to the front and back again. And he won the war, which is the moral to the mimeographers who work the statement at both ends—New York and Los Angeles.

But as we have said—it's a question of technique and technique is tecking up. We underwrote an article a few weeks ago, wherein we said that the movie was still on a still hunt. It was then. It is now. The movie will always be on a still hunt because as any film advertising man will agree the still is the warp and woof of his copy, the bone and sinew of his war, and one great adder to his boss's income.

Which brings us to the stage direction that calls for the introduction of the news still, brother of the production still.

Q. What is a news still?

A. A news still is a sales capsule. It doesn't have to shake his sense of duty before taking; is easy for the news editor to take. It has intrinsic news value. It associates a film star with an event, but if the star were cut off the event would still stand out. It is a wave that breaks upon a Sunday supplement, a feature or news page with a film star riding on the crest. It intrigues the news sense of the newspaper man to such an extent that because he is a newspaper man he cannot lock his columns against it.

Such is the news still. It is even so.

Let us look into the way the Selznick publicity organization, Randy White et al., snares the news still, invades an institution, or halts an event long enough for its camera to click, its star to get across in print and the exhibitor thus to sell more strip tickets at his box office.

In the first place the sky's the limit. And even the sky is invaded if necessary. No trail is too long if at its end an Idea may be corraled and photographed side by side with a Selznick star. It doesn't hurt the Idea in the least, for even a mouse may look at a king, and a bathing girl may glance at a Presidential candidate, and vice versa.

Down among the D's on the Selznick payroll is the name Charles Duprez. Opposite the name is a certain, specified, known and stipulated sum which when the eagle screams and the ghost walks upon the ramparts he receives for doing nothing else but figuring how he can pry open with a Selznick photograph the columns of anything using lead, ink, newsprint.

Take a homely, not to mention savory example.

Thanksgiving time approacheth. At the mention of which name you conjure up pictures of mince pie, squash pie, mashed potatoes, gravy, stewed corn, nuts, celery, TURKEY. Bang! Right in the eye—TURKEY! Biff! Right in the other eye—TURKEY! What editor worth his salt, not to mention the rest of his dinner, wouldn't satisfy that gnawing, craving memory of yours by printing the best and most appropriate TURKEY pictures he had at his disposal?

TRY THIS ON YOUR EDITOR

And see if he doesn't "take" it without shaking. Selznick figures Zena Keefe can hold a turkey just as well as any one else

RIGHT! "At his disposal." There's where the Selznick publicity organization comes to bat and slams out a homer with the news columns full. They see to it that friend editor has Thanksgiving pictures and that a Selznick star is cavorting around with the turkey or the plum duff.

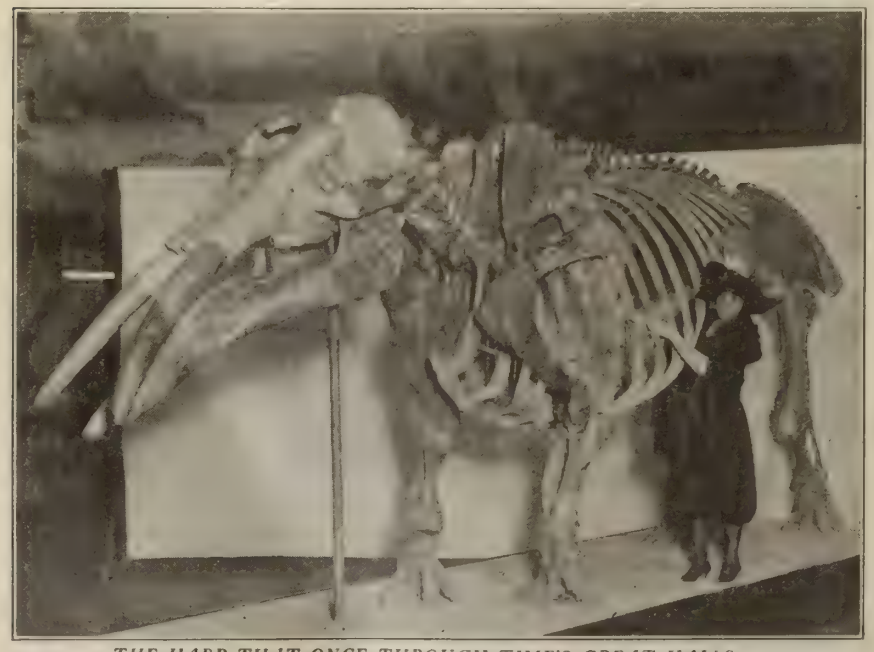
Zena Keefe, the aforesaid photographer, and a member of the publicity staff spent a whole day on an upstate turkey farm securing appropriate pictures. Corn and shoe leather were spent with lavish hands —and feet. Mrs. Farmer lost nine pounds through worying on how many pounds her gobblers lost in the mad chases around her ten acres. Zena Keefe had to do battle with a twenty-pounder. But the party brought home the bac— pardon, turkey, as you can see by the illustration here and no doubt those in your favorite rotogravure section.

Miss Keefe and her gang also stormed that Rock of Gibraltar, the Museum of Natural History. A lot of red tape had to be unwound but the party finally landed there. All the pictures had to be taken by flashlights and for a whole day Miss Keefe gamboled before the lens with baboons, mastadons, mummies, ant-eaters, South Sea warriors and all sorts of other interesting animals and people.

The articulated skeleton of Sysonby, the racer who back in 1904 stood them all off like Man o' War, was pushed forward under the lights. The case creaked and jerked, until the skeleton started into action, as if the spirit of the great Sysonby had come back. It was soon going at a gallop, and under the wire.

In like manner Elaine Hammerstein invaded the Zoo, bearded the hippo in his back yard and threw the monkey house into an uproar.

So the chase for the news still goes on. Next time you hear about this Selznick bunch they'll be shooting Zena Keefe up on the mon—— but that's giving away a secret.



THE HARP THAT ONCE THROUGH TIME'S GREAT HALLS——

Words and music by Zena Keefe, Selznick star. A pizzacato movement upon the ribs of a great mastodon which won't get on the musical page but which with a mastodon story is quite apt to make the feature page of any daily from Newark to Seattle

Realart's New "Play and Then Pay" Plan May Revolutionize Methods of Marketing

THAT the success of the "play and then pay plan" adopted by Realart in distributing Mayflower-presented specials will result in revolutionizing the long established method of marketing pictures, and that the small-town exhibitors will benefit the most under the new scheme of things, is the belief of John W. McKay, general manager of the Mayflower Photoplay Corporation.

"The arbitrary system of fixed rentals," says Mr. McKay, "has met with much opposition, especially from the small-town exhibitor. The reason for this is that under the fixed-rental plan the exhibitor is very often deprived of a fair profit regardless of the amount of business he does. The 'play and then pay plan' unquestionably solves this phase of the rental riddle."

Chance to Make Profit

Under the Realart-Mayflower booking scheme, as explained by Mr. McKay, the exhibitor is always given a chance to make a profit. Instead of being obliged to take a production at an arbitrary price fixed by the distributing company, he first plays the picture and then bases his settlement for it on box-office receipts, paying what he actually thinks the picture is worth. According to Mr. McKay, settlements under this arrangement average fifty-fifty, indicating that the consensus of exhibitor opinion is that whoever supplies the picture is entitled to half the profits.

"The great problem in the picture business," says the Mayflower manager, "is to hit upon a scheme that will pro-rata rental costs fairly among exhibitors. This, naturally, is a difficult task to undertake, owing to the wide variance in theatre owners' investments. It is very unfair, for instance, to expect the man who has a $1,000,000 house with an enormous overhead consisting of a big orchestra and other expenses incidental to lavish presentation, to pay proportionately as much film rental as the owner whose investment consists of a neighborhood house with an automatic piano.

Rentals and Receipts

"Figures issued by the Government recently in connection with tax reports, indicate that the average payment in film rentals amounts to only 1 per cent. of the money taken in. This, of course, will be disputed by many individual exhibitors, but the fact remains that the statement is backed by Uncle Sam's figures. However, the big problem is not so much the amount of the sum paid in rentals but the maner in which the money is to be apportioned among theatre owners.

"The mere fact that exception is taken to the Government's figures indicates that some exhibitors are paying too much for their films while others are not bearing their share of the cost. It is my opinion, therefore, that the 'honor system of booking' will pave the way for a lasting solution of this troublesome question."

Want Only Fair Price

The manner in which exhibitors have received the new booking project, says Mr. McKay, leads him to believe that exhibitors have been far-sighted enough to see the justice of the new arrangement and to realize that it is the long awaited beam of light on the dark horizon of the film market. This plan, he believes, eliminates for all time the menace of distributor domination and puts rentals on a basis equitable for all.

"It is not the policy of either Mayflower or Realart to demand an exorbitant price for our product. We want only a air and just rental. If a theatre man's investment is such that it warrants his paying only 35 per cent. of his receipts, then 35 is all we want. And it is no difficult matter to tell what percentage is fair when it comes to a matter of settlement—the facts are evident on the face of things."

Its Full Significance

It is the small-town exhibitor and the small exhibitor in the big town, Mr. McKay points out, who constitute the backbone of the picture industry. Therefore, any method of marketing that insures them an absolute certainty of profit, and also fairness and justice to the distributor and exhibitor, bids fair, Mr. McKay believes, to be universally adopted.

"It is very doubtful," he says, "if anyone other than those exhibitors who have played pictures under this new plan realize its full significance and what it really means to the industry. Without a doubt this is the most interesting and most practical experiment ever conducted since the exhibition of films became such a gigantic business."

As an indication of the extent to which this plan has introduced Mayflower and Realart into virgin territory, Mr. McKay quoted the following pasages from a letter written in concerning the plan by J. S. Moody, general manager of Realart:

"In Morton, Minn., Realart was a stranger until we started a campaign. The first Mayflower returned $10.50 from $18.50 gross.

"Waverly, Minn., is opposite a series of blank spaces in our sale control, but the first Mayflower shown there brought us $15.75.

"Revillo, S. D., not sold. Mayflower introduces us to the town and to $10.50.

"Nothing on our records except the name of the town in the space reserved for Scranton, Iowa. Mrs. Mayflower gives us a knock-down to the exhibitor, though, and we collect another $10.50.

"Franklin, Va., wasn't on our calling list until a member of the Mayflower family dropped in and borrowed $10.50.

"Brockport, N. Y., might as well have been Sing Sing prison as far as we were concerned, prior, that is, to Mrs. Mayflower's second mariage. Since then we've had a $21 night there.

"Stanton, Mich., used to be a dot on the map; now it's a customer. One Mayflower picture thus far—$15.75.

"There was just forty-two towns in the bunch of odds and ends reports which Mr. Cuniff gave me half an hour ago.

"Seventeen out of forty-two. Mr. Marr says that's a litle better than 40 per cent.

"Forty per cent. of returns from non-customers! Every two in five orders coming from a man with whom we never before have done business!"

The pictures available under the "play and then pay plan" are Allan Dwan's "Soldiers of Fortune" and "Luck of the Irish," Emile Chautard's "Mystery of the Yellow Room," R. A. Walsh's "The Deep Purple" and Charles Miller's "The Law of the Yukon." The one requirement in connection with the booking of these features is that if one is booked all must be taken. No advance is asked and no rental paid until **the close of the showing.** Then the exhibitor pays whatever rental he considers fair, based on actual box-office receipts.

Fifth Avenue Modiste to Dress All of Metro Stars

Just what is the most advanced and the ultra correct attire for Madame and Madamoiselle to wear upon any and all occasions, whether it be to a fashionable ball, an afternoon tea, the opera, or when visiting or shopping, will be depicted by the feminine members of the casts of all future Metro productions.

Under an arrangement just completed by Bayard Veiller, director of production at Metro's West Coast studios, who has been on a flying visit to New York, the famous Fifth Avenue modiste, Henri Bendel, who has won a reputation by creations for New York's "four hundred," will design all the frocks to be used in the ensemble scenes as well as the costumes worn by the stars in their forthcoming productions.

The signing of the modiste is the result of the realization by Metro officials that women are keenly interested in the way screen artists dress. The appearance of the stars in their various roles and the costumes they wear in the different scenes will arouse as much interest among the feminine patrons as the action of the play itself, according to some students.

Vignola Begins Work on Latest for Cosmopolitan

Robert G. Vignola has begun the production of his fourth special "made for Cosmopolitan—released by Paramount." The story is "Redemption Cove" (working title), written by Donn Byrne, famous magazine writer, and put into scenario form by C. Doty Hobart. The principal roles will be played by E. K. Lincoln and Seena Owen, and a choice cast of well known screen players has been picked by Director Vignola to play the supporting parts.

"Redemption Cove," said to be one of the best stories ever written by Donn Byrne, is a "crook" story told from a different angle. The types of characters are among the most unusual and sympathetic ever portrayed on the screen and call for rare acting quality. Comedy and satire combined in subtle proportions with the intense dramatic high lights make "Redemption Cove" a particularly desirable story for the screen and one that is bound to find favor with the public, it is said.

"Flying Pat" Release in December

Dorothy Gish will be seen in the Paramount Picture, "Flying Pat" early in December. The story, which is by Mrs. Chet Withey, wife of the director, deals with a young wife's efforts to please her husband upon his return from France. James Rennie, who plays opposite Miss Gish, will take the "young wife" up in an airplane, and there will be no faking the incident, as Mr. Rennie was in the Royal Flying Corps for two years during the war, and has all the flying qualification attributed to the character he is playing.

Chicago

(*Continued from page* 460)

Who Went Away and Why

Watterson R. Rothacker left Chicago on November 13 for two weeks on the West Coast. Workmen are making progress on construction of the Coast Rothacker laboratory at Melrose and Gower streets, Hollywood. Mr. Rothacker will visit First National studios and plan for a big opening of the new laboratory early in 1921.

Ralph T. Kettering, publicity director for Jones, Linick & Schaefer, who has been ill for a month, following two serious operations, left for St. Augustine, Fla., November 12. Assured that a complete rest and a gentler climate than Chicago's will renew his health and strength, Mr. Kettering is planning to be back at his post within a few weeks. In the meantime, Matt Neisen is running the typewriter.

Tom Mitchell to Manage the Gollos Enterprises

Gollos Enterprises has a new manager. Tom Mitchell, one of the pioneer film men in the Central West, resigned from the Doll-Van Film Company to accept the position of sales manager with Gollos.

Mr. Mitchell first entered the motion picture field as manager of William H. Swanson & Company in 1908. He later assumed the presidency of the Morton Film Exchange. He at one time operated the Oakland Theatre, corner of LaSalle street and Chicago avenue. He announces an augmented sales force, as follows: Charles Lundgrenn, formerly with Doll-Van, and J. H. Smiley, a former automobile salesman. Mr. Lundgrenn will cover Southern Illinois and Mr. Smiley will handle the northern part of the state.

On the Debit Side

George Bromley went out shopping the other day and bought two more of 'em. His chain of five now includes the Pulaski and Leon theatres.

Lake Shore Drive's getting more difficult for us pedestrians every day. Did y' notice O. E. Florine, of Pathe, and Tom Gillum and Bill Cook, of First National, "flivving" along toward the north side last week?

Motion Picture Companies Continue to Incorporate

Records in the secretary of state's office, Albany, show the following motion picture companies incorporating during the week of November 8 to 13:

Clear Stream Film Corporation, New York, $5,000, Anita T. Lawrence, Warren G. Belew, William E. Young; the Arch Theatre Company, New York, $4,000, Apostle Anagnost, Angelis Yaukou, Alex Pavlis; Calderone Corporation, Hempstead, $20,000, Salvatore Calderone, Ralph Forman, Walter R. Jones, Hempstead; Herald Productions, New York, $5,000, Walter J. Porges, Samuel Marks, William L. Berk; Throm & Harloff Co., Brooklyn, $25,000, Charles Throm, Bernard C. Harloff, George R. Holahan, Jr.; Rufus Lemaire Productions, Inc., New York, $100,000, Rufus Lemaire, Helen Hutchins, S. W. Tannenbaum; Traub Amusement Co., Inc., Brooklyn, $10,000, Harry Traub, Lena Traub, Anna Kestenbaum; Eve Unsell Photoplay Staff, New York, $10,000, Eve U. and Lester Blankfield, Brooklyn, Jacob Brickman, New York City; Better Picture Circuit, Inc., New York, $207,500, Thos. F. Woods, James T. Schwoerer, Charles M. Stuart, Jr., Albany, Frank Bacon of "Lightning"; Bluebell Film Corporation, New York, $10,000, Irving and Jennie Meisel, Martin R. Zelenke; Ben Fitzer Productions, Syracuse, $20,000, Ben Fitzer, William A. J. Helmstetter, Syracuse, Richard P. Byrne of Dewitt.

New York Exhibitors Aid Police Drive for Big Hospital and Endowment Fund

THE theatre owners of Greater New York were invited to attend a luncheon at the Hotel Astor on Friday, November 12, by Police Commissioner Richard E. Enright and James J. Walker, counsel for the Theatre Owners' Association of the State of New York, introduced Commissioner Enright:

He said: "The police of Greater New York are making a drive for $5,000,000 to build a hospital and want the co-operation of the theatre owners in raising the funds to build it. Already they have purchased a site in Brooklyn, 200 by 700 feet, at the circle on Eastern Parkway. The building will cost $2,000,000, the equipment $500,000. The balance will be used as an endowment fund and the maintenance of the hospital will be provided by the annual receipts of the police day.

"There are 11,000 members of the New York police force and six out of every thousand are victims of tuberculosis, owing to exposure in all kinds of weather. A large percentage is constantly on the sick and disabled list. Up to the present time policemen were mere charity patients when taken to a hospital and hadn't the necessary attentions and comforts due them."

D. W. Griffith spoke on the worthiness of the object, thought that the brotherhood of man could be served in no better way, and contributed $1,000. Sydney S. Cohen, president of the Theatre Owners' Association of America, said a day would be set aside by the exhibitors for the raising of funds, to be known as police day, and a percentage of the day's receipts would be contributed to the fund. William Brandt, president of the Theatre Owners' Chamber of Commerce of Greater New York, said the Chamber of Commerce would supplement the previous action.

Over $75,000 was contributed by individual guests at the luncheon and much more was pledged by different theatrical concerns and producers. The drive for contributions will officially begin on December 9, after the Red Cross and other drives have been completed. William Fox and E. F. Albee were appointed chairmen and promises were made to bring the matter before the various associations of the theatrical and motion picture industries.

Among the prominent men of the two industries present were William Fox, E. F. Albee, Edgar Selwyn, Marcus Loew, Henry Savage, Lewis Selznick, Samuel Rothapfel, Arthur Hammerstein, Joseph Schenck and R. H. Burnside.

Fabian's Newest Newark Picture Palace to Open On or About Thanksgiving Day

THAT Newark, N. J., is to have one of the most beautiful and modern picture theatres in the East is the gist of an announcement made by Jacob Fabian, owner of First National franchise for New Jersey, and who also controls a circuit of theatres in that state. The Regent and Garden theatres in Paterson and the Montauk and Playhouse theatres in Passaic are owned by him. He is one of the most successful showmen in the East and a pioneer in the industry.

The New Branford Theatre, Newark, which Mr. Fabian will open on or around Thanksgiving Day of this year, is his latest enterprise. His faith in the industry has been expressed in the erection of a theatre with a seating capacity of 4,000 and which will cost, according to the latest estimates, over $1,000,000. The Branford Theatre is less than a half block from Broad and Market streets, known as "the busiest corner in the world."

The new house will be operated along the same lines as the Broadway cinema palaces and all previous attempts in the presentation of pictures will be outdone, if the present plans of Mr. Fabian materialize. Several distinct and novel surprises have been promised by New Jersey's pioneer showman after the opening of the New Branford. He is a man to whom the motion picture industry can look to for new ideas in the very near future.

Mr. Fabian states that only dignified advertising methods will be employed.

"The class of people who will patronize the New Branford will not respond to questionable publicity," he said. "We expect to appeal to all of the people, of course, but we want to build up a reputation of being able to back up our promises so that we may instill confidence in the minds of our patrons. This confidence I will consider the greatest asset that we will be able to accumulate."

Avery Hopwood Has Signed a Three Year Contract to Write Plays for Paramount

THE association of Avery Hopwood with the Famous Players-Lasky Corporation will cover a period of at least three years, according to the terms of the playwright's recently signed contract in which he agrees to write original screen plays exclusively for Paramount.

Jesse L. Lasky, vice-president in charge of production of the Famous Players-Lasky Corporation, said that when he asked Mr. Hopwood in New York to write for Paramount, the playwright did not feel that he had sufficient knowledge of screen technique to undertake it. However, he volunteered to go to the Coast and study at the Lasky studio. For several weeks he has been watching the picture production methods closely and now feels in a position to undertake writing for pictures. The signing of the three-year contract is the sequel. Mr. Hopwood, however, does not intend to give up his activities as a playwright.

His first picture story is to be for Cecil B. DeMille. It will probably follow the super-all-star production of "Anatol" which the producer is now planning.

Sarah Mason Writes Moore Script

Sarah Y. Mason, well known scenarist, who was engaged by Myron Selznick, president of Selznick Pictures Corporation, as a member of the scenario department, is now busily engaged in preparing a new story to be used as a starring vehicle for Owen Moore. Miss Mason came to the Selznick scenario department after achieving an enviable reputation as a continuity writer with several other organizations.

CURRENT RELEASES

SOMEONE IN THE HOUSE
by Larry Evans, George S. Kaufman and Walter Percival. ALL-STAR CAST

ARE ALL MEN ALIKE?
By Arthur Stringer
Starring MAY ALLISON

THE FATAL HOUR
By Cecil Raleigh ALL STAR CAST

BODY AND SOUL
By William Hurlbut, featuring ALICE LAKE

WINCHELL SMITH'S
The SAPHEAD
Starring Wm. H. CRANE & Buster KEATON

COMING

POLLY WITH A PAST
By George Middleton & Guy Bolton - starring INA CLAIRE

HEARTS ARE TRUMPS
By Cecil Raleigh ALL STAR CAST

THE MISLEADING LADY
By Paul Dickey & Charles Goddard
Starring Mr. BERT LYTELL

BUSTER KEATON *in*
THE SCARECROW

CINDERELLA'S TWIN
By Luther Reed - Starring VIOLA DANA

METRO
PICTURES
CORPORATION

J. Parker Read and Hodkinson Exploiting Louise Glaum Films by Offering Prizes for All Scenarios Accepted for Her Use

THREE Louise Glaum specials, "Sex," "Sahara" and "The Lone Wolf's Daughter," are to be benefited by one of the biggest co-operative advertising and exploitation campaigns in the history of motion picture promotion, already launched by the W. W. Hodkinson Corporation, distributing this product, and by the promotion department of the J. Parker Read, Jr., Productions, according to statements by these two organizations.

Tieing up with theatres everywhere throughout the United States a $5,000 scenario contest is in operation to further this exploitation. The contest opens on November 20, 1920, and closes on January 20, 1921.

Harry Owens, of the J. Parker Read, Jr., company, has just arrived in New York on his tour of exchanges and visits to members of the clientele served by the Newspaper Enterprise Association, which has taken hold of the proposition and which is distributing the contest material contracted for by 400 newspapers in its service.

The scenario contest offers a first prize of $2,500 for a suitable scenario for Louise Glaum, $1,500 for second award and $1,000 for third prize, with the producer's option of purchasing additional stories at $1,000 each and in unlimited number. In case of any tie, sums equivalent to the prize for which contestants tie will be awarded to each of them.

Have Launched Contests

The Los Angeles Express, Seattle Times and the San Francisco Daily News and many other newspapers already have launched their respective contests with effective theatre tieups. Sixteen thousand persons have entered the contest in the brief time it has been operating. Filmen, the Swedish motion picture publication, and the London Daily Mail, as well as CinePour Tous of Paris, have cabled for permission to operate the contest in their respective countries.

Judges are chosen in each community and usually comprise the mayor, the superintendent of schools, a prominent member of the bar or bench and other civic notables. The mayors of Los Angeles, San Francisco and Seattle, as well as United States Senators, and Louis Joseph Vance and Edna Ferber and a score of other notables prominently identified with literary, cinematic and political life, have welcomed the contest as a beneficient, educational propaganda, it is stated.

Leading the Field

A booklet published by the Security Trust and Savings Bank of Los Angeles shows the motion pictutre business heading the list of California industries. Its nearest competitor, oil, with $87,000,000 invested, is hardly one-half the size of the motion picture business, with $150,000,000 invested. Expenditures in California last year by the industry were more than $120,000,000 and were confined almost entirely to Los Angeles and vicinity, says the Los Angeles Express.

Vitagraph Has Engaged Edward Jose As Director

Edward Jose has been engaged by Albert E. Smith, president of Vitagraph, to direct Alice Joyce in her next picture, "Her Lord and Master." Work on the new production will be begun as soon as the supporting cast has been engaged.

Mr. Jose's stage and film career covers a period of twenty years, during part of which time he was stage director for Antoine and Sarah Bernhardt. His most recent picture was Geraldine Farrar in "The Riddle: Woman."

"Her Lord and Master," is a play of American and British life. It was written by Martha Morton, who is also the author of "A Bachelor's Romance," and other plays.

Though much of the action takes place in England and several of the important characters, including the leading male role are British, the play is typically American in treatment and spirit.

Miss Joyce has the role of a young girl who has lived in the Middle West of the United States, and is imbued with the viewpoint of the country and its people. Her wealthy parents have pampered her and she is absolutely untrameled by convention. She marries the young Viscount Canning and her father instructs his new son-in-law to be firm with his bride and how her English husband becomes "her lord and master" after the British standards form the basis of the story.

Favorite Movie Star Will Be Named at M. P. T. O. A. Chamber of Commerce Ball

PLANS for the grand ball which will be given at the Hotel Astor on the evening of January 5 by the Chamber of Commerce of the M. P. T. O. A. are rapidly assuming concrete form. Various members of the several committees reported at a meeting held in the Astor recently that much enthusiasm is being manifested by members of the organization, and that evidences of co-operation from all lines of the industry may be expected. This will be the first big affair given by any branch of the film industry since the last ball conducted several years ago by the Screen Club.

Will Decide on Winner

One of the features of the ball will be the decision of judges as to who is the most popular motion picture star. Harry Reichenbach, director of exploitation and publicity, has arranged with two big New York newspapers to co-operate in the popularity contest, and coupons will be printed in these papers on which the public will have the opportunity of expressing themselves as to their favorite star. The contest will include all stars in the industry, whether male or female.

The votes in this contest will be assembled by the various theatre owners belonging to the association, and on the night of the ball the winner will be announced. Each member of the organization has agreed to place a ballot box in the lobby of his theatre, into which the public may deposit their ballots. Further particulars of the contest will be given the public through the use of slides, heralds, etc., and full particulars will also be printed in the papers which will conduct the contest.

The popularity contest is only one of many devices which will be used to stimulate public interest in the ball and entertainment. The midway plaisance, will be a feature. Two of the foremost outdoor showmen in the United States have agreed to give their time to arranging the features of the plaisance, and a great show is promised by those in charge.

Headliners to Appear

B. S. Moss, who is chairman of the vaudeville entertainment committee reports that he has already arranged for several headliners to appear. Invitations are being sent to a number of prominent city, state and national figures, and acceptances have been received from several.

Following the ball, supper will be served in the three big restaurants, which the management of the Hotel Astor will reserve exclusively for those attending the ball. Tickets to the ball will also entitle holders to the dinner.

The Number of
Simplex Projectors
installed in the
GODFREY BUILDING
is More Than One-Third of the
TOTAL NUMBER OF MACHINES USED BY LABORATORIES AND STUDIOS IN AND AROUND LOS ANGELES

Showing for "Pagan Love"

On the evening of Sunday, November 21, there will be held at the Selwyn Theatre, New York, a special showing of "Pagan Love," the first Hugo Ballin independent release which will be published on the Hodkinson program. It is the screen version of "The Honorable Gentleman," by Achmed Abdullah.

Lichtman Appoints Givens

Al Lichtman, general manager of distribution, Famous Players-Lasky Corporation, announces the appointment, effective Monday, November 15, of Herbert Givens as manager of the Pittsburgh exchange. Mr. Givens succeeds E. M. Stuve, who has resigned on account of ill health.

Divorces Charlie Chaplin

Mildred Harris Chaplin has been granted a divorce from Charles Chaplin in the Superior Court of Los Angeles. She charged the comedian with cruelty. He was not in court but was represented by lawyers. It was stated that a property settlement involving about $200,000 had been made out of court and that Mrs. Chaplin has agreed not to use the name of Chaplin professionally. Mrs. Chaplin has been receiving acres of newspaper space since the announcement.

Pola Negri Is Great as Countess Du Barry in First National's Historical "Passion"

By EDWARD WEITZEL

IT would seem that the unexpected can happen in screendom, as well as in the other and older realms of the amusement world. Producers and exhibitors in this country are known to look coldly upon costume dramas, doubly so upon those of foreign make. Experience has taught them their public, as a rule, prefer modern stories of American life. In the face of all this, the First National has imported a picture from Europe dealing with the life and times of Jeanne Marie Vaubernier, better known as the Countess Du Barry, the celebrated favorite of the notorious Louis XV.

This historical drama has been given the somewhat indefinite title of "Passion," but the combined disadvantages of being a costume drama on an historical subject and of foreign manufacture are entirely overcome by the grip of the human element in the story and the force and emotional pull of its telling. The career of the little French milliner who captured the fancy of the royal rake then ruling France is a fascinating tale, in spite of its many sordid details. There remained always some shreds of true womanhood in the heart of Jeanne Marie Vaubernier, and her expiation by the keen knife of the guillotine seems to have cancelled her debt to society.

"Passion" Is a Romantic Triumph

One point should be made clear: It is as romance and not history that "Passion" triumphs. Its historical background has great interest of its own and should add materially to the drawing power of the picture, but it is the love story of Jeanne and Armand de Foix and the part the King of France played in the destiny of these two beings of humble birth that will win most of the photodrama's popularity. This —and the acting of Pola Negri as the woman best known as the Countess Du Barry!

It is impossible to speak in too great praise of this foreign artiste's embodiment of Jeanne. Polish by birth, Pola Negri has the vivacity, ardent temperament and natural grace demanded by the character. She is also an actress of consummate skill. A woman of many accomplishments, she makes it possible to understand the attraction the Du Barry of the court and the apprentice of the Maison Labille held for her suitors of different ranks. She is gloriously and fascinatingly alive every moment she appears in the picture and belongs to the age and country she depicts as convincingly as the costumes she wears with so much charm. The grim tragedy that finally blots out her life is the more deeply felt because she never loses entirely her physical allurement or the appeal of a childlike trust and sincerity, constantly being imposed upon by her own recklessness and love of luxury. She is a pathetic figure when in the grip of the executioners, and her display of terror from the time she is driven from the deathbed of the suddenly stricken monarch until the end mounts steadily in a crescendo of tragic power that is never marred by a stark realism that has no place in a work of art.

Story Triumphs Over Production Defects

Technically, "Passion" is not without serious flaws. Its sets are the result of an earnest desire to make them worthy of the story's well-known historical events. The Paris exteriors are built after authentic sketches of the French capitol during the year 1759, but unskillful lighting robs them of a sense of reality. Seen from the outside, the houses do not seem to be inhabited, although there are men and women at many of the windows during the mob episodes. The trick of killing the white light in a picture evidently is not known to the director. One noticeable slip is the inclosing of a letter in an envelope.

But, here again the strength of the story and the ability of the star and the members of the supporting cast to bring out the human element that is never absent, triumph over production defects and place "Passion" among the best examples of imported screen products shown in this country. All classes of spectators will find it splendid entertainment.

Version in Nine Reels–

The version to be released here is in nine reels. In the main, it is admirably constructed. Up to the outbreak of the mob, the story advances with steady pace. From then on it could be condensed and gain in dramatic force.

"Passion" opens with the arrival of Jeanne Vaubernier in Paris, and shows her contented and industrious as an apprentice at the Maison Labille, and happy in the love of handsome young Armand de Foix. Light of heart and with a woman's inborn relish for luxury, she cannot resist the invitation of Don Drego, the Spanish envoy, when he asks her to dine with him at his home. Here she meets Count Jean Du Barry, the dissolute nobleman who sees in Jean a pretty face which will attract the attention of the King, if he can persuade the girl to take a petition to the susceptible Louis.

Events move rapidly from now on. Jean accepts the offer of Du Barry, goes to live under his roof, and gets as far as into the presence of the Duke of Choiseul, Minister of State, with the petition that means wealth to her protector. Here the duke checkmates her. Knowing His Majesty's failing, and being anxious that his sister, the Duchess of Gramont, become Queen of France, the Minister of State sends the demure little milliner about her business. But chance favors her. She stops to rest in the palace grounds and is stumbled upon by Louis.

Countess Du Barry's Royal Lovers

His Majesty is smitten at once. Du Barry is informed that his petition will be granted if a suitable husband can be found for the captivating Jeanne, who will then be made a member of the royal household. The Count's brother William is hired to go through a marriage ceremony with the girl, thus bestowing upon her the title of the Countess Du Barry. She immediately takes her place as the king's favorite, and is fawned upon by all the great nobles of the Court.

Her old lover, Armand de Foix, learns of her new honors, and joins the party of downtrodden malcontents who hate the low-born woman, now the mistress of the king. Armand becomes a conspirator, is captured and thrown in prison. The infatuated monarch continues to shower his favors upon Jeanne, until he is stricken suddenly with smallpox and dies. The king's favorite, driven from the palace by the Minister of State, is condemned to death and executed on the guillotine.

As an authentic pictorial record of the life of the Countess Du Barry, whose romantic career is one of the best known in all history, "Passion" will take its place as a screen classic.

POLA NEGRI CREATING FASHIONABLE HEADGEAR

Scenes from the First National picture called "Passion" and starring Pola Negri in the role of Jeanne Marie Vanbernier, afterward the Countess Du Barry

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Hyman's Musical Program

Owing to the length of "Kismet," which forms the feature at the Mark Strand, Brooklyn, November 21, the usual program of small features will be omitted and the feature will be presented as the sole offering of the bill. The overture will open with the "Scherazade" overture by Rimsky, which is the theme for "Kismet." The lighting scheme will be house lights out at opening, spot on overture, the house lights coming up gradually at the finale for the opening of the curtain. The composition will be played without scenic or light effects until near the close when the curtains open to disclose a street in Bagdad with the steps of the Mosque of the Carpenters. Hadji is discovered in a spotlight, asleep on the steps as at the opening of the film. He slowly wakens and sings "Far Across the Desert Sands," by Amy Woodward Finden. Eight men and four women in Arabic dress enter, carrying native instruments, and dispose themselves about the scene as the lights come up full.

EDW. L. HYMAN

As the song ends three dancing girls enter and perform a characteristic dance to the music of the chorus. Chorus accompanies the dancers with shouts of encouragement and rhythmic swaying in time to the music.

As the dance ends the lights go down and the singer, now off stage, takes up the "Far Across the Desert Sands" as the curtain drops and the picture is started, the singing continuing through the opening scene.

Used Moving Vans to Tell of Moving "Over the Hill"

In spite of the number of drama theatres in New York, it is not always easy to get and hold a date. "Over the Hill" the Fox production based upon "Over the Hill to the Poorhouse" recently had to move for the third time because its success has outrun the original bookings to a great degree.

To tell about it large spaces were taken in the papers, but they wanted something that would reach everyone, so ten huge moving vans were hired for a three-day campaign and they toured the town from the financial district to the outlying precincts where goats feed alongside palatial apartment houses.

A Little Experiment in Exploitation Made a Second Day as Big as the First

J. C. FISHER runs the Temple Theatre, St. Marys, Pa., and he has not been doing exploitation because he figured that everyone knew what he was going to run. The town has a population of less than 8,000, and it needs no special advertising to get the public informed as to the attractions.

But Mr. Fisher began to figure on things and he got the right answer. He decided that there was a difference between *telling* and *selling*. He figured out that more people might come if they were sold instead of merely told. He decided to try it out.

Second Day Philosophy

He had "Go and Get It" booked, and he had it booked for two days. Two-day runs were not sellouts in a town of 8,000, but Mr. Fisher has it figured that with the lower rental for the second day, the absence of express and other charges, paper and all the rest, he can play to slim business the second day and still break better than he could with a daily change.

He announced that two $2.50 gold pieces would be hidden somewhere around the local public square. All the public had to do was "Go and Get It."

Got the Interest

One coin was placed in a dirty match box and dropped in the gutter, the other being placed at the base of a railroad crossing signal device. All day long the crowd searched, but neither was found. But that did not keep them from the house that evening, and they had a turnaway.

The next morning a kid on his way to school found the coin in the matchbox. Mr. Fisher rushed him over to the newspaper office and the afternoon paper carried the story.

Gave It a Shake

The hunt, which had lost interest, started all over again. Here was assurance that the stunt was not a fake. Once more the square was crowded and at last the second coin was found.

And that night they had a turnaway again. After this when Mr. Fisher gets a bigger than usual story he is going to exploit it and go and get it some more. He is sold on exploitation.

There are hundreds of other managers who feel as Mr. Fisher did. They fail to realize that you must sell the idea and not merely advertise a title.

Timely Advertising

Some really cold day when people are complaining, start an electric fan in your lobby, directing the air current where it will not strike the entering patron, and advertise "It's so warm inside we have to run the fans." You cannot get a better argument.

TALK ABOUT HOGS! THINK OF TEN MOVING VANS IN ONE LOT!
Fox moved "Over the Hill" again to continue the New York run and took ten moving vans in a parade from the Battery to the Bronx to tell that the money-maker had set up a mint up in a new box office

Selling the Picture to the Public

How Detroit Exploited for "Madonnas and Men"

John H. Kunsky, of Detroit, tore things wide open for his showing of "Madonnas and Men" at the Madison Theatre, using all the usual advertising aids and importing from New York the Burgess treadmill effect in "Ben Hur," and also used for the race scene prologue to "In Old Kentucky."

This time four horses were attached to two chariots and the race was preceded by a prologue in which seven persons were employed.

The lobby was elaborately dressed with paintings to suggest the entrance to the Roman Coliseum, one of the most elaborate lobby decorations ever used in a theatre, the house lending itself well to the big effects.

The horses were paraded daily through the streets, with lettered blankets, and street car and other exploitation supplemented the heavy newspaper work.

Doubting Thomas Again Helps Publicity Agent

It will be recalled that some time ago considerable press work resulted from a manufactured inquiry as to whether or no Mary Pickford really slid down the coal chute in "The Hoodlum." Using the same idea recently got a heap of publicity for "Go and Get It" in Cincinnati.

The plant was a letter to the Post, in which the writer questioned the genuineness of the airplane stunts and commented upon the ethics of the Post in "permitting the advertising of such a fake."

The Post printed the letter with a comment and other letters were sent in until the correspondence became a controversy, when the paper shut down on a free space but announced that it would submit the question to the director.

The result was a sworn affidavit from Marshall Neilan that no trickery was employed in filming these scenes. This was given prominent space in the Post and then collections of the letters, together with the denial were prepared for lobby display wherever the picture was shown.

Apparently it was a spontaneous question, but probably William A. Clark, of the Associated First National exchange for that district could tell more about it if he would. If he won't you can use your own judgment.

Sold "Race of the Age" by Newspaper Office Showing

Appreciating the fact that he had something that was right in the news, Joseph Goldberg, of the Educational Film Exchange, in Louisville, took "The Race of the Age," showing the race between Man o' War and Sir Barton, around to the newspaper offices and gave showings to the staffs of the Courier Journal and the Times.

The news editor and the sporting editor made it a fifty-fifty break on their stories, and other sporting editors followed suit, so as not to be out of the running. They were all given a chance to see the film in advance.

There was a racing meet at Churchill Downs and the town was packed with horsemen. Keith's Mary Anderson boomed it above the vaudeville bill and the Strand gave it sixty per cent. of the publicity, and both houses overflowed.

Overprints Stock Poster to Get Christmas Slogan

Some weeks ago we printed a reproduction of some of the special sheets gotten out to advertise each Paramount special. Norman L. Dixon, of the Des Moines exchange, has found a new use for that for "Something to Think About." He printed them up as shown in the cut and now every store in Des Moines is using from two to a dozen or more because the title works in aptly with the big idea.

THE CHRISTMAS OVERPRINT

They went so fast that the supply ran out, but Dixon is having more printed to send through his territory and the idea has been sent to the other Paramount exchanges. If you have the picture and cannot get the posters, print your own, and then sail in and get a hook-up page from the merchants, working along the same lines.

Real Genuine Horse Was "Down on the Farm" Here

You may think, because you have played it, that Mack Sennett's "Down on the Farm" is all through, but it seems to have the vitality of youth still and is going the rounds as strongly as ever.

For its showing at the Rialto Theatre, Tulsa, Okla., William M. Smith caged a real horse in the lobby, but you cannot see the horse in the cut because he merges into the background. That white horse you do see is just a painted understudy.

This display narrowed the lobby space somewhat, but it drew a pile of people through what was left for entrance, and that is the main point.

IT'S WINTER "DOWN ON THE FARM," BUT RUBEN IS AT IT YET

William M. Smith, of the Rialto, Tulsa, Okla., used a live horse for his display. You can't see the horse, but he's there, just under the big tree. We don't think much of the haystack, but it all helped to make business

The man who only "reads" the pictures in an exploitation section loses what he is paying for. The pictures cannot tell it all. Read the text and get the full idea.

Selling the Picture to the Public

De Luxe Lobby Decoration Sold "The Branded Woman"

You can make a cutout for the lobby and sell tickets; more tickets than you could sell without. You can dress up the cutout and very greatly increase business.

THE OLYMPIA LOBBY DISPLAY

The Olympic, New Haven, chose the latter for Norma Talmadge in "The Branded Woman" and brought the First National attraction to the attention of many more persons than would have been attracted by the straight cutout, and they sold to more people because they conveyed the unconscious suggestion that an attraction so advertised must be better than the average.

The text of the hanging card reads:

"This is the story of a girl who is forced to the very brink of the abyss from which no woman ever escapes: and of what happens when her husband learns the truth."

This is capital selling text, but why did they book in "Don't Blame the Stork" for the added attraction?

Bronx Manager Believes That Preparedness Pays Well

John C. Frey, of Loew's Spooner Theatre, in upper New York, recently played "Madame X" and wanted to emphasize the fact that this gave the women a splendid chance to weep.

He arranged with a nearby store for a window display. The Goldwyn part of it consisted of pictures of Miss Frederick in her tearful large head, and the scenes in which she dies in the arms of her son.

The real advertisement lay in the fine display of handkerchiefs, and appeals to the women to supply their wants before entering the theatre.

Women love to have a good cry in spite of the insistence of some producers on the happy ending, and they are having glorious times at "Madame X" on that account.

This is just an adaptation of the girl who had a splendid time at the matinee because she had never cried so hard in her life, but it got the play over to smashing business.

Made Local Girl Star of "The Law of the Yukon"

Boyd Chamberlain, of the Victoria Theatre, Shamokin, Pa., believes that it pays to play up the local stuff. When he found that Goldie Job was in "The Law of the Yukon" he booked that Mayflower release with great speed and then had some strips prepared for his 24-sheet stands, from which it can easily be gathered that Goldie will be among those present. And he booked it for three days, to make certain that no one would hate him because he sent the film back before they saw her.

Then he stuck a pair of old storm boots in the window of a shoe store as the boots worn by Goldie Job on the job in Alaska, and added a window card slightly smaller than a three-sheet.

Made a Cut Trade Mark of All "Penalty" Advertising

Now and then it pays to make a trade mark of a star in an advertising campaign. The America, Denver, tried it lately with Lon Chaney.

They had the Goldwyn production of "The Penalty" and they made the legless cut of Chaney the trade mark of every piece of advertising they put out, using the same cut in its various sizes. Then they hooked Chaney to his work as "The Frog" in "The Miracle Man."

The stunt cleaned up to the limit because they all wanted to see what he could do in the new role. The advertising ran all the way from a throwaway to a three fulls, but everything had the cut, so it all hooked up —which is the big idea of the trade mark.

Marriage License Joins Fake Summons as Winner

Frederic Hathaway, of the Alhambra, Utica, has added the marriage license to the fake summons and the automobile warning. He had these prepared in the usual official form on the outside and within the text read:

"The bearer is entitled to all the fun, joy, humor and pleasure of Married Life without any of the discomforts. This special license, entitling the bearer to the unusual privileges enumerated in the preceding paragraph, is issued at a reduced rate. The usual $2 fee is eliminated by it and the bearer acquires all the privileges enumerated herein on payment of the usual admission fee at the Alhambra Theatre any day during the week of October 18."

This idea was backed up by newspaper displays which advertised that you could enjoy married life at the Alhambra, as nowhere else, and by a taxi stunt telling that you cannot enjoy married life in a taxi, but can at the Alhambra. The couple in the car pulled numerous spats to give point to the sign, and it put the picture over.

GOLDIE JOB IS THE NAME THEY KNOW HER BY IN SHAMOKIN, THE OLD HOME TOWN

She is down on the programs as "Nancy Deever," but the crowd in Shamokin know that Goldie is on the job; and when "The Law of the Yukon" played at the Victoria they let the Mayflower release run a bad second to Goldie, and the local angle won out hands down. The picture on the right shows Goldie's boots that she wore while starring in "Alaska"

Selling the Picture to the Public

Another Treasure Hunt Booming "Go and Get It"

R. C. Osteen, of the Strand, Aberdeen, S. C., has a new idea in treasure hunts which he worked for "Go and Get It."

He started his campaign for the picture with a special showing to newspaper men and the faculty and students of Anderson College.

This brought a good newspaper writeup and a signed endorsement from the college association. The girl students also agreed to sell tickets for a commission.

With this planted, Mr. Osteen announced a treasure hunt, the hunters to call at the theatre box office for entry tags. When all had qualified, they were told that one of the local merchants had a ten-dollar bill for the first boy who said to him, "Mr. Osteen told me to 'Go and Get It.' Have you got it?"

The boys visited all the stores, and they certainly advertised the film. It was the only story since "The Birth of a Nation" to run that long, and after the two-day showing the following feature had to be withdrawn and the Neilan picture put back.

The idea is clever except that merchants may object to the invasion of their stores. It would be better to put out a Raffles and make it a street stunt, unless the merchants assent beforehand.

But it sold 2,734 tickets in two days to a 400-seat house. That's the answer.

Told It All at Once

John Furrer, of the Standard Film Exchange, Pittsburgh, believes in exploitation for the exchange as well as the theatre. Recently when he took an automobile selling tour out of the City of Colored Smokes he had the back of his car plastered with a sign reading :

"I am bound for the 'Vanishing Trails' selling 'The Son of Tarzan' and I will land every contract I go after unless I meet 'Thunderbolt Jack' and his 'Tiger Band'."

Apart from that the car was inconspicuous.

Took Full Page to Tell of New Paramount Deal

La Petite Theatre, Kankakee, took an entire page recently to tell that it was going to show the Paramount string, opening with "Something to Think About."

The keynote of the page was the idea of "Bringing Broadway, New York to Court street, Kankakee."

This is the big thing about the entire picture idea. The small towns no longer get number two companies and stale presentation. They all fare alike and get the same players at about the same time.

If you have a small house, drive home the idea until it sticks in the brain of every patron.

Tied Up with the Legion for a Big Window Display

Last summer we showed a capital window display from the Bristol Theatre, Bristol, Conn. Here is another utilization of the same window, this time for Charles Ray in "Forty-five Minutes from Broadway."

A hook-up was made with the local post of the American Legion, not because there was anything in the play to work on, but because the Legion wanted a benefit and the management appreciated the value of this tie-up.

The window was next door to the theatre and at first it was dressed with a railroad set, realistic to the smallest details. As the playing time drew near and the window had become familiar, a new kick was given by taking out the cutouts of Ray and substituting real persons to pose as the Kid and Mary, the posers being provided by the Legion.

These poses were taken only at showing times, when a guard of honor was posted either side of the window to gain additional attention. This gave the window a second time on earth and greatly increased its value, since the appearance of well known local people in a small town always constitutes a big drag.

Los Angeles House Works the Old Reissue Stinger

The flood of reissues under new titles has abated, but now and then some manager with no vision seeks to sting his patrons. The latest example comes from the Alhambra, Los Angeles, where Gloria Swanson is announced "in her latest characterization," and the play is "Her Decision," which certainly is not a late picture by several years. It is not a Paramount production, but may be one of the old Triangles.

THE SWANSON ADVERTISEMENT

Miss Swanson did not attain any great degree of recogniation until she came under the Paramount banner. Many persons do not realize that she was ever with another company. They will go to the Alhambra in the expectation of seeing Miss Swanson in a modern play. When they do not find what they are looking for, they will mark the Alhambra off their list.

The house may make some money from the use of her name, but for the pennies they take in dollars will probably be lost. There is no objection to be offered to reissues when presented as such, but reissues are not "latest characterizations" and are misleading.

HERE'S A TWO-IN-ONE DISPLAY FROM THE BRISTOL THEATRE. SAME BACK, BUT CHANGE OF IDEA

The early days offered the window as shown at the left, done with cutouts of Charles Ray. This ran for a week, and about the time the interest waned—as the opening drew near—the Legion Post provided live posers for the tableau at showing times and mounted a guard of honor on either side of the display because they had an interest in the receipts

Selling the Picture to the Public

"Fortune Teller" Getting Many Old Lobby Fronts

Robertson-Cole's "The Fortune Teller" with Marjorie Rambeau, seems to be getting more stuff in the smaller houses than in the first run houses. Certainly more displays are coming in from the "velvet" towns. This front is from the Alcazar Theatre, Great Falls, Mont., and shows what can be done at comparatively small cost. The usual banner is replaced by a sign which fits the arch and shows more aces than are permitted in the average poker game. Perhaps they worked from a pinochle deck. A camp kettle, substituting for a witch's cauldron, stands in front of the house with the figure of a witch propped against the supports, while the ace of spades replaces the usual three sheets on the side boards. It is neatly done and yet it probably does not represent a very large cash outlay. It is not cash but brains which counts in exploitation, and the Alcazar shows the brains.

MEN HAVE BEEN SHOT FOR HOLDING SIX ACES

That's all very true, but the Alcazar Theatre, Great Falls, Mont., was a bit careless about cards, and it was aces or nothing. Possibly the manager had held four kings the night before and was skinned by aces

Fliver Parade Drew for Lloyd Fordcar Comedy

Ascher's Auditorium, Dayton, pulled a man-sized idea with a fliver parade to promote Harold Lloyd in his auto comedy, "Get Out and Get Under." Prizes were offered for the best and the worst, and that drew about all the Ford cars in town, and they chugged and wheezed and rattled down through the business section the opening day of the comedy.

All entrants had to be placarded to be eligible for the prizes, so each car carried a sign and most of Dayton had a good laugh then and another when it went to see the show.

It's a simple stunt and one suited to any sized town. If you have played Lloyd, save the idea up, but use it some time.

Play for the Clubs

Don't overlook the possibilities of club business. Sell any organization a block of seats at a reduction to get them to come in a body. The jazz they make will be an advertisement in itself and you will make new business.

THE "HUMORESQUE" TIE-UP WITH THE COLUMBIA WORKS WELL

Just how well cannot be told until the returns are all in, but for the first time the actual cash value of a window display, as shown in additional records sold, will give the first real dope on window values

Getting Facts to Prove Value of Window Tie-Up

While most merchants realize the value of a window tie-up, there are still many who grudgingly consent to the use of their windows with the air of one who confers a favor.

When the "Humoresque" campaign was planned, hook-ups were effected with the Wurlitzer stores and with the Columbia Graphaphone Company.

Peters Is Interested

Oscar A. Doob effected the sale to the phonograph people, and got G. M. Peters, sectional manager in that vicinity, interested. Mr. Peters believed in publicity and believed that it would help the sale of "Humoresque" records, but he wanted to know just how much good it did.

Some two hundred dealers were under his direction, and these were supplied with materials for the tie-up and instructions on how to dress the windows. They were also asked to report *in figures* just how much the business was helped.

He did not want to be told that there were "good results." He wanted to be told in dollars and cents how many records were sold.

Returns Show Results

The returns are far from complete, but the results so far show that in every instance the tie-up has a definite cash value in added sales, and some dealers report that this not only helps the sale of "Humoresque" records, but give figures showing that the sale of other records is above the average. We hope presently to give these figures, but meanwhile it seems to be demonstrated that the window tie ups sell records as well as tickets.

Selling the Picture to the Public

Twin Beds Tied Up with a New Model Automobile

The First National Exhibitor's circuit has completed a tie-up with an automobile concern through which Mr. and Mrs. Carter de Haven and their first National production, "Twin Beds" will be used to exploit a new model of the car in all cities.

It was first planned to confine the campaign to California, where the de Havens purchased the first model to be delivered, but the advertising agency having the campaign in charge liked the idea so well that the de Havens will be linked with every anouncement of this model through a series of photographs sent to all the selling agencies.

The car will not be in the market until next spring and in the meantime it will be widely advertised and wherever the car goes you will find Carter de Haven at the wheel and some reference to "Twin Beds" in the text.

Good Stunt Suggestions for "Red Foam" Publicity

Offering a number of good suggestions, the plan book for "Red Foam," the Ralph Ince production put out by Selznick, gives real exploitation.

The chief stunt is to use a camouflaged washing machine with the water dyed red and stir this to foam. Various angles and variations are suggested, which should work well. If you cannot get the loan of a washing machine, try the suds machine described recently in connection with "Suds." It will work as well for this. The essentials are a container, some liquid soap and an air pump for blowing the bubbles. Dye is used to color the water and the solid extract of logwood might be added to the dyes suggested. It should be used very strong for the bubbles will show pink at best.

To contribute something new offer a red foam sundae to the nearest soft drink place. This can be any sort of an ice-cream foundation with red whipped cream or marshmallow, flavored with marshmellow or grenadine. Make a cup of pistache or vanilla and fill with the cream, then letter the fountain mirror with colored soaps or tinted whiting, and work in with cutoutts from the lithographs.

And before you put the press book down read about the cutout poster. This will be good for both lobby and window display.

Something New in Threes for Lobby Front Display

The lobby front for "The Idol Dancer" from an unnamed house, is not unlike hundreds of other similar displays which have used the cutout of the dancer fot a general display.

The novelty is found in tne three-sheet boards at either side of the lobby. The photograph is rather obscure, but you will note that a shadow box has been built out and the opening cut irregularly. This is placed over the pasted paper and presumably lighted from within the box, at least such illumination would be decidedly effective.

Anything that will lift the curse from a straight lobby poster is to be welcomed, and this does the trick very nicely. Keep the idea in mind.

Advertised Fall Festival to Get Crowd to His House

Before this year the Harvest Festival at Jamesburg, N. J., was bad medicine for the Star Theatre, which James Counihan runs.

A Harvest Festival, if you never met with one, is a farmer gathering where they have a picnic supper and swap Munchausens about the size of their respective crops. The farmers come in from all over the section and by the time they get through pulling the long bow their arms are too tired to reach into their jeans for admission tickets, and anyhow it is time to go home.

Counihan figured that there was a lot of money going to waste, so far as he was concerned, so this year he got into touch with the committee having the event in charge.

He pointed out that there was a fine meadow right along side his house where the festival could be held. And he guaranteed to have an extra good attraction. He also offered to do all the advertising for the event.

He booked in "In Search of a Sinner" and advertised until you couldn't tell whether Constance Talmadge was giving the festival or was merely going to pick out a sinner. At any rate he got the two attractions so firmly connected in the minds of the farmer population that they felt they had to see the show and, since it was only next door, they did.

It cost Counihan a few extra dollars for advertising, but he is willing to spend twice that much any time someone can show him how to get such big returns again.

Specials for "Earthbound" Helped Sell Los Angeles

Special advance showings of "Earthbound" helped very materially to put over "Earthbound" in Los Angeles and again demonstrated the great value of this form of exploitation.

It was figured that the play was one to make talk, especially among the more cultured classes and that this form of exploitation would probably sell it better than hectic advertising. Several special presentations were given to representative groups and playing in a second-run house at a one dollar top, the attraction has already run to five big weeks.

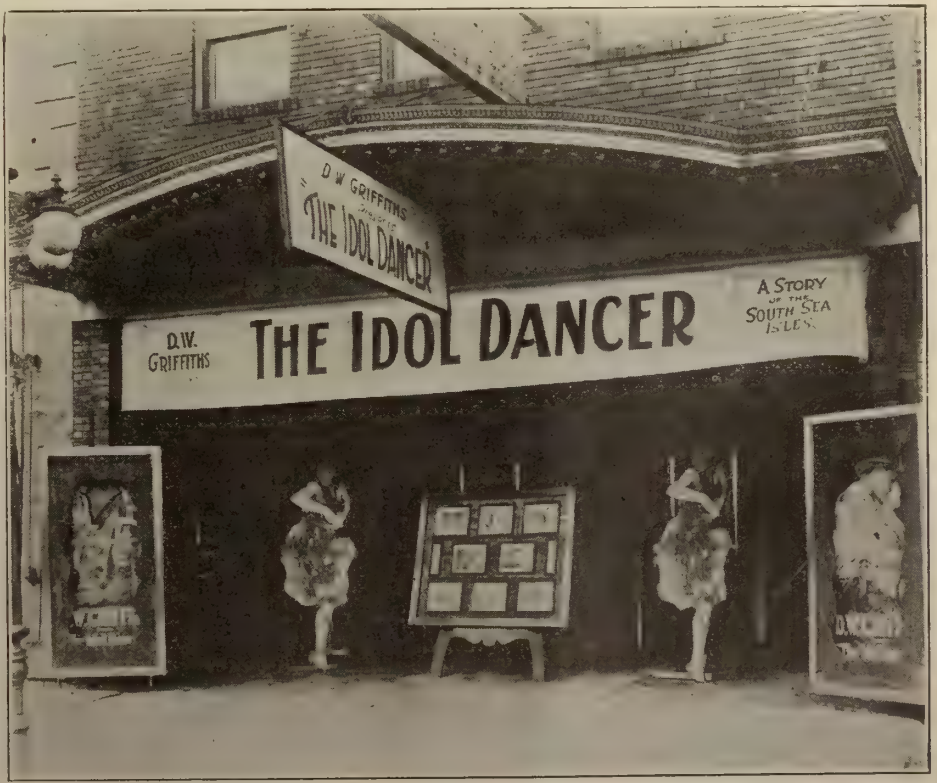
Miller's theatre, where it is playing, has not the advantage of a good location, but dignified publicity and this advance work have held the house full for upward of a month with the run not yet terminated. As the house seats only 600, the run is likely to continue for some weeks.

There is nothing better than pre views for good pictures.

Another Fashion Show

Newman's Theatre, Kansas City, was the latest to work the fashion show, using it in conjunction with Bebe Daniels in her first Realart release, "You Never Can Tell."

The style show was given equal prominence with the play in the advertising and the stunt was put over with the usual Newman thoroughness, and, of course, it cleaned up. The style show is one of the best exploitation bets and it can be worked at least four times a year.



NEVER MIND THE DANCER, YOU'VE SEEN HER BEFORE
Give your attention to the three sheet boards with shadow boxes. That's the big idea in this house front from a theatre too modest to send in its name and address. It's mighty effective for lobby work

Selling the Picture to the Public

This Stage Wedding Got 4500 in a 2600 Theatre

Drawing 4500 persons to a 2600 seat house was the record of Mayflower's "In the Heart of a Fool," at Blank's Rialto, Omaha. The New York office of Mayflower suggested a stage wedding as an attraction, possibly arguing that thoughts of marriage are always in the heart of a fool.

Anyhow they roped in a would-be happy couple and dazzled them with the thoughts of the lot of presents they would get, for most of the prominent merchants had been induced to contribute wedding presents which were made the basis of window displays.

The first sixteen rows of the lower floor were reserved for single women who were to scramble for the bride's bouquet in accordance with the tradition that the lucky captor would be the next wed.

Not all of the 4500 came to get these seats, but they were in great demand. The rest were brought in through Edward Hollan's clever handling of the publicity, and the picture went over to a start that held good for the rest of the week.

It's old stuff, but it always works.

Used Army Recruiters to Sell Boston "Humoresque"

Walter P. Lindlar, out of the home office, slipped over to Boston to start things for "Humoresque" at the Tremont Ttmple. The town was temporarily without an exploitation man and Lindlar was rushed over to fill the gap while S. G. Sladdin traveled on from Omaha to take over the keys to the exploitation desk in Boston.

Lindlar got up posters wherever paste would stick and then Sladdin came in and started something which backed this up.

Boston has an army recruiting company of about a hundred men, and they like to make a noise as well as the theatrical men. Both the navy and the army have worked out the exploitation idea and Sladdin had no trouble in persuading the officer in charge to let the men go to see the Hurst play.

Of course they went in a body and took the band along for fear someone might overlook a hundred men marching down the street. They carried signs for "Humoresque" which were almost as noisy for both "Humoresque" and the recruiting service as their band.

And just to keep away from the narrow Boston streets while they went through the preliminaries, they formed their line on the historic Boston Common where not more than five or six thousand people would be able to see them, and they marched for a motion camera and the band went on a musical jag and everyone was happy, especially the recruiting officer and Sladdin.

Later the film was shown in the Boston theatres, while some army arguments and stills were used for window displays.

Farmer's Matinee Still Pulls

The "Farmers' Matinee" is still going the rounds. Sam Erskine, of the Banner, West Lebanon, Ind., is the latest to report good results.

Once each week he sells his show to the local merchants and they in turn give it to their rural patrons. The show is given on a Tuesday of each week and it draws an average of 600 buyers into town. The farmers come from miles around, do their trading and leave Saturday to the townies.

This stunt, which was dug out by F. H. Richardson for his projection department several years ago, is one of the best trade getting stunts we know of, yet surprisingly few managers are using it today.

Made His Timely Tie-up Cinch New Women Patrons

No one around New Brunswick, N. J., meant to insult the women when it was suggested that they form an "auxiliary" to one of the old parties. It was just felt that the women might like to be by themselves and away from the tobacco-chewing he-politicians. That was the idea, but it made a new party and a lot of business for Benjamin L. Suydam, of the Bijou.

He thinks exploitation even while he sleeps and when he read that auxiliary stuff he got a woman to write to the papers in a tone of plaintive indignation that the new women voters should be regarded as an auxiliary. They were not, she contended, an inferior sex. She called for the organization of a party which should not be an auxiliary.

Apparently acting on this cue, Suydam offered his lobby as a recruiting station, fitted it up with tables and chairs and sample ballots and stuff, and the women went ahead and formed their own party.

And "The Inferior Sex" was the dominating note of all the advertising for Suydam had Mildred Harris Chaplin in the First National production of that title, and it was all an advertising stunt from start to finish.

And now the Bijou is more solid than ever with the women patrons, but Suydam is smoking no post-election cigars donated by either Republicans or Democrats. He doesn't care. If he gets the women the men will have to come. They make the business even if they are the inferior sex.

Reporters' Contest Won a Big Smash in Dallas

Most newspapers outside of New York, Chicago and San Francisco have trouble in building up their reportorial staffs. They often have to try out several cubs before they get one who can be trusted to go after the news, in the place of a man who has left.

Working on this fact, the Old Mill, Dallas, pulled a reporting contest for the exploitation of "Go and Get It," hooking up with the Dallas Dispatch in offering prizes of from $15 to $50 for the best news stories of a happening current the week the First National attraction was shown. The house put up $30 and the newspaper did the rest, and they gave a lot of pure reading for the trifling sum.

The idea of the contest was that "Go and Get It" told the story of a newspaper reporter and the Dispatch wanted to see if there was any embryonic reportorial talent lying around loose.

Starting in a week ahead the paper referred to the film as a school of practical journalism, while the house worked along similar lines. No one had to see the film to take part in the contest, but contestants were told that they could find valuable hints

GEE, BUT THE ARMY HAS IT EASY! NOTHING TO DO BUT SEE "HUMORESQUE"

This was in Boston, and after they formed in parade on the Common and the still and motion cameras had worked overtime, they marched to the Tremont Temple to see "Humoresque," as you can guess from thei rbanners. They took a band along and told all about the show and how nice it was in the army. This is one of the best recruiting hook-ups yet

Selling the Picture to the Public

Here Is the First Program With Gaellic Town Name

Thomas J. Gogan, of the Pavilion, Kingstown, Ireland, sends in a set of his house programs and asks for comment. Apart from the layout of the sheet, it is interesting because the title page carries a panel reading

This is the first program to be reproduced with the Gaellic title for the town. It will be noted that just above the telephone number is still "Kingstown, 61" and most of the advertisers still use the old nomenclature. Mr. Gogan varies his ink from week to week to give character to the change, apparently alternating red, purple and green and repeat. The sheet is 5½ by 8 inches and is six pages, railroad folder style. He asks for suggestions, but there are few comments to be offered, for he has worked out a form which cannot be materially bettered. In the large cut the page on the right is one of the inside pages, to show the form of the actual program. That on the left is the back page and the title page appears in the center. In the actual program the underline runs to the left of the back page and is folded inside. The inside form shows the two changes for the week, one on either side of the musical program, which occupies the center page. The back page is generally used for house talk, in this case devoted to a talk on articles found in the theatre, and Mr. Gogan explains that they find almost everything but money. Usually it tells of coming attractions. He words his announcements crisply and while the space is small, it is sufficient to get the ideas over. Most programs are sold the patron, but Mr. Gogan distributes his free of cost to the patrons and profits thereby. Selling the program is an ages old tradition in many parts of Europe, but patrons appreciate the generosity of a management which relieves them of this small expense. The advertisements more than pay the cost of printing, and the benefits from the publicity are more than the small revenue from the program sale would amount to. The program is always in two colors with the program matter in black, which makes it easy to pick up from the advertising, and this last small refinement will be appreciated by those who have to wade through the ordinary program. We cannot offer Mr. Gogan any suggestions, but we can tell him that he is getting out a program in the most approved form. We know of none better.

—*P. T. A.*—

Got a Ten Page Section

Max Doolittle belies his name. He is publicity manager for the La Crosse Theatres Company, and when the Rialto was recently opened he got out a ten-page special section, hooking up the supply houses, the exchanges and all who had to do with the house. And to make certain that he got credit, one of the ears on the front page carries his name as editor of the section, which is a wrinkle other hustlers will appreciate. The left hand ear tells that it is the special Rialto section, while that on the right reads, "Personal supervision of Max Doolittle, Director of Publicity." He must have been reading about Max Karger or Tom Ince, the pioneers of personal supervision.

—*P. T. A.*—

Providence Ads Not So Full As They Used to Be

Even Providence seems to be looking up in the matter of crowded space lately. This cross-page hundred liner from Fays tells a lot, but it takes the space to tell it in. There was a time when if there was a square inch of white space in a Fay ad they probably fined the artist, but now the

A PRETTY DISPLAY FROM PROVIDENCE

stuff looks better and the reverse is large enough to show up, while the cut placement helps decidedly. The times do change and there has been a marked departure from the old crowded stuff. We don't like the hand lettering, but at least it is spread out so that it may be read.

—*P. T. A.*—

Buffalo Strand Racing Brooklyn for the Honors

If Eddie Hyman does not look out the Mark Strand, Buffalo, will be giving him a run. Lately we showed several samples of the stuff Mr. Weinberg plans up by the lakes, but this later example is so much ahead of the best of those that it looks like the work of another artist. You can get a good idea of it from the reproduction, but it needs to be seen as a two threes to get the best effect, though it will work from there up to cross page and retain about the same proportions. It is hand-letter, but like the work of Hyman's artist does, it looks more like type. It is light and elegant and yet it has a strength which will cause it to be read and it will be read with a feeling that it refers to a

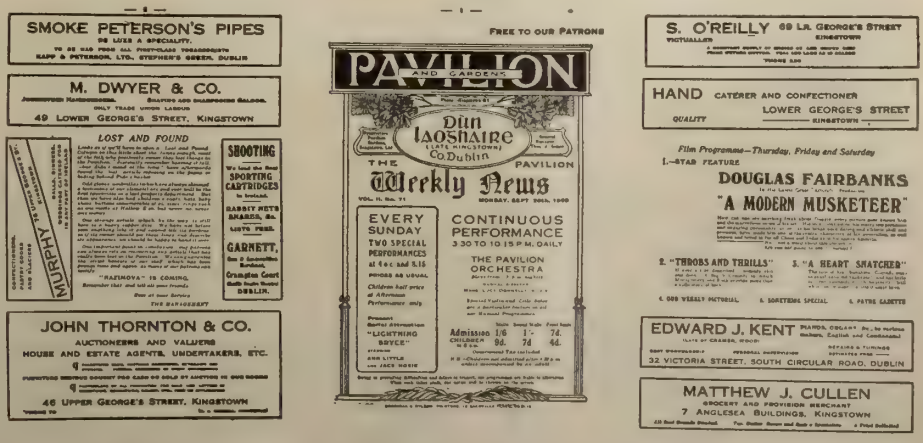
A PRETTY BUFFALO DISPLAY

Better than usual picture. If the Mark Strand houses corner add the good letters; they can start in to sell advertising service after a while. This display is pretty enough to frame.

—*P. T. A.*—

Full Page Display Was Made from Press Book Cut

This well-filled full page display from the Grand Opera House, Canton, was made from a press book drawing supplied by United Artists. These art drawings are sent out by Charles E. Moyer to supply a demand for art material, and that it is a real and not an imaginary demand is proven by their wide use. The art material is more generally used than the ready-made cuts for all of the U. A. subjects, but perhaps "The Love Flower" was more widely used than the others, possibly because the managers are realizing the value of the stuff more and more. This design was sent out with the note that it should not be reduced below four columns, suggesting that some of the other designs would give better results in reduction. Moyer sends in a four-thirteens from the Majestic, Springfield, Ohio, to show how it works in that size and this full page to show the enlargement. Both look well, but the page makes the prettier display. The text is all written to fit the space, though much of it is lifted from the plan book. The point is that the house does not have to follow any precise wording supplied with the cut. It



AN IRISH PROGRAM WITH THE TOWN RENAMED IN GAELIC FROM THOMAS J. GOGAN

Selling the Picture to the Public

can mortise and set in any of the copy desired, or it can be cut apart and used in that form at a pinch. It gives art work to those who wish to form their own dis-

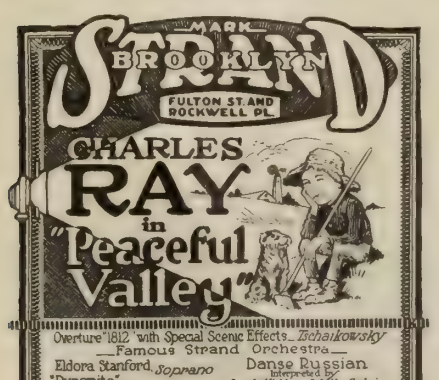
A FULL PAGE FROM A PRESS BOOK

plays and supplements the ready set service. Moyer has a good idea in this stunt, and we think that others could follow suit with profit.

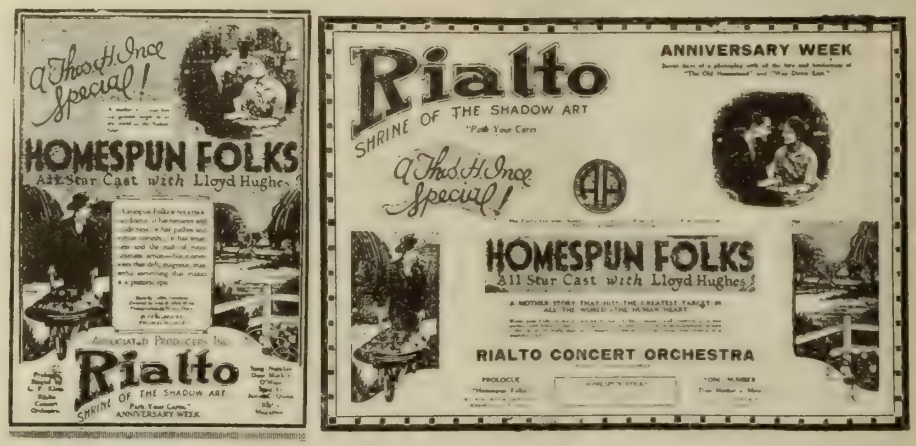
—P. T. A.—

Hyman Uses Spotlight to Light Up "Peaceful Valley"

Eddie Hyman's artist is still using scene cuts in his one and two column spaces. Lots of others can get the cuts into doubles, but it is going some to get the singles. This reproduction shows the double column space sixty lines deep. It gets all of the features into the space and yet does



ONE OF THE HYMAN ADS

not look crowded. We do not like that black and white star and title. Star and title should be either all black or all white and both should be of the same color. We don't care who does it, it isn't right. We presume that the spotlight effect is a play upon the "Ray," but it is bad medicine. But the lettering for the small features is

HOW JIMQUIN TRIMS HIS CUTS FOR SECOND RUN

up to standard and it is in this that Hyman's artist excells.

—P. T. A.—

How Jimquin Makes One Cut Do the Work of Two Spaces

Jimquin, of the Rialto, El Paso, got two ads from one cut. That on the left shows the three nines originally used. After he got this for an advance, he sent the cut over to be chopped up and spread it over twice the space to better effect. This explans the irregular outline of the "Thomas H. Ince Special" just below the signature in the larger space. We like the larger advertisement better, not becusae it is larger, but because of the open spaces. That benday backing to the small cut is what many exhibitors desire, but note how Jimquin's own mortise, just above the title, lights up that section of the advertisement. And it is a nice little line Jimquin sets in there, "A mother story that hits the greatest tarket in the world—the human heart." That will play to use with almost any mother play and will work as well for "Humoresque" as for "Homespun Folks."

—P. T. A.—

Change of Color Makes A Two-Part Ad Effect

Using a solid and an open cut gives the effect of two different displays for the Regent, Toronto. At first glance you wonder where "The Restless Sex" is playing and

If These Pages Help You Why Not Send for a Copy of

PICTURE THEATRE ADVERTISING

Which gives you the foundation information about type, inks, paper, laying out, press work and all of the little points you need to know.

It costs only $2 the copy, postpaid, and anyone of a hundred and more ideas will be worth the initial cost of the book.

Order today from the nearest address Moving Picture World, 516 Fifth avenue, New York City; Garrick building, Chicago, Ill., or Wright & Callender building, Los Angeles, Cal.

what attraction the Regent has to offer To make matters worse, the lighter cut is paneled in with rule, still further cutting off the connection with the larger cut. A better arrangement would have been to run six-point rule border from the edges of the cut to the left hand limit, cutting off the rule work around the smaller space and repeating the title. As it stands, the display is out of balance and disjointed. It

THIS IS BUT ONE AD, THOUGH IT LOOKS LIKE TWO

seldom pays to work a light and a black cut in the same space unless both are enclosed within a border which makes it clear that it is all one space. This is six columns by 135 lines and there was room in which to work some sort of connection. The double cut effect is not unlike the use of a white star name and black title or the re- It does not hold together. Space could have been saved by making a mortise in the lower right hand corner of the large cut for the Regent signature and letting it run alone. It would have been more effective and at the same time cheaper, for the money paid for the additional space is largely wasted. It is a good plan to gauge space by the material available and not use a certain number of lines regardless of the filler.

Use Some Judgment

That "the public is always right" may be good business policy, but don't make the mistake of carrying this to a point where you disorganize your staff. Don't "bawl out" an usher in front of a complaining patron. Fire him, or her, if necessary, but do it quietly for the sake of discipline.

JESSE D. HAMPTON *presents*

H. B. WARNER

in

"DICE OF DESTINY"

Story by John Moroso
Directed by Henry King

One man saw in the beautiful innocence of the girl only something to pursue and capture.

The other saw in her something to be guarded and cherished and yet he was a crook.

To be worthy of her he decided to be straight, and straight he was from that day on. Yet those who should have been the first to help him in his worthy resolve were the last to believe and aid, the representatives of the law.

A really splendid picture, full of suspense, action, and lots of humor, too.

Pathé Distributors

A ROBERT BRUNTON

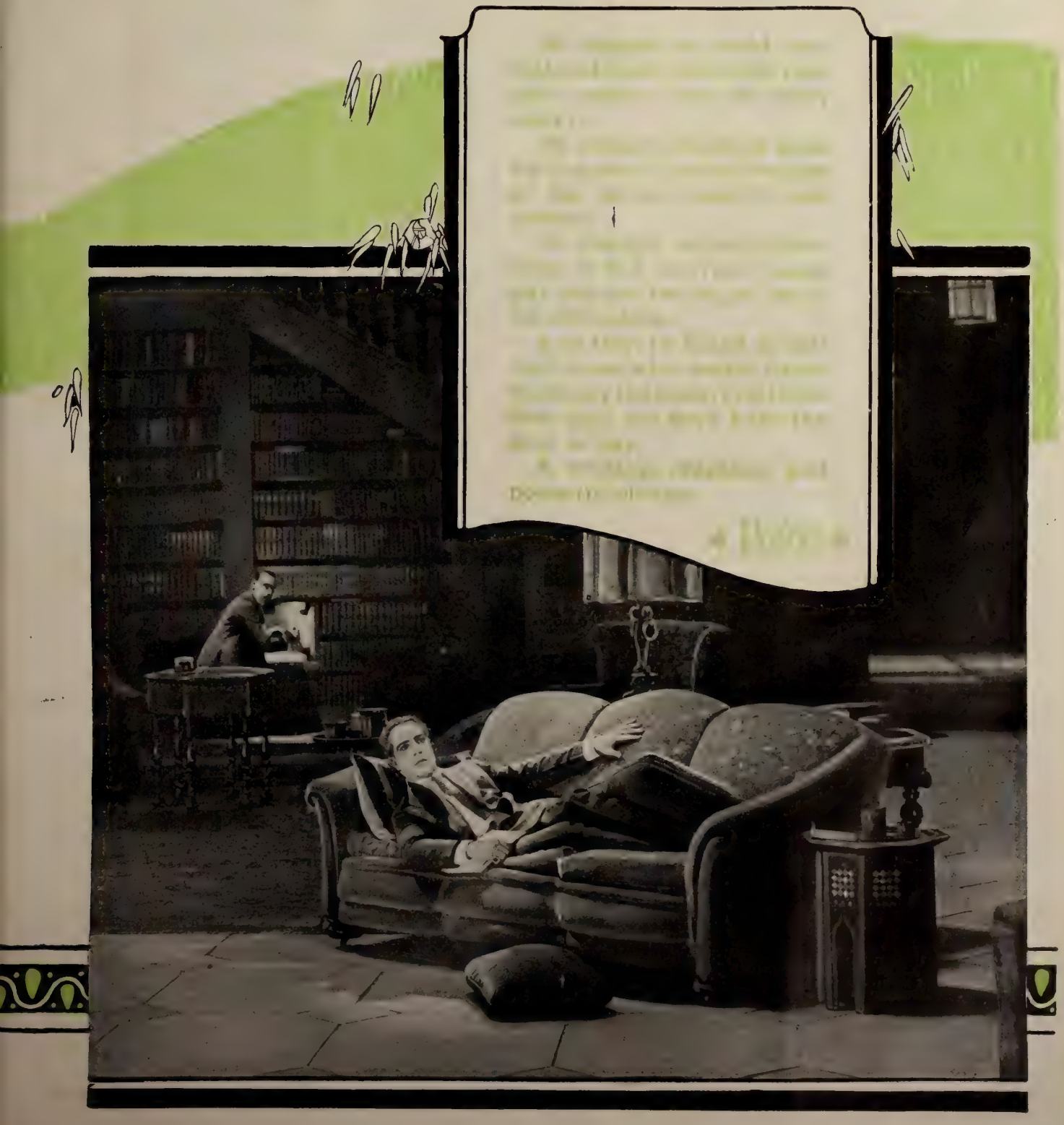
The DEVIL

from the novel by
FRANCES NIMMO GREENE
directed by
ERNEST C. WARDE

Pathé Distributors

PRODUCTION

TO PAY



Another Pathé Serial

A Pathé Serial

JUANITA HANSEN

in The

PHANTOM FOE

with

WARNER OLAND

Directed by
Bertram Millhauser

Produced by
George B. Seitz, Inc.

Pathé Distributors

Read the Finest Reviews Ever Given a Serial Picture

"THE PHANTOM FOE" (Pathe)

Most unusual is the serial with the required attributes of a "feature" photoplay. "The Phantom Foe" has them.

First, there is the star, Juanita Hansen, at her best and losing no opportunity to show to advantage her ability as an actress as well as her aptitude in wearing beautiful gowns.

"The Phantom Foe" has a general appeal, is filled with thrills and mystery, promising good serial entertainment if the remaining episodes keep an even pace with the first two, and adding another laurel to the clever pen of George B. Seitz, as well as proving the directorial abilities of Bertram Millhauser.—LILLIAN GALE.

MOTION PICTURE WORLD

"THE PHANTOM FOE" Baffling Mystery Drama, Involving Hypnotism and Featuring Juanita Hansen, Is This Pathe Serial.

Reviewed by Jessie Robb.

Those film fans who enjoy being thrilled by mysterious disappearances, hair breadth escapes, murderous attempts on the life of the heroine and all the other villianies that go to make up a first-class mystery serial, will receive their full quota of thrills in "The Phantom Foe," a Pathe serial. The mysterious and baffling occurrences are cumulative up to the last episode, when the cause is explained and the real villain caught. The entire production has been handsomely mounted and with fidelity to detail. The many elaborate gowns worn by the women of the cast will please the feminine spectators.

A cast of well known serial players, headed by Juanita Hansen and Warner Oland, has been assembled and they measure up to the hard work demanded of them.

EXHIBITORS HERALD

WARNER OLAND AND JUANITA HANSEN IN THE PHANTOM FOE

Fifteen-episode serial; Pathe. Directed by Bertram Millhauser. Published October 17.

OPINION: If one were to come in on the showing of "The Phantom Foe" unaware of the fact that a serial was being screened he would at once gain the impression that he was seeing a fast moving feature picture, and an extremely well done one at that. For "The Phantom Foe" is not merely serial material, in the sense that we have come to know serials, but a combination of two types of production, serial and feature.

In other words "The Phantom Foe" has everything serial fans expect, action, romance, mystery, suspense, plus the niceties of a feature in investiture, acting and graceful handling. Furthermore, the subject matter, while odd, is neither wild nor silly. It is a story; at least that part of it told in the first two episodes which are all that have so far been shown, that does not over-tax one's credulity. All these factors blended into one unit give Pathe something different in serials.

Pronounced a Winner !

JESSE D. HAMPTON PRESENTS

"HALF A CHANCE"

with MAHLON HAMILTON AND LILLIAN RICH

from the novel by Frederic S. Isham
Directed by Robert Thornby
Scenario by Fred Myton

One of these men started at the top of the ladder, rich, respected, and unsuspected.

The other started from the bottom, an ignorant brute, poor, suspected, and finally jailed.

A woman was the magnet to both.

They passed each other, one going up and the other going down.

The story makes a great human picture with a great hero of brawn and brain, a hero for men, and a hero for women.

Pathé Distributors

In the Independent Field

By C. S. SEWELL

Arrow Representative Negotiates Record Sale of Rights of Supreme Photoplays Corporation

J. S. JOSSEY, Arrow's special representative, has closed a contract with H. A. Kyler, of Supreme Photoplays Corporation, 1446 Welton street, Denver, Colorado, for the exhibition rights on "Woman's Man," starring Romaine Fielding, "The Golden Trail," starring Jane Novak and Jack Livingston, "Bachelor Apartments," starring Georgia Hopkins, "A Man from Nowhere," starring Jack Hoxie, and three other productions featuring the same star, which will be made during the coming year.

The contract covers Colorado, Utah, Wyoming, New Mexico, California, Arizona, Nevada, Hawaiian Islands, Idaho, and Montana and is said to be one of the largest, if not the largest, state rights sales ever made by any independent organization. The price is announced as exceeding $40,000, and is pointed to by Arrow as a refutation of the claim sometimes made that business is not good at the present time. Arrow records show a healthy growth in the sales department from all over the United States and in the foreign field.

W. Ray Johnston, vice-president and general manager, states that Arrow anticipates that 1921 will be one of the best years in the history of the independents and that they have arranged for a large number of new productions to meet the demand they feel certain will exist.

Dixie Lee Featured in New Fox-Fischer Film

David G. Fischer, vice-president of Fox-Fischer Masterplays, Inc., announces Dixie Lee will be featured in his coming special production, "In the Shadow of the Dome." Miss Lee is an actress of wide experience and also appeared in Mr. Fischer's, "The Law of Nature."

Work at the Blackton studios will end this week. Two weeks will be required for the cutting of the 60,000 feet of film taken. The feature, which will be eight reels long, will be assembled about December 1.

New Idea Campaign Book on "Below the Deadline"

With a cover of striking design in three colors, Ascher Productions have prepared a very effective press book on "Below the Deadline," a melodrama of the underworld directed by J. P. McGowan. This "Portfolio of ticket selling ideas" as the company calls the book, contains various kinds of aids for the exhibitor.

There are suggestions for exploitation, publicity, advertising, music scores and presentations. The press matter contains practical stories covering advance announcements, fillers, opening and reviews. Snappy and easily prepared ads are shown, and worded for current and advance advertising.

The book was prepared by Harry P. Diggs, who has been prominent in the exploitation field, handling the Rothapfel Unit Program and others.

Tyrone Power Signed to Appear in Ziegfeld Cinema Corporation Film

Tyrone Power, the tragedian, has been signed by W. K. Ziegfeld to appear in a forthcoming screen production under the banner of "Ziegfeld Films."

This makes the tenth well-known stage player signed by Mr. Ziegfeld. Mr. Power, who made a hit in "Chu Chin Chow," has had an unusual career as an actor. He played as "leading old man" to Mme. Janauschek when he was nineteen years of age, and also appeared with Augustin Daly, Herbert Beerbohm's presentations of "Hamlet" and "Gringoire."

The Sunrise Pictures Corporation Makes Debut in State Right Field

With the opening of offices on the tenth floor of the Candler Building, Sunrise Pictures Corporation enters the motion picture field as state right distributors. Negatives are now being bought up for American distribution, and the company has in view a story that has been printed in serial form in more than one hundred papers.

Max Carnot is president. While this is his first active entry in the business, he has long been identified as an investor. Associated with him are Nat Dorfman, director of advertising and publicity, and Winfield F. Kelley, formerly president of the Kelwin Film Company, who is sales manager.

Quality Versus Overproduction

IN a recent issue of this publication attention was called to the fact that, with 800 big productions on the way for the year and with a first-run market that will not absorb more than 200 of them, we face a flooded market.

This is developing a situation unequaled in the history of motion pictures, and with the necessity for depending more than ever on the remaining houses which constitute the vast majority of the outlet, and the precluding of approximately three-quarters of the big attractions from first-run houses, it is of particular interest to the independent field.

Obviously the remedy for this situation is to be found in an increase of quality and a decrease of quantity, in the production of pictures of higher standard with greater box-office power and a lessening of the number of mediocre pictures that will just get by under ordinary conditions.

With the increase of competition and in face of overproduction naturally the better the picture the greater its chance of doing a big business; and if the state-right market is to hold the position it has attained in the past few months and compete with the other channels of distribution it will be necessary, as this department has endeavored to stress on many occasions, for independent exchangemen to meet this competition by supplying exhibitors with high-class attractions of the same pulling power as those offered by the best of the program companies.

You cannot hope, Mr. Exchangeman, to continue to increase your business, or even hold your own, in the face of strong competition unless you are able to meet the other fellow on the same footing and offer the exhibitor productions that will enable him to make just as big a profit.

C. S. SEWELL.

Priest Gets Beach Films

Rex Beach has entered into an agreement with Robert W. Priest to re-issue "The Ne'er Do Well." Colonel Selig and Rex Beach recently canceled their agreement regarding "The Spoilers" and "The Ne'er Do Well," and, as Mr. Priest had handled all of the sales for Colonel Selig and was therefore familiar with details, he was selected by Mr. Beach to continue handling the two features.

Celebrated Gets Canyon Serial

"Vanishing Trails," the Western serial in which Franklyn Farnum has the stellar honors, with Mary Anderson in the leading female role, was sold to the Celebrated Players of Chicago for Illinois and Indiana.

Graphic Offers Feature Not Made by Abramson

Pending the completion of his next production, Ivan Abramson has secured the rights to "Why Change Your Husband," which he announces is being booked heavily in New York along with his recent picture, "The Wrong Woman."

The new feature is announced as dealing with the laxity of married life, and stars Pearl Shepard and Jere Austin, with a strong supporting cast. This represents a deviation from the usual policy of Director Abramson of handling only his own productions.

To "Circus" Equity Film

A number of the territorial buyers of Equity's "Keep to the Right," including Salley Films for six Southern States, William Underwood for Texas, Oklahoma and Arkansas, and A. M. Gollos in Illinois and Indiana, have announced they will give this picture "circus" exploitation, particularly in the small towns. Advance men will be used as with theatrical attractions.

In the Independent Field

"Isobel, or the Trail's End" to Have Premiere in Grand Ball Room of Hotel Astor, November 23

The premiere presentation of "Isobel, or The Trail's End," from the novel by James Oliver Curwood, directed by Edwin Carewe, with a cast headed by House Peters and Jane Novak, will be given in the Grand Ball Room of the Hotel Astor, Tuesday night, November 23.

George H. Davis, who is presenting this picture to the open market, is setting a precedent in this showing, since this Curwood feature is the first open market production shown in this elaborate manner. "Isobel, or The Trail's End" is said to be proving one of the most interesting and surprising events of the year, having aroused bidding by program houses, and is proving a great success in the open field.

The premiere at the Astor Hotel was arranged by Mr. Davis for the benefit of the trade in general. He has received numerous wires and letters of inquiry, and has already disposed of considerable territory. However, he has said that state rights buyers are to have first look at the picture, and arranged the Astor showing accordingly.

Admission to the showing will be only by invitation and card. Those who are interested can arrange for seats by communcating with Mr. Davis, he has announced in all the trade journals, at his office at 1600 Broadway.

In presenting "Isobel, or The Trail's End" to the independent field, Mr. Davis has had the assistance of Joe Brandt, president of the C. B. C. Corporation, in whose offices he makes his headquarters.

Reelcraft Plans Five New Producing Units

Several important additions are to be made to the exclusive Short Subject program of the Reelcraft Pictures corporation, according to the statement of President R. D. Cropper. At least five new series of pictures will be added to the Reelcraft list. The five Production Units necessary to supply these releases are now being formed, two series will be made at Hollywood, while the rest will probably be made in the East.

Harry Sherman Says His Pen Will Insure Fair Profits for Everyone

"Give the exchange a definite supply of attractions of fairly consistent box office value and charge it only a pro rata share of the production cost, taking the producer's profit out of the distributor's rentals, and everybody—the producer, the exchange and the exhibitor—is going to make money."

Thus does Harry A. Sherman, president of the Sherman Productions Corporation, summarize the plan under which he is operating his new company.

"The Sherman plan, in effect, is simply a co-operative method by which the producer does business with a group of exchanges under a guarantee which practically secures them against loss and which requires no advance payment prior to the release of a given picture," continues Mr. Sherman.

"The exchange's only obligation is the payment of its share of the actual production cost upon the delivery of the completed positive prints, with the privilege of rejection if the picture is not up to standard."

Fanark Will Make Four Big Special Features

Fanark announces that N. Brewster Morse, author of their first picture, "The Crimson Cross" to be released through Pioneer, is at work on the first of four continuities to be produced by Fanark during the coming year, which will be directed by George Everett, who also directed "The Crimson Cross."

"The Strength of the Weak," written by Mr. Morse, and intended to succeed the first picture, will not be made until 1921, and another of Mr. Morse's stories has been selected.

All four of the stories call for production on an elaborate scale. Fanark announces it will make only specials.

Hirsh on Tour

Nathan Hirsh, president of Aywon Film Corporation, has left on a business trip to Western and Middle Western cities in the interest of his firm's pictures, which include "The Woman Above Reproach," "The Evolution of Man," "The Woman of Mystery," "When Dr. Quackel Did Hyde," and "The Man of Courage" starring E. K. Lincoln.

Bill Rudolph Leaves for Toronto to Arrange Special Showing for "Madonnas and Men"

Bill Rudolph is now handling special exploitation for the Jans Pictures special production, "Madonnas and Men," and left recently for Toronto to arrange for a first-run showing with special scenery and accessories at the Toronto Strand, beginning November 21

The picture will be presented in the same lavish manner as characterized the showing at the Madison Theatre in Detroit, which broke all house records as outlined in an article printed in a previous issue.

Since the Detroit showing, Mr. Jans has been flooded with inquiries from state right buyers and has already closed several sales of territory, among which are the following: to John Kenspey for Michigan; to Joseph Skirball, of Columbia Film Company, for western Pennsylvania; Ohio to Masterpiece Film Attractions; to Ben Fitzer for New York State with the exception of Greater New York, which with northern New Jersey will be handled by Jans Film Service. Foreign rights have been sold to Export and Import Film Company.

Herman F. Jans announces he intends to put this picture on in lavish style in all of the large cities, and that first runs will not be kept from state right buyers.

Jules Bernstein Starts on Trip in Interest of Canyon Pictures

Jules Bernstein, who has been retained as special sales representative by the Canyon Pictures Corporation, is now on the first leg of a country wide sales trip which will bring him to every important exchange centre of the United States and Canada.

The list of pictures which Mr. Burnstein will present to the independent buyer includes Franklyn Farnum in "The Galloping Devil," "The Struggle," "The Hunger of the Blood" and "The Fighting Stranger." These pictures are the first four of the six five-reel features which Colonel William N. Selig is making for the Canyon Pictures Corporation at his studio in Los Angeles.

Mr. Burnstein will also offer Mr. Farnum in the serial, "Vanishing Trails," in all the territories which as yet remain unsold.

Arrow Closes Record Independent Contract with Ritchey for Posters

What is said to be the largest contract ever closed in the independent field for posters, has just been made by Arrow Film Corporation with the Ritchey Lithograph Company, covering a long list of Arrow releases. The total amount involved is announced as in excess of $75,000.

A complete line of posters for the following subjects is included in this deal: "Thunderbolt Jack" serial starring Jack Hoxie, twelve Muriel-Ostriche two-reel comedies; eighteen Spotlight comedies; four Jack Hoxie five-reel westerns, two Rubye DeRemer special features, and the following independent features: "Bitter Fruit," "The Deceiver," "The Tame Cat," "The Man Who Trifled" and "The Daughter of the Don."

The magnitude of this contract is looked upon as an excellent sign of the progress of the independent branch of the industry.

Bert Lubin Starts on Sales Tour in Interest of "Honeymoon Ranch"

Bert Lubin is now on a tour of the country to close out the remaining unsold territory on "Honeymoon Ranch," a five-reel western starring Allene Ray and Harry McLaughlin, his initial state right production, and announces he has a second feature in the course of preparation, which will soon be ready. It is five reels in length and tentatively called "Crossed Trails." Allene Ray and Harry McLaughlin are also co-starred in this picture. Tex O'Reilley wrote the story, Robin Townley adapted and directed it.

Miss Ray was one of the winners of the Brewster Magazine's "Fame and Fortune Contest" and "Honeymoon Ranch" is her first starring vehicle. This has already brought her much publicity.

C. H. Rosenfeld Forms Tri-Art Film Company

C. H. Rosenfeld, formerly an officer of Climax Film Corporation and previously connected with the New York Exchange of Robertson-Cole as sales manager, has formed the Tri-Art Film Company, with offices at 729 Seventh avenue. The company will conduct an exchange in New York territory, and will also handle feature productions on state rights plan.

In the Independent Field

Unusual Presentation Planned for S-E Film

S-E Enterprises announces arrangements are underway to present its initial production, "It Might Happen to You" in a prominent theatre on Broadway in connection with several novelties. The six Reese monkeys which figure prominently in several scenes will be used as an animal jazz band. In addition, Jimmie, the lion, also appearing in the film, will be put through several stunts by his trainer, Walter Beckwith.

It is also announced that due to the presence of various jungle inhabitants in the picture, many opportunities are afforded for an unique musical setting, and an unusual score is being prepared. The various novelties to be used in connection with the showing will be placed at the disposal of buyers in the key cities, and additional assistance rendered in the way of exploitation, to help buyers and exhibitors obtain the maximum results.

Charles Urban's Kineto Review in Four Issues Deals Interestingly With Subject of Boy Scouts

FOR the numerous theatre patrons who like News Reel, but are disappointed at the fact that, like a newspaper, the subjects must necessarily be treated briefly, Charles Urban is planning to cater to their desires in the Kineto Review. For example, during the summer the News Reel showed pictures of the Boy Scouts in London, and as there are Boy Scouts in nearly every neighborhood, many wish to know more about the Scouts.

Four reels of the Kineto Review, which is now rapidly taking shape as one of the Urban Popular Classics, are devoted to this subject, as follows: Number 29, "Boyhood"; 42, "Hiking the Alps with the Swiss Boy Scouts"; 43, "How the Swiss Boy Scout Spends His Vacation"; 56, "Boy Scouts of America," describing the trip of the American boys to the International Convention held in England.

"Boyhood," it is said, will be especially interesting to the Scouts. It illustrates the fundamental teachings, and in addition shows General Robert Baden-Powell, founder of the organization. The reels showing the Swiss Boy Scouts reveal conditions very different from those encountered by the American boys.

The pictures of the American Boy Scouts are especially fine. They show the 300 picked from 400,000, representing 101 cities and thirty-two states, who attended the convention. There is a complete pictorial account of the parades, marches, rides, honors, contests, kit inspection, etc., together with the service at Westminster Abbey and the ceremonies when the Lincoln statue in London was unveiled.

Grand to Hold Special Showing of "The Victim"

"The Victim," which is being offered state rights buyers by the C. B. C. Film Sales Corporation of New York, will be given a special trade showing in Boston by Sam Grand, of the Boston Federated Exchange, who has secured the New England rights.

Robert T. Haines is the star and he is supported by Joyce Fair and Harry Behman.

Oletsky Plans Drive

Equity announces that Peter Oletsky, of the Federated Film Exchange of Baltimore, has enlarged his staff and will undertake a concentrated sales drive on "Whispering Devils," starring Conway Tearle and Rosemary Theby. William A. Busch, well known in the territory, has been placed in charge of the sales force. It will have an early first-run in Baltimore.

Kremer Reports Heavy Business on Two Films "Voices" and "Mad Love"

With preliminary arrangements for the first of the eight Texas Guinan Western specials completed, Victor Kremer reports heavy bookings on "Mad Love," starring the operatic star, Lina Cavalieri. This picture has already played some of the largest and most representative theatres, and is said to be reaping a harvest via the box office.

Mr. Kremer also reports that state right buyers have found another of his productions, "Voices," an excellent investment and that it is playing to big business. In New York it played at the New York theatre on Broadway and over the entire Loew circuit.

For the first Texas Guinan feature, Mr. Kremer is securing an excellent cast, several of the players having been in support of William S. Hart and Tom Mix. The title is "Daredevil Kate," and it will afford the star many opportunities for daredevil riding. This series, Mr. Kremer announces, will be of a type new to the screen combining western range life with society.

In addition to the Guinan features, Mr. Kremer is also planning the production of four super-features for the world market which will be of a pretentious nature and world-wide in appeal.

Several First Runs for "Son of Tarzan" Serial

The statement made by Director Harry Revier when he first started to make the "Son of Tarzan" serial, that he would produce a first-run serial, appears to have been borne out by reports received by David P. Howells, who is distributing the production.

Selected Films, Inc., handling this serial in Illinois, report that it has been booked for entire Ascher Brothers Circuit and Lubliner & Trinz circuit, playing day and date where the circuits compete. This is said to be the first time a serial has played the two circuits. Similar reports are being received from other buyers, including the Liberty Film Exchange which reports a number of first run bookings in Maryland, Delaware, District of Columbia and Virginia. Pioneer in New York has booked the serial for Sunday night concerts over the big time vaudeville circuit.

Shallenberger Is Host to Staff at a Banquet

Before W. E. Shallenberger left recently to attend a meeting of Federated Film Exchanges, of which he is general manager, at St. Louis, he called the heads of the departments together for a meeting, after which he sprang a surprise by inviting them to be his guests in the Nimrod Room of the Hotel Astor.

Besides being a delightful occasion, Dr. Shallenberger made several announcements of importance. Among those present were Mrs. Shallenberger, and the following Arrow officials: W. Ray Johnson, vice-president and general manager; P. B. Dana, sales manager; A. E. Jones, office manager; H. G. Davis, head of the accounting department; C. M. White, special representative; Thomas Toby, manager of receiving and shipping department; W. E. Wood, manager of Accessories department; and J. Charles Davis, director of publicity and advertising.

Works of Well-Known Writers Among Revivals Offered by Photo Products

The George Kleine revivals in five and six reels offered on the state rights market by Photo Products Export Company, include adaptations from some of the world's best fiction writers and playwrights, including Max Marcin's "Devil's Prayerbook," featuring Arthur Hoops and Alma Hanlon; Channing Pollock's "Our Lady of Laughter," produced under the title "The Final Curtain," with Alma Hanlon; Bruno Lessing's "The Scarlet Road," featuring Irene Fenwick; Porter Emerson Browne's "Spendthrift," with Irene Fenwick; Jack White's "Wild Oats," with Alma Hanlon and Malcolm Duncan; Louis Joseph Vance's "The Destroying Angel," with Mabel Trunnelle and Marc MacDermott; Peter B. Kyne's "Salt of the Earth"; Sumner Williams' "When Love Is King," with Carroll McComas and Richard Rucker; James Oppenheim's "The Ghost of Old Morro," with Mabel Trunnelle and Robert Conness.

Priest Representing Dazey

Charles T. Dazey, who is at present at his country home in Illinois has appointed Robert W. Priest, president of the Film Market, Inc., to represent him during his absence from New York. Mr. Dazey has completed work on "The Women Men Love" for the Bradley Feature Film Company.

To Live Wire State Rights Buyers Only

Twelve years' experience in selling and exploiting has taught us actual picture values.

When we offer you a picture you can be assured it will make money for you.

If you are in the market for sure-fire money-makers write or wire

C.B.C. FILM SALES CORPORATION

JOE BRANDT, President
1600 Broadway, New York

In the Independent Field

H. A. Spanuth of Commonwealth Successfully Selling "Holy Night" Direct to Exhibitors

H. A. Spanuth announces his old-new idea of selling instead of renting film prints, and dealing directly with the exhibitor, is meeting with favor from exhibitors all over the country. He is using this method of distribution in disposing of Commonwealth's special Christmas feature, "Holy Night."

"It has," as Mr. Spanuth says, "a double advantage in saving time and overhead expenses. It enables me to sell the print, get a booking and secure publicity all through one operation. The number of orders and inquiries I have received just since November 15, the first selling date, has been surprisingly great."

"Holy Night," which is in one reel, has for its subject the birth of Christ, which is presented in a reverent way, but without any illusion to a particular sect. At the end, a modern interpretation of the episode, imbued with the present-day spirit of Christmas, has been added.

Sales "The Woman Untamed"

Elmer J. McGovern announces the sale of two territories on "The Woman Untamed," which he is releasing on the states right market. Earl Larsen, of Peacock Productions, acquired the rights to Iowa and Nebraska. Harry Weiss, of Chicago, purchased the rights for Illinois.

De Luxe Buys Features

Mike Rosenberg, of the De Luxe Film Company, of Seattle, has purchased from Western Pictures Exploitation Company rights to "Neptune's Bride"; "Sins of the World," featuring Will Jeffries, and the Adventure Scenics, for Oregon, Washington, Idaho, Montana and Alaska.

"The Spoilers" for Canada

S. J. Dunning, of Montreal, Canada, has bought the Canadian rights to Rex Beach's "The Spoilers" from Robert W. Priest, president of The Film Market, Inc.

Mr. Dunning owns several theatres throughout the Dominion. He has recently entered the exchange branch of the business.

Tyler Joins Special

Frank H. Marshall, central division manager for Special Pictures Corporation, announces C. W. Tyler, formerly manager of Robertson-Cole at Indianapolis, succeeding Mr. W. E. Condell as manager of Special in Cincinnati.

Capital Will Star Byrdine Zuber in a Series of Comedy Dramas

Capital Film Company, through Russell, Greiver and Russell announces it is about to sign a contract to star Byrdine Annette Zuber, now appearing in A. H. Wood's stage comedy, "Breakfast in Bed."

Miss Zuber is described as a titian-haired beauty of great ability and versatility. Practically her entire life has been spent on the stage. Born in Chicago, she first appeared on the stage there at the age of three. She has appeared with many prominent actors and producers, both on the stage and before the camera. She was also the model for the titian-haired pictures of Burns Jones, and was known as the Burns Jones Girl.

During her stage career she has been associated with Mabel Barrison, Edward Arnold, Montgomery and Stone and many others. In pictures, she has appeared in "The Master Mind," "Brewster's Millions" and in the Cecil B. DeMille company as well as other pictures.

Salley Buys Rights to Equity and Joan Films—Reports Business Good

Frank Salley, of Salley Films, Atlanta, who was a recent visitor at the offices of Joan Film Sales Company, declares that despite the big drop in the cotton market, picture conditions in his territory are in good shape. The market is slowly recovering and everything looks bright generally. The unemployment has resulted in boosting the attendance of motion picture houses and there is a strong demand for pictures.

Mr. Salley during the trip purchased territory on Joan's "Invisible Ray" serial, starring Jack Sherrill and Ruth Clifford; "She Played and Paid," starring Fannie Ward; and Equity's "Keep to the Right," featuring Edith Taliaferro, and "Whispering Devils," featuring Conway Tearle and Rosemary Theby.

Walter Porges Forms New State Rights Film

Walter J. Porges is president of the latest company to enter the independent field, Herald Productions, Inc. The first pictures to be handled by this company will be a series of two-reel comedies, known as the Perry Comedies, starring Mack Swain. The company will also handle feature pictures, and has already contracted for a six-reel subject recently completed on the West Coast.

Mr. Porges is not a newcomer, but was associated with the sales department of Selznick and Realart and more recently Sales Director for D. N. Schwab Productions, in which positions he has been in close touch with exhibitors. The company has secured offices in the Selwyn building.

New "Hallroom" Series Being Heavily Booked

"That exhibitors are anxious for the new series of the Hallroom Boy Comedies, the first release being 'Hired and Fired,' is evidenced by the volume of bookings reported by Merit Film Corporation," states Jack Cohn of the C. B. C. Film Sales Corporation. "The comedies will be the snappiest, funniest, punchiest group of comedies ever made, and the girls are the pick of the peaches. A new type of comedy story with an original treatment of comic situations has already been decided upon and each issue of the new series will be more lavishly and expensively produced."

Schwab Makes Sale

D. N. Schwab Productions announce the sale of New England rights on the David Butler pictures, "Girls Don't Gamble" and "Smiling All the Way" to the Klein Distributing Company, of Boston.

Live News from Our Correspondents in Buffalo, Chicago and Pittsburgh

Pittsburgh

Addition to Quality Film

In taking over the Noveltee Film Company, formerly owned and managed by Max Stahl, the Quality Film Corporation has secured the rights to distribute "Screen Snapshots," "The Heart of a Woman" and "The Unhappy Wife."

Orders New Prints

Owing to the demand for dates, additional prints have been ordered by the Quality Film Corporation on "Nobody's Girl," featuring Billie Rhoades.

McClelland with R. & W.

Captain McClelland, one of the oldest and best known film men in the Pittsburgh territory is now connected with the R. & W. attractions, and is out on the road in the interests of "Voices." He is known to practically all the exhibitors.

Miller's Mother Dies

T. P. Miller, of the Independent Display Company, has the sympathy of the entire film fraternity, in the loss of his mother, whose death occurred recently.

Buffalo

Gardiner to Get Big One

T. R. Gardiner, president of Gardiner Pictures, has returned from Philadelphia, where he was in conference with one of the big producers regarding world rights to a big picture, and will leave Buffalo on December 1 for Los Angeles, where he will spend two months completing details of the transaction. Increased business is being recorded by all the independent offices, says Mr. Gardiner.

New Independent Exchange

The Ward Film Distributing Company has opened a temporary office at 13 Milnor street. I. Ward is the manager of the office. The company has purchased the New York state rights on "The Great White Trail," starring Doris Kenyon.

Chicago

Additions to Celebrated

J. S. Posner, formerly with the Select exchange, Chicago, is now covering the south side of the Chicago Celebrated Players and H. Smith has ben added to the sales staff. He will cover Illinois territory. He was formerly with Educational.

BYRDINE ZUBER

Who will star in comedy pictures for the Capital Film Company

Ask J. Eugene Pearce

of PEARCE FILMS The Largest Independent Exchange in the South

Why he bought "THE INVISIBLE RAY" Serial

YOU State Right Buyers and Independent Exchanges, who want the biggest money-getting serial on the market, write or wire J. Eugene Pearce, of Pearce Films, 608 Canal Street, New Orleans, La., and ask him why he bought the new Joan serial, "THE INVISIBLE RAY."

Find out from film men who have bought "THE INVISIBLE RAY" why they picked this serial from all the serials on the market. Ask Sam Zierler, Commonwealth Pict. Corp., 1600 Broadway, New York, or Bob Lynch, Metro Film Exchange, Philadelphia, or Tom Branon, of Eltabran Film Co., Charlotte, N. C., or Frank Salley, Atlanta, Ga. If these are not enough to convince you we will send you the names of fifteen or twenty more film men with whom you can communicate. Get the facts and you'll grab "THE INVISIBLE RAY."

TO EXHIBITORS in Louisiana and Mississippi, PEARCE FILMS, of 608 Canal Street, New Orleans, La., are now booking "THE INVISIBLE RAY" throughout their territory. Get in touch with them for your booking.

Ask to see the sensational posters, the crowd-getting, circus-style heralds, the lobby photos, the ready prepared newspaper ads, the newspaper publicity, the special exploitation and the crowd-pulling stunts in the big advertising campaign book.

Ask Pearce Films for a copy of the campaign book.

Book the serial and follow the dope and you'll clean up. State Right Buyers and Independent Exchanges—write or wire us for terms and prices for your territory. DO IT TODAY.

JOAN

FILM SALES COMPANY INC.
33-WEST 42ND STREET, N.Y.C.

JOYFUL IS LEATRICE JOY
Playing in the Reginald Barker Production, "Bunty Pulls the Strings," for Goldwyn release

Massachusetts Censorship Adherents Voice Protest

The Massachusetts State Committee on Motion Pictures, which was behind the unsuccessful censorship bill in Massachusetts, has passed resolutions of protest against a meeting recently held in New York by the National Board of Review to which members of the motion picture industry and mayors of some Massachusetts cities were invited.

One resolution "unqualifiedly condemns the methods of the National Board of Review in the conduct of this meeting" which, the resolutions state, was arranged by the Boston censor in the name of Mayor Peters of Boston for "the convenience of the National Board of Review with a statement that 'the expense of this conference, aside from the traveling expenses of municipal representatives, has been provided for.'"

The resolutions further state that no effort was made at the New York meeting to discuss the subject for which it was called—the regulation of motion pictures—and the intent was to "foist upon the New England people through publicity of these meetings the method of the National Board of Review, which is a system of reviewing with lack of any legal authority."

Triangle vs. Lenox

Suit has been filed by the Triangle Film Corporation against the Lenox Producing Corporation. According to the complaint, on June 20, 1918, the plaintiff and one John A. Barry entered into an agreement with the Lenox concern whereby the plaintiff was to produce a motion picture, for which the defendant was to pay the plaintiff the cost of production, plus 20 per cent. of the cost, and to refund to the plaintiff any and all sums expended by the plaintiff in connection with the production.

Thereafter, it is alleged, the Triangle people performed all their part of the contract while the defendant, on the other hand, it is alleged, while it has paid the 20 per cent. and the expenditures of the photoplay, amounting to $52,977, has failed to pay a balance of $11,965, for which demand is made.

WORLD'S LARGEST FILM BUILDING IS 100% SIMPLEX!!

Paramount Released "Always Audacious" and "Her Husband's Friend" November 14

ONE of the distinct novelties of the year is promised exhibitors by the Famous Players-Lasky Corporation in "Always Audacious," Wallace Reid's newest starring vehicle which, with Enid Bennett in the Thomas H. Ince production, "Her Husband's Friend," was released by Paramount November 14.

While the Reid picture is classed as a novelty, it should not be classed as a freak picture, it is stated. Its chief claim upon the interest of the spectator is the fact that nearly half of its footage is in double exposure, but so perfectly has the photography been executed, it is asserted, that it is far removed from the average pictures which depend upon camera tricks to put them over. Mr. Reid plays a double role. The cameramen are C. Edgar Schoenbaum and Karl Brown.

The original story of the picture appeared in the Saturday Evening Post. "Toujours de l'Audace" was the title and Ben Ames Williams was the author. Tom Geraghty wrote the scenario and James Cruze directed. The hero, a young San Francisco millionaire, is not aware of the fact that he has a double until the latter, a gentleman crook, has him shanghaied and usurps his place in society. The action is exceedingly lively until the rascal's undoing is finally accomplished and his victim is restored to his proper position.

Margaret Loomis has the feminine lead and the remainder of the supporting cast includes Clarence Geldart, J. Monte Dumont, famous as "The Dope" in "The Miracle Man;" Rhea Haines, Carmen Phillips, Guy Oliver and Fannie Midgely.

Marjorie Benton Cooke, whose death in the Orient this year was such a great loss to literature, was the author of "The Incubus," from which Enid Bennett's picture, "Her Husband's Friend," was adapted. C. Carol Kapleau wrote the scenario and the picture was produced at the Thomas H. Ince studios under the direction of Fred Niblo.

Miss Bennett has the role of a young matron who is married to a liable young chap whose continual carousing finally forces her to divorce him. He is then accidentally killed, and his friend, who has gone on his bond to guarantee the wife's alimony, has to make it good. Later she meets this man and falls in love with him.

Tom Chatterton appears opposite the star in the title role, and others in the cast are Roland Lee as the divorced husband, Mae Busch, Aileen Manning, George Pierce and Robert Dunbar.

Selznick Engages Constellation of Well Known Players to Act in "A Man's Home"

THE Selznick Pictures Corporation, has engaged a constellation of well known screen players for "A Man's Home," a forthcoming Ralph Ince special production. The players include Harry Morey, former Vitagraph star; Kathryn Williams, and Matt Moore. Negotiations are now pending for the acquisition of several other screen celebrities.

Work on the picture has begun at the Fort Lee studios. The story, written by Anna Steese Richardson and Edmund Breese, and adapted for the screen by Edward Montagne, is replete with dramatic interest, it is said, telling, as it does, of the sudden awakening of a man who, after acquiring wealth and power, realizes that he has wrecked his home in the process. The locale of the story centers around New York, Palm Beach and Cleveland

Mr. Morey is well known for his work in "The Darkest Hour," "Beating the Odds," "The Green God," "Silent Strength," "Playing With Fate," and other screen plays. Kathryn Williams has appeared to advantage in "The Better Wife," and was in the all star cast of "We Can't Have Everything," "A Girl Named Mary," "Tree of Knowledge," and in "The Whispering Chorus."

Matt Moore played the leading male role opposite Elsie Janis in "A Regular Girl," and also supported the late Olive Thomas in "The Glorious Lady." He has also appeared prominently in "Getting Mary Married," "The Dark Star" and other successful pictures.

Lack of Theatres Responsible for Delay Getting Our Films Into British Market

ERNEST W. FREDMAN, managing director of the Film Renter and Moving Picture News of London, gave the members of the A. M. P. A. an insight into the motion picture theatre situation in England at the last weekly luncheon. One of the important things brought out by Mr. Fredman was that the scarcity of theatres rather than the block booking system is responsible for the delay in getting American films into the English market.

"In England," said the speaker, "we have but 3,000 theatres as against your 18,000 in this country, and as a consequence it is impossible to play the American pictures as rapidly as they are exported, especially when one takes into consideration the fact that the British houses also play films manufactured in their own country as well as those sent from Sweden, France, Italy and other countries."

All of which leads to the conclusion that a glutted market rather than the block booking system is responsible for a condition which prevents the showing of an American film until after it is two years old.

No prejudice against American pictures exists in Great Britain, says Mr. Fredman. However, there is a natural preference for domestic productions, but the output of these is so small compared with the demand, according to the speaker, there need be no immediate fear of domination of the market by British product.

In accordance with the usual custom, several new members were noted in at the last meeting. They are S. Charles Einfeld, First National; Ernest Shipman, of Ernest Shipman Productions released through the First National; George Blaisdell, Stoll Film Company.

World to Stop Free Service

The World Motion Picture Corporation announces that its offer of five weeks' free service on its news reel, known as the World's News Pictures, will be withdrawn on November 25.

This offer by the World has aroused no end of comment and interest among exhibitors and producers alike.

Elmer Harris Made Supervising Director of Realart's Studios on the West Coast

IT is announced that Elmer Harris, author, editor and scenarist, will shortly assume the postion of supervising director of Realart's West Coast studios. He will succeed Will M. Ritchey, who is retiring because of ill-health.

Mr. Harris is a graduate of the University of California. He began dramatic work in one of the original "Soldiers of Fortune" stage companies. He studied drama and acted in England, France, Italy and Germany, returning in 1907 to become the dramatic editor of the New York Globe. He was in the supporting cast with Henrietta Crossman in "Trial Marriage," "The Offenders" and "Your Neighbor's Wife." These were early Harris stage plays.

In collaboration with Oliver Morosco Mr. Harris wrote "Pretty Mrs. Smith," "So Long Letty" and "Canary Cottage." He wrote the scenario for the Realart production, "Miss Hobbs," and "All Souls Eve," and is the author of "Ducks and Drakes," which is now being produced for Realart, featuring Bebe Daniels. Besides his Realart scripts he wrote screen versions of "The Lottery Man," "Why Smith Left Home," "It Pays to Advertise" and "The Six Best Cellars."

He is considered an expert on farce comedy. In his new position he will be invaluable particularly for the type of plays in which Miss Hawley and Miss Daniels appear. His dramatic sense, combined with a thorough knowledge of film technique, fit him particularly for his new work as supervising director of Realart's West Coast studios.

Dempsey-Carpentier Films Secured by Fox Company

A new American invention, a special "night lens" on a motion picture camera, enabled Fox News to secure clear pictures, it is said, when Dempsey and Carpentier signed articles to fight next summer for a $500,000 purse.

The pictures were shown in the Broadway theatres recently and are now showing in theatres throughout the country.

Dempsey, Carpentier, Rickard and the rest of the party sat at a table in a shadowed corner, it is said, when the articles were signed and an extremely fast lens was necessary to take the picture which is as clear as if it had been taken in bright sunlight or in a studio.

Every characteristic gesture of the two champions can be studied, down to the differences in the manner of signing their names. There are close-ups of the fighters together, giving an opportunity to compare their physical frames. Beside Dempsey, Carpentier looks even slighter and more boyish than he does when seen alone.

New York Concert League Affiliates with Finston

The New York Concert League announces its affiliation with Nathaniel W. Finston, for the past three years musical director at the Capitol Theatre and conductor at the Rialto Theatre.

At the age of 15 Mr. Finston began his musical career as first violinist in the Fifth Avenue Hotel Orchestra, and later held several other prominent positions.

He left the New York Philharmonic to become assistant conductor at the Rialto, and soon became full conductor. When the Capitol decided to inaugurate a symphony orchestra Finston was invited to become general musical director.

The New York Concert League now announces an expansion of its activities so that motion picture theatres can secure not alone soloists from the league, but scores, prologues, special orchestrations—in fact anything in the line of music for the motion picture. Mr. Finston will score all big pictures, set the prologues for these pictures and orchestrate any particular numbers.

"Urban's Movie Chats" Occasion Many Inquiries

The scientific pictures in Charles Urban's Movie Chats such as are being shown at the Rivoli Theatre and Rialto in New York have caused a great deal of inquiry at the Kineto Company of America, Mr. Urban's publishing organization, it is said.

For the benefit of inquirers it is stated these pictures come from within Mr. Urban's own organization. Their chief author and originator is F. Percy Smith, who is a resident of England. He is a young man, hardly more than 30, though he has been doing this sort of work for about 15 years and always for Mr. Urban. His picture is more familiar than his name, for he often appears in his own subjects before the camera.

Mr. Smith has been connected with British educational societies for many years and has always linked his work with Mr. Urban's in the films. He began work in pictures when Mr. Urban was still in Urbanora House in London. Now the headquarters of the Urban organization is in New York, but this has not diminished the supply of the Smith films. Not a week passes but that there is a fresh edition of his pictures.

Big Deals Reported

The sale of the Rialto Theatre, San Francisco, by George Mann to Loew, Inc., and the leasing of the Curran Theatre by Louis R. Lurie, are reports that are going the rounds of the amusement trade and which are expected to be confirmed shortly. The consummation of the former deal will give Marcus Loew three large houses in the downtown section, besides two in course of construction. In addition, several neighhood houses are being planned. Just what disposition will be made of the Curran Theatre has not been announced. Louis R. Lurie was formerly connected with the Rialto Theatre, and it is suggested that the house may be transformed into a picture theatre.

Wide Use of Pictures Shown to Harvard Club

"The Movies in Business and School" was the subject of a lecture given by Dr. Rowland Rogers, vice-president of the Picture Service Corporation of New York before the Harvard Club of Boston on November 4th. Dr. Rogers, who was chairman of the Producers' Committee of New York, which secured motion pictures for the public schools of that city, spoke of that achievement, the advance made in recent months in applying pictures to the problems of industry and education and the reason of the popularity of the "movies."

The talk explained the principles of visual appeal and was illustrated with a series of pictures of slow motion photograph, natural color work, and invisible, microscopic and telescopic subjects. The examples of motion pictures used for promoting sales, for publicity and advertising and for solving problems of industrial relations showed the vast possibilities to which business men could put this new "eighth art."

Exhibitor Shot

Lincolnton, N. C.

John Ford, manager of the Bijou Theatre, was shot to death on November 7 while auto riding with Miss Elsie Beatty at Gastonia. The affair is shrouded in mystery, the current report being that he was held up by a robber and in his efforts to protect Miss Beatty, was shot. Mr. Ford was one of the best liked exhibitors in the state.

Sunrise Pictures Spread Rays of Happiness

Our Bow to the Film Industry

We are in the market for first class negatives for State Right Distribution. United States and Canada. We prefer society dramas with a fairly well known star. We desire pictures with a purpose and a punch, and if the story is there, we have a staff to whip it into shape. High class producers will find a ready market through our distributing organization.

SUNRISE PICTURES

CORPORATION

Bryant 2333 220 West 42nd Street Suite 1006

Metro Reports Addition of Four More Literary Lights to Staff of Authors

Montague Glass, Arthur Somers Roche, John Edward Russell and Gene Buck Join Staff of Noted Authors—Many Original Stories Are to Be Written

FOUR more noted authors and playwrights whose plays and books have won them international fame, have been added to the galaxy of literary lights contributing stories for screen production by Metro Pictures Corporation.

Under arrangements just completed by Bayard Veiller, director of productions at Metro's West Coast studios, who has been on a flying visit to New York, Montague Glass, Arthur Somers Roche, John Edward Russell and Gene Buck will add the lustre of their literary accomplishments and fame to Metro's productions.

The signing of these authors is advanced by Metro officials as still another guarantee that the unusually high character of the Metro offerings will not only be maintained but steadily improved upon.

"Abe" and "Mawruss"

There are few persons today who are not familiar with the famous characters, "Abe" and "Mawruss," those humorous, human, joint-proprietors of a wholesale clothing store, who were first brought to the attention of the public in the magazine stories of Montague Glass. These characters, with numerous others with whom they are thrown in contact will be woven into picture stories for Metro by Mr. Glass, who will leave in a few days for the West Coast studios of Metro.

Montague Glass was born in Manchester, England, July 23, 1877, and came to the United States when he was 13 years old. He attended the College of the City of New York and also New York University. In 1907 he married Miss Caroline Patterson, of Port Jervis, N. Y.

Stories and Plays by Glass

Since 1900 Mr. Glass has been contributing short stories to the magazines and writing novels. His stories dealing with East Side life found instant popularity with the public "Potash and Perlmutter" appeared in 1910; "Abe and Mawruss," 1911; "Elkan Lublimer-American," 1912; "Object: Matrimony," 1912; "Competitive Nephew," 1915; "Worrying Won't Win," 1918; "Potash and Perlmutter Settle Things," 1919. His plays are "Potash and Perlmutter," 1913; "Abe and Mawruss," 1915; "Business Before Pleasure," 1917; "Object: Matrimony," 1916; "Why Worry," 1918, and "His Hat in the Ring," 1919.

Some of Mr. Roche's best known works are "Loot," "Plunder," "The Sport of Kings," "Ransom," "The Eyes of the Blind," "Uneasy Street" and "Find the Woman," at present appearing in serial form in the Cosmopolitan Magazine. He is co-author of "The Scrap of Paper."

Russell's Works

Among John Russell's fascinating stories of the earth's far places are "The Red Mark," "Doubloon Gold," "The Wicks of Macassar," "The Passion Vine," "Jetsain," "East of Eastward," "The Price of the Head," "The Lost God," "The Slanted Beam," "Amok," "The Practicing of Christopher" and "The Fourth Man."

According to Mr. Russell's contract he will write six special stories for Metro and will leave shortly for the Hollywood studios.

Gene Buck is known wherever the Ziegfeld "Follies" are known. He was one of the original collaborators on the first one of these famous girl shows, ten years ago, and has been associated with every one of them since. Also he holds the same position in regard to the "Midnight Frolics."

Acquisition of these men brings some of the best known writing talent in America to the Metro staff of noted authors, which already includes Irvin S. Cobb, George Kibbe Turner, Donn Byrne, Hulbert Footner, Arthur Stringer, Lucia Chamberlain and Henry C. Rowland.

TIME? WHY, "813"
A timely scene from this new Robertson-Cole picture

First National Plans Big Promotion for Dwan Film

With the delivery to Associated First National by Mayflower of "The Sin of Martha Queed," Allan Dwan's latest production under his Mayflower contract, extensive plans are being made for an elaborate promotional campaign that will carry the message of this picture direct to the public.

The production embodies what is said to be one of the most dramatic stories ever prepared for theatre presentation. In the end a woman's purity and goodness triumph.

Co-operation of business men's clubs, women's clubs, and churches will be enlisted in a "Hello, Stranger" exploitation campaign being prepared by Mayflower for towns in which First National obtains bookings. The object of this drive will be to bring people together so that they may become better acquainted. All literature bearing on the campaign will carry slogans such as "Suspicion caused the sin of Martha Queed—don't let it cause sin for you." "If you are suspicious, see 'The Sin of Martha Queed'." "The Sin of Martha Queed will cure you of being suspicious."

In creating this feature, Mayflower officials say Allan Dwan has shown himself to be "The Poe of the Screen." And with a story of unusual power featuring Joseph Dowling of "Miracle Man" fame, Frank Campeau, Mary Thurman, Niles Welch and Eugenie Besserer, it is the company's belief that the picture, backed by the extensive exploitation planned, will prove an unusually profitable box-office attraction.

James Oliver Curwood Warns Only Four of His Pictures Have His Indorsement

THERE has been so much controversy of late regarding reissues of old pictures and filming of the earlier stories of now prominent authors that James Oliver Curwood has given warning to the trade and the public through the medium of paid advertising in another part of this magazine, advising that only four of his pictures are guaranteed by him and have his hearty indorsement as to their merit and standing.

These four pictures are "Back to God's Country," "The River's End," "Nomads of the North" and (now in the making) "The Golden Snare." All of these stories are from Mr. Curwood's original novels of the same name and have had considerable publicity in literary as well as film circles. They have each one cost much more than $100,000 to make, it is reported, and all are being exploited by First National Exhibitors' Circuit and are the only Curwood stories to be found on First National's program.

Marshall Neilan directed "The River's End" and David Hartford the other three.

Marshall Neilan can be reached through James R. Grainger, his personal representative, at the Capitol Theatre Building, New York, and any information concerning the other three pictures will be furnished by Mr. Curwood's New York representative, Ernest Shipman, at 729 Seventh avenue, or at First National Exhibitors' Circuit.

Godfrey Building, New York
The World's Largest Film Building—17 Stories High—160,000 Sq. Feet—IS EXCLUSIVELY
SIMPLEX!!

Manager for Mary Pickford

Bennie Ziedman, one of the best known young men in the industry, has assumed the position of manager of productions for Mary Pickford.

For a number of years Mr. Ziedman was the publicity director and personal representative for Douglas Fairbanks, and recently entered the producing field.

Corona Sues Solomon

Mayer B. Schlessinger and the Corona Cinema Company, Inc., are the plaintiffs in a suit brought in the New York Supreme Court for an injunction restraining David Solomon, of 130 West Forty-sixth street, and others, from exhibiting "Mother I Need You."

It is alleged that on September 27, 1919, an agreement was made by which the plaintiff leased to the defendants the motion picture for the territory of New York and New Jersey for a period of five years, with a stipulation that the play was not to be sublet. It is charged the rights were assigned to the Signet Film Corporation and by it to the Commodore Film Corporation, which is said to have released the picture through the Merit Film Corporation.

Famous Players-Lasky Installs Photo Gallery

In order further to increase the efficiency of the still department at Famous Players-Lasky Long Island studio, a special portrait gallery has been installed and Lewis Nathan, formerly a photographer with the Bradley & Merrill studios, has been added to the studio publicity staff. Portraits, fashion pictures and all special photographs are made in this gallery, which is especially equipped for this kind of work.

Studio General Manager Arthur Victor Smith has equipped the still department with the most modern appliances. William O. Lyman is in charge of the department, which occupies an entire wing of the studio.

Automatic and hand printing machines have been installed. The automatic machine has a speed of thirty prints a minute, which makes it possible to turn as many as 10,000 8 x 10 stills a day. There is a filing room where more than 150,000 negatives are filed. The department operates eleven cameras in addition to the portrait cameras. The pictures are good for mat services and newspaper cuts as well as for reproduction in magazines and rotogravure sections.

Kremer vs. Reelcraft

An action has been filed in the New York Supreme Court by the Victor Kremer Film Features, Inc., against the Reelcraft Corporation to recover $24,548.74.

The complaint charges that on November 5, 1919, the plaintiff made an agreement with the Beehive Film Exchange Corporation of Chicago, giving it the exclusive rights to sublease "The Champion," "The Jitney Elopement," "Work" and "By the Sea" in Indiana, Wisconsin and northern Illinois, for which the Beehive people agreed to pay the plaintiff the sum of $26,000, it is said.

The Beehive concern, it is alleged, paid $500 on account, but on May 29 assigned all of its assets, including the plaintiff's films, to the Reelcraft corporation, whom it alleges agreed to assume all the obligations of the Beehive concern to the plaintiffs. Despite this the plaintiff says they have been paid by Reelcraft only $1,351.26, leaving a balance due of $24,458.74.

George King, of Stoll Corporation, Says New Surroundings Add Interest to Films

AN article in a recent issue of the New York Times Sunday Magazine, quoted D. W. Griffith as saying that "Picture consumers are eager for new settings. . . . The territory around Los Angeles has been filmed to death. There is a little stream out there which is used so much that the producers have to stake off their claims on its banks to keep from photographing one another. Sometimes three companies are found shooting along its banks at once."

Commenting on this, George King, the president of the Stoll Film Corporation of America, declared: "The spirit of what Mr. Griffith says exactly accords with remarks I have heard uttered by many exhibitors. While the article pointed out the advantages of New York as a producing as well as a distributing center, nevertheless I believe there is bound to be a definite commercial field for motion pictures that have been photographed in what we describe as fresh surroundings.

"Consequently I feel that the productions of the Stoll company, photographed in the British Isles and on the Continent or in Africa, will have deep interest for the picture-goers of the United States. Word has just reached my office that one of the Stoll producing units also is going to Northern Africa for a number of scenes. The pictures that will portray the adventures of Sherlock Holmes will be photographed wherever in England the story may indicate—and that means that the company under Maurice Elvey will visit practically every part of the country.

"Of course, I do not wish to be understood as magnifying the importance of backgrounds to the detriment of story, direction and acting, but, other things being equal, I think exhibitors will agree in the statement that fresh backgrounds, especially when these possess rare pictorial and frequently historic values, add materially to the charm of motion picture entertainment."

"Their Mutual Child," a "Flying A" Film, Is a Story Without a Villain

A NOVELTY for the screen written by P. G. Wodehouse, scenarized by Daniel F. Whitcomb, is "Their Mutual Child," a drama without a villain. The villain, who has been accepted as being necessary to set off the virtues of the hero and heroine, has been skillfully omitted in this comedy in eugenics.

The story is about an extremely scientific aunt who chooses a very muscular artist for a husband for her niece simply because he meets all the eugenic requirements.

Margarita Fisher does a charming piece of acting in the role of the niece who is rapidly becoming an apt pupil of her aunt. Margaret Campbell, in playing the part of the agressive, scientific aunt, who is obsessed with the subject of eugenics and the future of the race, handles a very difficult part in a capable way, it is said.

The role of the artist is admirably taken by the leading man, Nigel Barrie. Harvey Clark, the well-known character man, takes the part of an English valet. Little Pat Moore in the title role has a prominent part for a small boy. The "insipid" brother of the heroine is well done by Joseph Bennett, and Thomas O'Brien makes a very convincing pugilist.

The rest of the well chosen cast are Andrew Robson, who plays the part of Ruth's father, William Lloyd, Stanhope Wheatcroft and William Marion.

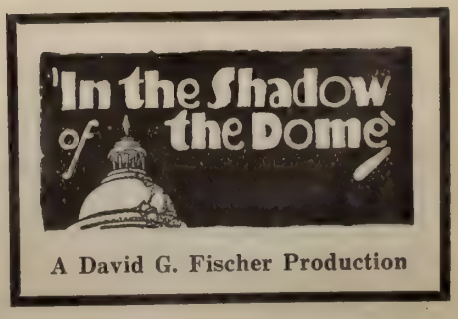
Another feature of the production which was directed by George L. Cox, is the settings. Sidney Algier, assistant director, and Sidney A. Baldridge, technical director, are responsible for their beauty. In this play the home of an Eastern millionaire and the studio of an artist gave them a chance to work upon a very fine subject, and the results of their artistry reveal unusually attractive surroundings.

WHEN QUEENS PLAY QUEENS IT ALL GOES TOWARD MAKING A FULL HOUSE
A midnight game as played by the Vanity Fair Girls in "Queens Up," a Pathe comedy

Finsh Work in "Offshore Pirate"

Viola Dana and twenty members of her supporting company have returned to Metro's west coast studios in Hollywood, after three weeks spent at Catalina Island, filming the concluding exterior scenes of her newest starring vehicle, "The Offshore Pirate," from the Saturday Evening Post story by F. Scott Fitzgerald.

Jack Mulhall is playing opposite Miss Dana. Waldemar Young adapted the original story by F. Scott Fitzgerald to the screen. In the supporting cast besides Mr. Mulhall are Edward Cecil and Edward Jobson.



Miss MacDonald in East

Katherine MacDonald, star of the Katherine MacDonald Pictures Corporation, has left Los Angeles on a flying trip to New York City, where she will film the final shots of her eighth First National picture, "Conscience," a screen adaptation of Harry S. Sheldon's new play of the same name. She will be in New York two days.

Before leaving Los Angeles Miss MacDonald spent several days in conference with President B. P. Schulberg and Vice-president B. P. Fineman arranging a production schedule for the coming year. It is probable that on account of the increased production planned arrangements will soon be made for additional studio facilities.

Fabian Appoints Paul Gray Publicity Director of His New Branford Theatre

Jacob Fabian, owner of the First National franchise for New Jersey and who operates a chain of theatres in that state, including the Regent and Garden theatres in Paterson and the Montauk and Playhouse in Passaic, announces that he has appointed Paul Gray as director of publicity and advertising for his now million-dollar Branford Theatre, with a seating capacity of 4,000, which will open on or around Thanksgiving Day. Paul Gray is an ex-newspaperman.

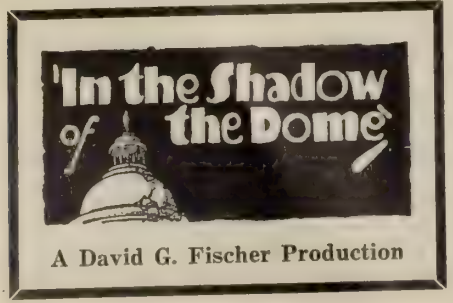
The opening gun in the advertising campaign for the new Branford, which is located just a few steps from Broad and Market streets, known as the busiest corner in the world, will be a special eight-page section in all three of Newark's daily papers. It will be the first time that all three of Newark's newspapers have used a special eight-page section heralding the opening of a film house.

Director Storm Engages Well Known Photographer

Jerome Storm has signed James Abbe, well-known photographer of New York, to direct, under his supervision, special scenes which form decorative inserts of the Storm production starring Lillian Gish for the Frohman Amusement Company.

Mr. Storm recently viewed a Mack Sennett beauty special directed by Mr. Abbe while in California, and was impressed by the originality and effectiveness of the pictorial composition. As there are several tableaux of an unusual order in the Lillian Gish picture, Mr. Storm at once negotiated for the services of Mr. Abbe.

The photographer already is famous for his portrait studies, which have appeared in the leading magazines. He has specialized exclusively in photographing people of the stage and screen. Last winter Mack Sennett engaged him as directing supervisor of a special production. Several Abbe poses of the Sennett beauties were used in the divertissement preceding "Married Life." They particularly impressed Mr. Storm because of the effect secured by lighting, posture and general composition.



Margarita Fisher in "Flying A" Picture, "Their Mutual Child," Has Typical Role

THE film, "Their Mutual Child," by P. G. Wodehouse, is one of those stories which lends itself to picturization without loss of the author's original humor or pathos, according to American Film Co., Inc. It is a lively comedy-drama pertinent to present-day conditions.

Margarita Fisher is the star. The production will soon be on the market. It was adapted by Daniel F. Whitcomb, and is directed by George L. Cox.

In the character of the modern, sophisticated girl, Miss Fisher has a role typical of the present. Opposite this type of the present day, selfish and pleasure-loving, the author has drawn the character of an artist, not the artist usually imagined, temperamental and Bohemian, but a lover of sports, athletic and manly.

Miss Fisher and Nigel Barrie, her leading man, have interpreted the principal parts in a characteristic way, it is said. The story, while a comedy in eugenics, is not the usual play of a misfit marriage.

The support of the star includes Margaret Campbell, Master Pat Moore, Harvey Clark, Joseph Bennett, Thomas O'Brien, Beverly Travers, Andrew Robson, Stanhope Wheatcroft, William Lloyd and William Marion.

Pasadena Theatre Buys Newspaper Space to Praise Pathe's "Election Special"

THE special election reels issued by Pathe News, which permitted theatres all over the country to give scenes of the newly elected President in a "special" announcing his victory election night, are the subject of many congratulatory messages to Pathe.

The "special" election edition was accomplished by having in all Pathe branches two strips of film, one announcing Harding's election and the other that of his Democratic opponent, Governor Cox. Both strips showed pictures of the men in their homes and on tour during the campaign. These films were delivered to exhibitors in cities throughout the country and permitted picture theatres to announce the Harding victory simultaneously with the issue of the report of the Republican landslide.

Unique among the incidents connected with the showing of the election specials are the "open letter" advertisement in which the management of the Strand Theatre in Pasadena paid its compliments to the enterprise and valuable service of Pathe, in all papers published in Pasadena on November 3, and the showing of the Pathe reel at the San Francisco Exposition Auditorium election night at a public showing by the San Francisco Call, a Hearst publication.

The letter from the Strand Theatre was printed in a two column advertisement in Pasadena newspapers and reads, "We want to publicly thank you and your great film company for your foresight in giving the Strand Theatre and its patrons, the clever film, President-elect Harding, showing incidents of his home life, his family and his introduction of Governor Coolidge in the film to our audience at 9.30 o'clock last evening."

S. R. O. Sign Adorns Theatres Playing "Great Redeemer," Report Exhibitors

FROM all sections of the country unsolicited testimonials from satisfied exhibitors continue to be received by Metro Pictures Corporation on the powerful human appeal and the box-office drawing qualities of "The Great Redeemer," the Maurice Tourneur Superproduction which Metro is distributing. "The Great Redeemer" had its New York premiere two weeks ago at the Rivoli, where it did exceptional business but for several weeks past it has created a reputation in other large cities, notably on the Pacific Coast and in the Middle West.

S. MacIntyre, Metro branch manager in Omaha, Neb., has forwarded to the home offices a brief but expressive telegram from the Liberty Theatre, of Davenport, Iowa. It follows: 'The Great Redeemer' is a real picture, by far one of the best that Metro has yet released."

This voluntary testimonial from the Middle West is supplemented by another from New England. In a personal letter to M. H. Hill, Metro branch manager in Boston, E. G. Dodds, manager of the New Sterling Theatre, of Concord, N. H., says:

"I have just completed my run on 'The Great Redeemer' and I feel that I would be very lacking in appreciation if I did not let you know what I think of this production. I have been managing picture theatres of the better class for eight years, but in my estimation 'The Great Redeemer' tops anything I have ever seen on the screen for story interest, acting and production, from title to tail-piece.

"Metro, Tourneur and everyone concerned in its making deserve the thanks of the exhibitor and the public, too, for such a production. Business, first show, fair; thereafter S. R. O."

The foregoing are but a few, selected at random, of the many letters and wires that have been received by Metro officials commending "The Great Redeemer" as one of the outstanding great photodramas of the year, and worthy of ranking with the best art of the cinema. The story was written by H. H. Van Loan and scenarioized by Jack Gilbert and Jules Furthman. Clarence Brown directed the picture under the personal supervision of Maurice Tourneur. House Peters, Marjory Daw, Joseph Singleton and Jack MacDonald are the principal players in the distinguished cast.

Cinema Files Answer

Answer has been filed by the Cinema Sales Corporation to the action brought in the New York Supreme Court by Shepard G. Barclay for breach of contract. The defendant seeks to justify the abrogation of Barclay's contract, asserting that Barclay did not bring them the business he agreed to, that he was careless and indifferent, that the company had to pay excessive prices for furniture and carpets he ordered, that without authority he represented himself as secretary and that he was to blame for their failing to get one William Y. Drewes to take an interest in the firm.

Boston Woman Is Made An Officer in First National's New England Organization; Hammond President

THE roster, now completed, of the recently incorporated Associated First National Pictures of New England the full quota of which is announced as already taken up, affords interesting details.

With headquarters in Boston and in New Haven, the New England corporation has for its officers: George Hammond, president; Mrs. M. S. Ayer, James Donovan and W. A. True, vice-presidents, and L. I. Altman, secretary. The board of directors includes, with the president and vice-presidents: Nathan H. Gordon, N. J. Laler, Thomas B. Spry, John C. Bills, William B. Gray, A. R. Lawton, Henry Steinberg, M. L. Demara, Irwin Wheeler, M. A. Hoffman, Julius Meyer, William E. C. Warr, Herbert Gilman, Walter Hardford, Walter Murphy and Samuel Weiss. The executive committee consists of Messrs. Donovan, Hardford, Gordon, Steinberg and Wheeler.

Mrs. Ayer, as vice-president, and notable as the only woman member executive in the New England corporation, owns and manages the Exeter Street Theatre, Boston, which is regarded as one of the best managed community theatres in New England. N. J. Lawler owns the Lawler Theatre, Greenfield, Mass., and is a partner in the firm of Lawler Bros. John C. Bills is president of the company operating the Empire, Rialto, Academy of Music and Bijou, Fall River, Mass.; the Central Square, Waltham; Strand and Bijou, Newport, R. I.; Strand, Amesbury, Mass., and the beautiful Strand in Portland, Me., a chain of theatres under general managership of Louis B. Boas.

Other Members

Another important chain of theatres now added to the roster of the New England Associated National is that owned by William P. Gray, namely, the Empire and Strand theatres, Lewistch, Me.; Princess and Albert, Berlin, N. H.; Colonial and Olympia theatres, Portsmouth, N. H.; Majestic, Burlington, Vt.; Majestic, Rumford, Me.; Cumberland and Pastime, Brunswick, Me.; Dreamland, Livermore Falls, Me.; Rex, Norway, Me.; Bijou, Wilton, Me.; Savoy Square, Paris, Me.; Town Hall, Winthrop, Me.; Opera House and Colonial, Augusta, Coliseum, Strand, Gardiner, Me., and the Gorham Opera House, Gorham, N. H.

Julius Meyers is owner and general manager of the Marlboro Theatre, Marlboro; Elm, Hudson; Elm, Milford; Orpheum, Canton; Magnet, Dorchester; Elm, Waverly; Elm, North Attleboro, and Elm, Danvers.

Already operating, as owner and manager of the Crown and Lyceum theatres, New London, Conn., Walter Murphy is building a new theatre to cost $400,000. Napoleon L. Demara, of Toomey & Demara, operates Shea's, the Lyric and Cummings theatres in Fitchburg.

George Hammond is general manager and part owner of the Suffolk Theatre, Holyoke, and the Bijou Theatre, Springfield. Calvin A. Martin is manager and owner of the Princess, Waterbury, and William A. True is general manager and owner of the Strand, Hartford. Irwin Wheeler is owner and manager of the Garden, New Haven. James Donovan owns the Park and Casino theatres, Taunton, Mass.; M. A. Hoffman, the Sterling, Derby, Conn., and the Pastime, Ansonia, Conn. Herbert Gillman owns the Dorchester Theatre, Dorchester, Mass.; E. C. Warr, the Warr Theatre, Wareham, and the Colonial, Onset, Mass.; Walter Murphy owns the Crown and the Lyceum, New London; Walter Hardford, the Imperial, Pawtucket, R. I., and Samuel Weiss, of Weiss Brothers, the Alhambra, Stamford, Conn.

ON THE FENCE

Buck Jones seen here in a scene from "Just Pals," released by Fox

Charles Pathe Signally Honored by France, Being Elected Officer of Legion of Honor

Charles Pathe, pioneer motion picture producer, founder of the great international organization bearing his name and one of the foremost citizens of France, has been signally honored by the Republic by being elected an officer of the Legion of Honor from the rank of chevalier. This information has just been received by Paul Brunet and was greeted with enthusiasm by those who are aware of the deeds which resulted in France bestowing upon Mr. Pathe its greatest honor.

The rank of officer of the Legion of Honor is conferred only in cases where the individual has performed some extremely valuable service to his country, and although no details accompanied the announcement, it is certain that the Government of France in honoring Mr. Pathe for his achievements has added another great name to the list of the great already enrolled in the legion.

During the war Mr. Pathe was one of the most zealous of French patriots. He worked tirelessly in the interests of struggling France, and all his own personal interests were submerged in his one great idea—to bring about the defeat of the enemy.

Many international figures, soldiers, statesmen, scientists, rank as chevaliers of the Legion of Honor, but Mr. Pathe, now an officer, holds a post exalted even above these.

The entire Pathe organization in America, while extending its congratulations on the awarding of the great honor to the man whose genius is largely responsible for the present development of the motion picture, has heartily joined in a movement to honor Mr. Pathe on the organization's account. With the employes of Pathe in France and England, the Pathe Exchange, Inc., force will present Mr. Pathe with a lasting expression of its appreciation of the pioneer of the motion picture industry.

While France was paying an undying tribute to Mr. Pathe, the United States inaugurated on November 15, the celebration of the tenth anniversary of the Pathe News, an institution carefully nursed into maturity by Mr. Pathe. Ten years ago, the film genius, with his customary foresight, saw the value of the screen for the dissemination of news, and the result was the creation of the Pathe Weekly. The immediate favor with which this institution was received, led later to a bi-weekly publication.

"The House of Toys" Is Well Sold, American Says

"The House of Toys" is booking heavily throughout Texas, Idaho and the southern states, according to American Film Co. The production is an adaptation of Henry Russell Miller's book of the same name published in 1914.

Seena Owen has the leading role and is supported by Pell Trenton, Helen Jerome Eddy, George Hernandez, and other well-known players.

Some of the most recent bookings are the Egypt Theatre of Fort Worth, Tex., the Majestic, of Boise, Idaho, and the Garrick, of Dallas, Tex.

New Pathe Appointment

W. H. Hillsinger, of Cohoes, N. Y., has just been appointed by Pathe as its official photographer for Albany and section. The first views of Albany were taken the past week when the Pathe representative visited several sections of the city.

31 SIMPLEX PROJECTORS
Are Installed In The
GODFREY BUILDING
The World's Largest Film Building

SCENES FROM "THE PALACE OF DARKENED WINDOW S," DIRECTED BY HENRY KOLKER, SEEN IN CENTER
Claire Anderson is seen in this National Picture Theatres Production, of which Lewis J. Selznick is president

Buster Keaton Comedies Draw Tributes in Form of Letters to Metro Offices

EXHIBITORS whose theatres are showing the Buster Keaton two-reel comedies continue to express enthusiastic praise for the laugh-provoking virtues and crowd-pulling qualities now associated with them. The home offices of Metro, which distributes the Keaton comedies, are weekly receiving many letters that testify to the satisfaction registered both in results at the box offices and in the enthusiasm of film audiences.

Houses in the East, Middle West and Far West report that they are enjoying the liberal patronage of film fans who have taken Buster Keaton to their hearts and who are on the lookout for all forthcoming productions of this master gloom-chaser. Appreciation for Buster's comedies is being received in an ascending series.

The rapidly growing conviction among showmen that Buster Keaton is destined to step into the foremost as America's pre-eminent screen funmaker is voiced in a letter written by Harold B. Franklin, managing director of Shea's Hippodrome of Buffalo. This theatre has shown three Keaton comedies, all of them successfully received.

Convictions Confirmed

Mr. Franklin writes: "When we played Buster Keaton in 'One Week' we concluded that Buster was designed to become one of the screen's best comedians. When we played Buster Keaton in 'Convict 13' we knew that our opinion was confirmed. After screening 'The Scarecrow' we know that Buster Keaton is one of the screen's best comedians."

Another tribute, exceptional in nature, to the appeal of Buster Keaton comes from Charles Thall of the California Theatre, Turlock, Cal., who writes to Fred W. Voigt, Metro's exchange manager in the Golden Gate City, of the very successful reception accorded "One Week." The management was obliged to break one of its rules in regard to re-booking of pictures, according to the letter, which reads:

"For the first time since the California Theatre was opened, I am compelled to break one of my set rules, never to repeat a picture. Last week I showed Buster Keaton in his first comedy, 'One Week.' I have never shown any picture, big or little, that created quite so much comment, and in response to repeated requests from my patrons I would ask you for a return booking.

"I congratulate Metro upon having produced a phenomenally funny comedy and feel quite sure that Buster Keaton will be an ace entertainer."

Burr Takes Over Claremont Studio

Negotiations have been completed for the taking over of the Claremont studio by C. C. Burr, president of the Master Films, Inc., of 133 West Fofty-fourth street, New York, producing "Torchy" comedies featuring Johnny Hines.

During the summer months the Burr organization has been working at the Hal Benedict studio at College Point, which furnished unusual facilities for the taking of the country life exteriors, and splendid facilities for comedy interiors, but the next three stories all call for metropolitan locations, and therefore it is necessary to get a studio within striking distance of all picturesque points in the city.

Robertson-Cole Hears from Middle West that "So Long Letty" Is a Knockout

SIMULTANEOUSLY with the Broadway showing of "So Long Letty" the Robertson-Cole super-special, produced by Al Christie, and based on the Oliver Morosco musical comedy of the same name, come many reports from the Middle West, and from the Pacific Coast indicating that the picture is "going over" as the comedy-drama of the year, the distributing organizations says.

After a generous advance showing in the New York papers, which included many pictures of the stars, Grace Darmond, Colleen Moore, T. Roy Barnes and Walter Heirs, the Broadway Theatre was chosen as the metropolitan center at which to launch the six-reel comedy-drama.

Meanwhile came splendid reports from other parts of the country. Typical of them is one from H. E. Grampp, of Rockford, Ill., who wired as follows: "Two of our houses, Orpheum, Rockford, and West Galesburg house, just closed engagements with 'So Long Letty.' The best evidence that we have that our patrons liked the picture was the increased receipts daily."

On the coast the picture is to be started off with a special showing at the Kinema Theatre, Los Angeles, at which the forces of Oliver Morosco will be guests.

The story deals with two newly married couples who present a combination of vastly different personalities.

The opening of the picture finds the newlyweds as neighbors in a sunny California town. The difference in dispositions soon brings dissatisfaction on all sides. As far as their husbands are concerned they decide, after conference, that a divorce is the only way out. After the divorce, each intends to marry the wife of the other. The scheme is explained to the wives, who hold a conference of their own and decide to swap husbands for a week before entering the courts. Just what happens in the week following is a "knockout," it is said.

"Babe" Loses Again

The Appellate Division of the New York Supreme Court has ruled against "Babe" Ruth in his appeal from the decision of Supreme Court Justice Charles L. Guy on his application for an injunction restraining the Educational Films, Inc., and others, from exhibiting his picture.

There's all the romance of an Old Kentucky in Marshall Neilan's DINTY
J. H. Kunsky

Christie Announces Big List of Players for Two Reel and Single Reel Series

WITH the continuance of production of one reel comedies to be known as Vanity Comedies and Gayety Comedies, for distribution through Educational film exchanges, Al Christie, head of the comedy organization, has announced a long list of comedy players to be presented in each series.

The stock list of Christie featured players is being arranged so that entirely different persons may be seen in the one-reel series from those who are featured in two-reel Christie Comedies. A somewhat new policy is being inaugurated for comedy in that Al Christie with his other four directors, William Beaudine, Frederic Sullivan, Scott Sidney and James Clemens, with their two scenario editors, W. Scott Darling and Frank R. Conklin, are building comedy stories and fitting the various players into the stories as they are adaptable rather than employing the policy of building comedies around featured players.

Have List to Draw From

"Our organization can do this," says Christie, "for we have to draw from for two-reel comedies such girls as Dorothy Devore, Fay Tincher, Helen Darling, Vera Steadman and such leading men as Eddie Barry, Bobby Vernon, Earl Rodney, Neal Burns and others. Such supporting characters as Margaret Cullington, Ward Caulfield, George French, Marion Mackay, William Sloan, Al Haynes, Lilie Leslie, George Burton, Gus Leonard and many others are available for parts which are many times as important as those of the two or more leads. Then in addition we are drawing in for single pictures such well-known dramatic actors as Eugenie Forde, Ogden Crane, Lydia Yeamans Titus and others.

"In the one-reel comedies we have Irene Dalton, Laura La Plante, Mary Wynn, Francis Feeney, Henry Murdock, Ray Gallagher, Fay Lemporte and others who can be used exclusively in the one-reel series. Such players as Billy Bletcher and Charlotte Merriam have already appeared in some of these which are to be released. In addition several of the well-known Christie film follies beauties are being given an opportunity to play parts which really amount to leading roles. Two of these have just been carried by Bessie de Litch and Molly McGowan.

"We are shaping our organization," continues Christie, "in such a way that you can always count on a Christie cast, whether in a single reel or a special two-reel offering. Stories are built for their situation value alone and the large list of players enables us to use the ones most suitable for given stories. We want to show pleasing personalities of youth and beauty and can do this with such players as we have drawn together who are adaptable to many varied roles.

"Patricia Palmer is another leading woman who will soon be seen in Christies, and will begin her work as soon as she finishes another dramatic feature in which she is now appearing. She will make her first appearance in a Christie two-reel comedy and may later be used as a lead."

Current Pathe News Shows British Mine Strike and the Presidential Election

News items of the final events in the Presidential election and Britain's mine strike, scenes aboard the Esperanto during the race with the Delawana for fishing-boat supremacy of the Atlantic, and pictures of workmen painting the network of cables above the Brooklyn Bridge, form a combination offering thrills and excitement for Pathe News No. 89.

The Esperanto-Delawana race pictures are said to be exclusive. The Pathe man aboard the victorious schooner was Jake Coolidge, who got flashes of the crew changing canvas during the contest, the rival ship traveling under a cloud of sail, and some of the thrills experienced by seasoned sailors when the horizon shot up and the waves washed over the deck of the Esperanto. The thrills of the race are vividly depicted in these scenes, which acquaint the spectator with some of the sensations experienced only by members of a carefully selected crew previous to the introduction of motion pictures.

The Brooklyn Bridge was treated recently to a new coat of paint. The workmen shown as they crawl about on cables 270 feet above the river in these scenes from Pathe News, have something over 14,000 miles of wire to coat with paint. A feature worthy of remark in these pictures is the revelation of some of the stunts performed by news cameramen in the view of the operator's ascent with his paraphernalia up the huge cable to the tower from which he took pictures of the bridge. The Presidential election is treated comprehensively.

More Players in Lytell Cast

Maud Milton, Frank Currier and George Spink have been added to the cast of "A Message from Mars," the first of the Maxwell Karger Productions starring Bert Lytell, upon which work has just been started at Metro's New York studios in West Sixty-first street. Announcement of the engagement of these three supporting players is made this week by Metro.

Maud Milton is one of the most famous living actresses of the older generation. She will enact the role of an elderly English gentlewoman.

Arthur Hurley to Direct Callaghan Productions

Arthur Hurley, well-known director, has joined the staff of Andrew J. Callaghan Productions, Inc., and left New York a few days ago for Los Angeles.

Mr. Hurley has long been an officer of the Lambs Club, New York, and the eve of his departure was made the occasion for an informal gambol which a large number of fellow members and friends attended.

His career as a director of stage productions has been varied. After directing for Donald Brian he went to James K. Hackett, and while playing the role of Carl Richter in "The Crisis" directed the play. Next he was stage director for Henry W. Savage's "The Devil" and then succeeded John Emerson as director for Mme. Nazimova.

After directing Billie Burke productions he spent two years on the directorial staff of A. H. Woods. He was general director for Arthur Hopkins two years, afterward directing John Barrymore's production of "Richard III" and John and Lionel Barrymore in "The Jest" and "Redemption."

In pictures Mr. Hurley served as co-director with Albert Parker in Norma Talmadge's production of "The Branded Woman."

OF STORY-BOOK FAME

Jimmy Morrison and Jean Paige, appearing in "Black Beauty," to be released by Vitagraph

"Man, Woman, Marriage" Nearly Ready for Release

The artistry of Dorothy Phillips, the direction of Allen Holubar, $300,000 and nine months' work are said to have gone into "Man, Woman and Marriage," the super-feature which Allen Holubar has produced for First National release. As a result, the director's supreme effort will shortly be ready for the ultimate test—public approval.

Mr. Holubar spent several months in deciding upon an affiliation, several more months in selecting a story, and then began work, leisurely and with neither time nor financial limits to hamper him, on the production of his first independently produced screen drama.

The story was written in collaboration with Olgo Linek Scholl. Then came the casting of the picture. From New York, Los Angeles and Paris, too, it is said, the players were assembled. Rehearsals began with James Kirkwood playing in support of the star. Among other widely known players are Shannon Day, Robert Cain, Margaret Mann, Jean Calhoun, Barney Sherry and Mlle. Valerie de Chevallier, a reputed sensation of the Paris speaking stage.

The opening scenes were made when it was decided that a capable instructor should be engaged to assist Mr. Holubar in staging the elaborate dances which were to follow. Marion Morgan, who for several seasons has headed her own dancing troupe on the Orpheum Circuit, was signed to collaborate with the director in the scenes featuring the dance.

Tourneur Signs Music Writer

Maurice Tourneur has signed Arthur Kay, formerly of the Boston Symphony Orchestra, and more lately musical director at Grauman's Theatre in Los Angeles, to write the original score for his latest film, "The Last of the Mohicans," by James Fenimore Cooper, for release by Associated Producers this winter.

"I WOULD HAVE NOTHING BUT A SIMPLEX!!"
HICKMAN THEATRE, LURAY, KANSAS

Johnson Plans Eight Pictures

Eight program pictures annually are planned by Merle Johnson. After a thorough examination of the program and independent field, Mr. Johnson has come to the conclusion that the photoplays he intends making will fall within the program category and has made arrangements accordingly. Four of the pictures will feature a star; the other four will feature a writer of national reputation.

American Cinema Replies to Brokers' Allegations

Answer has been filed by the American Cinema Corporation and Walter F. Niebuhr, its president, to the suit brought against them in the New York Supreme Court by Gillispie, Meeds and Company, stock brokers, to recover $7,500, the value of 1,500 shares of stock in the Cinema company. The brokers charge they were inveigled into purchasing the stock by the glittering prospectus and statements concerning American Cinema, which they claim they subsequently found were untrue.

While admitting the allegations of the plaintiffs that Mr. Niebuhr and Harry Glaser were the principal stockholders of the Corporation at the time of the alleged transaction, the answer then stated that the defendants admit "Women Men Forget" has never been released through the First National Exhibitors Circuit, and admit that there was no written contract for the sale of six photoplays featuring Louise Huff to the Selznick Pictures, Inc., but alleges that the contract for the sale of the same had been orally agreed upon prior to November 4, 1919.

The answer also admits an agreement made January 5 granting to the United Picture Producing Corporation the exclusive privilege to exhibit "Women Men Forget," and that certain interests in the play were assigned as security for a note of $25,000 executed by the defendants.

The defendants deny they sold any of the American Cinema stock to the plaintiffs, and that any stock bought by plaintiffs was sold to them by individual owners of the same, and further deny all the allegations of fraud and deception on the part of defendants.

Takes Educational Product

Frank L. Newman, one of the most prominent exhibitors in the country, has just contracted for the entre comedy product of Educational Film Exchanges, Inc., according to an announcement just made by the home office. These include the Christie Comedies every two weeks and monthly releases of the Torchy, Mermaid and Chester brands. They will all be shown at either the new million dollar Newman theatre or the New Royal.

Last week saw the presentation of "A Fresh Start," the first of the Mermaids, at the Newman and "Torchy Comes Through" at the New Royal.

COMING!

The Christmas special number of Moving Picture World—the finest number in the history of moving picture publications. Out December 17 and of date December 25.

Commanding Status of Screen in News Field Is Shown by Big Events of Last Ten Years Presented in Pathe News

NOVEMBER 15 marks the tenth anniversary of the topical reel in this country. Therefore, while it is a time in particular for Pathe News to celebrate the conclusion of a decade of brilliant achievement, November 15 is none the less significant in the larger aspect of the industry in general.

It is ten years since the screen first essayed the role in which it acquired mighty power and instantly became a force as a news medium. The monumental events of the decade may not be easily recalled even by the best informed individual. Consequently, it is high tribute to the proficiency of the screen that a list of the outstanding events presented by Pathe News during the past ten years constitutes a table of happenings upon which any accurate and comprehensive history of the decade might be outlined.

The process of turning back the pages of history is often an interesting one. For example, the aeroplane. In viewing some of the recent aviation stunts shown in the news reels of today it seldom occurs that it was but a comparatively brief space back when the airplane was an experiment. Recently the Pathe News showed scenes of the return to Mineola of the fleet of planes from Alaska. It was in 1911 that Pathe News showed scenes of Glen Curtis's aero flight from Albany to New York.

In 1911 Pathe News presented pictures of scenes in London at the death of King Edward VII, of Great Britain. Captain Scott, whose dramatic death in the Antarctic regions stirred the world for weeks, was shown setting out from London. Also there were pictures of Portugal's dethronement of King Manuel and the declaration of a republic.

The Mexican revolution against Madero was an event of 1912 which Pathe News showed, together with the Titanic disaster; Amundsen Announcing the Discovery of the South Pole; the attempts against the life of Theodore Roosevelt; Woodrow Wilson elected president; the assination of President Madero of Mexico, and the opening of the Panama Canal.

In 1913 the Pathe News showed the U. S. Marines landing at Vera Cruz, and in 1914 scenes from all parts of Europe at the declaration of the World War. 1915 brought forth the Great Italian earthquake in which 20,000 lives were lost; the Eastland disaster at Chicago in which 1,100 perished, and the sinking of the Lusitania.

Among the events of 1916 were the Black Tom explosion, the Pershing expedition into Mexico, Villa's bandit raid on Columbus, N. M., and the arrival of the German merchant submarine, Deutschland. The high lights in Pathe News for 1917 were: The Russian revolution, the entry of the United States into the World War, and Pershing's arrival in France.

The Halifax explosion, President Wilson's departure for France, the signing of the Armistice and the first trip of an aero postal service are among the big things in the news reel of 1918. In 1919 there were pictures of the flight of the NC-4, the flight of the R-34, the signing of the Treaty of Versailles, Pershing's return and D'Annunzio's coup of Fiume.

The list of Pathe News pictures for 1920 includes: first picture of the Wall Street Explosion; the Olympic Games; Villa's surrender; the Soviet-Pole front; the Rome-Tokyo flight; The Mexican Revolution. And exclusive pictures of the Supreme Conference of the Allies at San Remo; and the entry of the French into Frankfort.

"Analysis of Motion" Films Shown to Physicians and Surgeons in New York

A PRIVATE showing of "Analysis of Motion" pictures was given before physicians and surgeons, representing the faculty and trustees of several medical colleges of New York City on November 10, by the Novagraph Film Corporation. Dr. Phillip S. Goodhart introduced Charles P. Watson, president of the Novagraph Film Corporation, who briefly explained the "slow motion" picture process. Mr. Watson said that the human eye can receive but sixteen views of any object a second and the standard motion picture camera is regulated to that speed, whereas the high-speed camera records from 160 to 300 views a second. The two types of camera are focused on the object and the pictures are taken simultaneously.

Medical and Athletic Pictures Shown

The medical pictures then shown were lectured upon by Dr. Goodhart. These pictures were filmed at the Montefiore Home and illustrate phases of functional nervous tremors and hysteria. At least one condition hysteria, hitherto unknown, has been disclosed by the "analysis of motion" pictures. It is believed by the members of the medical fraternity who have studied these films, that this photographic process will be of recognized value in teaching analysis of symptoms and have, as yet, undiscovered uses.

These films were followed by "Sports and Success," showing athletics ten to twenty times slower than normal. The work of G. C. Alexander, pitcher for the Chicago Cubs, javelin throwing, low and high hurdling, diving by Brandstrom of Stanford University, juggling with hoops, and esthetic dancing by Trixey Jennery, were the forms of physical activity shown. The control, form and endurance necessary to win athletic prowess and the grace of the human body, undetected by the eye, were clearly and interestingly picturized by this "analysis of motion."

Congratulations to George King

George King, president of the Stoll Film Corporation of America, received on the evening of November 10 a cable message from London containing news, the arrival of which he had been anxiously awaiting. To him it meant a realization of his fondest hopes. The dispatch was from Jeffrey Bernard, managing director of the Stoll Film Company, Ltd., and was as follows:

"Heartiest congratulations on arrival of new representative Stoll Film Corporation. Everything quite all right. Regards."

An hour later there came word from Mrs. King which confirmed the wire of Mr. Bernerd, and informing him that he was the father of a "beautiful son."

"THE SIMPLEX CERTAINLY GIVES SATISFACTION!"
Auditorium Theatre, Prophetstown, Ill.

Twenty-seven Men Are "Graduated" to Fill Positions as Paramount Salesmen

THE first class of the Famous Players-Lasky Corporation's school of salesmanship, which was in session four weeks under the direction of Fred Creswell, field sales supervisor, closed recently. Out of a total of twenty-eight men enrolled for the class, twenty-seven were successful in passing the examination, winning the opportunity to fill positions as salesmen at Famous Players-Lasky branch offices.

Immediately after General Sales Manager S. R. Kent was given the list of graduates by Mr. Creswell the men received their assignments.

Following is a list of the graduates and the branch exchanges to which they were appointed: D. W. Morrow, Boston; H. E. Underhill, Boston; L. B. Butler, Albany; E. G. Zorn, Pittsburgh; L. C. Home, Cincinnati; H. M. Messiter, Buffalo; W. R. Hurley, Buffalo; E. E. Sutton, Philadelphia; A. J. Jeffrey, Boston; A. S. Creelin, Boston; D. Kimelman, Pittsburgh; W. S. Allison, Cleveland; A. L. Hancock, Indianapolis; C. A. Wilson, Detroit; R. H. Schriener, Cincinnati; I. K. Fearn, Washington; J. D. Powers, New Haven; S. Cahen, San Francisco; J. W. Hauck, Seattle; C. Ponedel, Los Angeles; J. A. English, St. Louis; E. I. Reed, Denver; W. P. Callahan, St. Louis; L. W. Tenner, Des Moines; J. B. Gilday, Kansas City; E. M. McFarland, Omaha; G. J. Schaefer, New York.

Of these men, only Messrs. Hancock, Fearn, Powers, Cahen, Hauck, Ponedel, Reed, Tenner, McFarland and Schaefer had ever been previously associated with the Famous Players-Lasky Corporation, and to many of the remaining seventeen motion pictures was an entirely new business, although most of them had had previous sales experience in other lines.

The last ten days of the school course were devoted exclusively to sales instruction. In his closing remarks to the class, the instructor brought out the point that the exhibitors throughout the country would expect the men from the class to bring to them a new gospel, and impressed upon them the importance of properly representing the company in every respect. Short addresses were made also by Adolph Zukor, H. D. H. Connick, Al. Lichtman, S. R. Kent and F. V. Chamberlin.

Mr. Kent and Mr. Creswell will immediately start work on plans for the second class, which will open shortly after the first of the year.

Elaborate Prologue Ideas Set Forth by Robertson-Cole in Press Book for "813"

THE Robertson-Cole Company in the exploitation section of its press and campaign book for "813" sets forth two elaborate prologue ideas which can be used by exhibitors to make their showings more complete and profitable.

Many other ideas concerning the showing of this picture, which is based on the Arsene Lupin story of the same name, and which features Wedgwood Nowell, are set forth in the three solid pages which Robertson-Cole devotes to "how to show the picture."

The major prologue idea was contrived with a view to impressing upon the mind of the spectator the mystery and thrill and melodramatic features of the story.

Other exploitation features set forth include tie-ups with book stores and jewelers, a suggestion which will get free newspaper publicity, a street stunt that wins, a theatre stunt, the use of cut-outs, lobby display, and the use of the new Robertson-Cole accessories, as well as a big teaser campaign.

A novel street stunt suggests the use of sandwich men with signs painted like the faces of clocks.

A theatre stunt which is bound to cause talk provides that the exhibitor advertise that the 813th person who applies to buy a ticket will be admitted free, or that the person who buys his ticket at exactly 8.13 in the evening is admitted free. Arrangements for the book store tie-up have been made with M. A. Donahue, publisher, of Chicago. All that is needed is a letter or wire to them, and they at once take up the matter with local book stores.

Suggestions whereby the production may be tied up with local jewelers are numerous, and full details are given on other exploitation, so that the exhibitor has his entire campaign laid out for him in advance, and need only to accommodate it to local conditons.

Crandall Looks Westward?

There is a rumor current in Washington, D. C., that Harry M. Crandall has his eyes on certain Midwest enterprises with the probable purpose of extending his film activities in that direction. The following statement has just come from his office:

"Harry M. Crandall, owner of the Crandall theatres in Washington and vicinity and First National franchise holder in the same territory, has made a quick trip to Chicago instead of New York. The Rothacker Film Company has its headquarters in Chicago, there are numerous desirable chains of theatres that may be secured there for a price, and the Congress Hotel is the Astor of the Middle West—so write your own ticket. Mr. Crandall was accompanied by Capt. Jim P. Anderson, regional director of First National."

Tearle to Make Debut as Author

When Conway Tearle's picture following "The Road of Ambition" is finally projected upon the screen, the star will have made his debut as an author. He wrote the story for the picture upon which he is now working for Selznick, and in addition has the star part in the subject.

Hobart Henley, who directed "The Sin that Was His," the William Faversham special which opened to such success in Washington a few days ago, is directing Tearle in the production. Scenes in the Maine woods are shown.

Immigrants See Selznick Films

"We, the People," the patriotic spectacle produced by Selznick Enterprises, of which Lewis J. Selznick is president, under the auspices of the Constitutional League of America, and "The Land of Opportunity," the Ralph Ince special Americanism production, also made by Selznick, were shown on November 14 to the immigrants and employes of Ellis Island. The cause for this showing is that November 14 is known as National Memorial Day by the Constitutional League of America.

Decision Is Reserved in Suit of DeMille Company

Justice Hotchkiss, in Special Term, Part II, of the New York Supreme Court, has reserved decision in the suit brought by the DeMille Company, Cecil and Beatrice M. DeMille, against Patrick Casey, the Biograph Company and Protection Amusement Company, for an accounting, involving several thousand dollars.

The suit was originally started in 1916, and it is alleged that in 1913 the DeMilles made a contract with Casey, giving him the license to film thirteen plays, the property of the plaintiffs, the consideration being that Casey would pay them $75 a week during the exhibition of each play that was filmed.

The plays that were to be thus converted into pictures were "Lord Chumley," "The Wife," "The Charity Ball," "Men and Women," and others. The plaintiffs sought to show before Justice Hotchkiss that they received compensation on only four of the plays that were filmed, an average of about $2,250 for each play, and they held that there is more than $100,000 due them.

It was further alleged that Mr. Casey controlled the Protective Amusement Company and that he assigned the rights to film the plays to this concern, which in turn assigned the rights to the Biograph Company without the knowledge or consent of the plaintiffs.

On the other hand, the defendants deny that an accounting is due to the plaintiffs or that films were made from all of the plays. Justice Hotchkiss gave counsel for both sides two weeks in which to submit briefs.

Third Walsh Picture Nearly Finished

With the exception of one scene, cutting and editing has been completed by R. A. Walsh on his third independent production which Mayflower will present as a First National Attraction.

The scene yet to be prepared represents the climax of the picture and the producer accompanied by Miriam Cooper, Henry Clive and the complete camera battery headed by Dal Clawson, are now in Maine taking this portion of the picture.

This scene, one of the most spectacular ever shown on the screen, will depict Miriam Cooper leaping over a precipice into the sea. As yet a title has not been selected for this picture, but a great number of suggestions have been sent in by exhibitors in connection with a "Give Me a Title" campaign conducted to give exhibitors an opportunity to suggest a name possessing a maximum of box-office and exploitation value.

There's all the punch of The Miracle Man in Marshall Neilan's DINTY
Fred Levy

"Velvet Fingers", New George Seitz-Marguerite Courtot Serial for Pathe Is Widening Field for Episode Plays

REPORTS indicate that "Velvet Fingers," Pathe serial starring George B. Seitz with Marguerite Courtot and released December 5, will obtain majority of the bookings given "Ruth of the Rockies" and in addition may acquire many contracts from houses formerly not showing serials. Pathe records of serial bookings for the year shows a gain exceeding that consequent upon the tendency of longer runs and the increase in motion picture houses, and it is explained that lies in the fact that by the production of a higher class of serial pictures Pathe has put its product in houses which previously did not show episode plays.

Higher standard of story, action and production, says Pathe, has resulted in Pathe serials being shown in theatres of the stamp of Quinn's Rialto in El Paso, Texas, the Lubliner & Trintz and the Asher Brothers houses in Chicago, the Hippodrome, Dallas; the Princess, San Antonio, Texas, and a number of others.

Pathe officials are convinced the new Seitz picture is of the highest order. "Velvet Fingers" is a crook melodrama, carrying through it a plot reasonable, yet amazing.

Mr. Seitz is reported to have used every resource at his command to give it a setting of artistic merit as is found in high class features, with none of the thrill and the brisk action being sacrificed. This has been supplied by scenes in Chinatown and the "back districts" of New York, providing a swift and stimulating change of scene from the pretentious homes in which the polished crook plies his tricks.

Mr. Seitz appears in the role of the crook, who is dubbed Velvet because of his smooth methods. There is a girl and there is a love romance while villains are supplied from Chinatown, the water front and the criminal haunts.

Marguerite Courtot's part is an important one. Others in the cast are Harry Semels, Tommy Carr, Frank Redman, Joe Cuny and Edward Elkus.

Fox Film Reports Heavy Demand for New Serial, "Fantomas"; Production Under Way

A SPECIAL representative of Fox Film Corporation who has just returned from a trip across the continent reports great enthusiasm among exhibitors following announcement from the Fox offices that "Fantomas" has been chosen as the second serial to be produced and released by William Fox.

This thrilling series of detective stories from the pens of Marcel Allain and Pierre Souvestre, the famous French authors, and adapted for the screen by Edward Sedgwick—who is also the director—is now well under way at the Fox studios in West 55th street, New York City. The release of the first of the twenty episodes will follow immediately the last episode of "Bride 13," which is now playing to capacity business.

The Fox branch managers have already received many bookings for the serial from exhibitors who never before have shown serials in their theatres, and those who are running "Bride 13" are fast falling in line—all eager to secure first runs on the new serial. Several of the managers state that they have received from many exhibitors contracts which were unsolicited on their part, due to the fact that it has been impossible to cover all exhibitors in the short period since the first announcement concerning this picture was made.

Those who have seen the early episodes of "Fantomas" are warm in their praise of the many sensational and hair-raising stunts that have been crowded into each chapter.

Educational Reports Greater Demand than Ever for Single Reel Subjects

THE Educational Films Corporation reports that the past two months have seen the greatest increase in the demand for single reel subjects in the five years' history of the organization. This applies especially to the Bruce Scenics Beautiful, the Chester Ootings and the Screenics. The marked jump is attributed not only to the fact that the public is demanding more of these pictures, but that the release of its single reel specials has demonstrated the worth of such pictures to the box office.

According to the same authority, the first of these specials to be released, "Modern Centaurs," is showing increased booking every week, though it was first shown some three months before, and every other single reel has shown a gain over those that have gone just before. In a number of instances exchanges have been forced to order additional prints over the issue of the first month to fill the demand.

"A great share of the exhibitors," says Educational, "long ago passed the time when they regarded the quality single reel picture merely as a filler. A large number yielded to the public demand who could not otherwise be convinced that such pitcures actually brought people to the theatre.

"It has remained for the single reel specials that we have issued to demonstrate to these exhibitors that these pictures are real audience pullers.

"We are taking further steps to show the exhibitors even more plainly how he can make money with single reels, and the response to our efforts has been little short of astonishing."

ENTIRELY OCCUPIED BY THE
FILM INDUSTRY
THE GODFREY BUILDING IS
100% SIMPLEX!!
31 MACHINES INSTALLED AND USED

New Manager for Educational

Jules H. Wolf has assumed the management of the Los Angeles office of Educational Film Exchanges, Inc., which has been temporarily under the supervision of Irving M. Lesser, until the time that a manager who filled the exacting needs of the territory could be engaged.

Earle Williams Cruising

Coastwise shipping is so heavy along the Pacific shores at this season that it was with great difficulty that Vitagraph chartered a vessel for a week's cruise to make the shipboard scenes for Earle Williams' next picture, "Diamonds Adrift." The star and his company are now on the Pacific Ocean. Director Bennett recently finished taking scenes in the beautiful harbor of Catalina Island, and the vessel is now many miles further down the coast. One of the largest steamers in the coastwise lumber trade is being used.

Three Prominent Players in Cast of Metro Version of Popular London Book

Milton Sills, the well known leading man, Ora Carew, who has been a star in her own right, and Nigel Barrie, another leading man with a large screen following, have been selected by Bayard Veiller, director of productions at Metro's west coast studios in Hollywood as the foremost trio of players for the forthcoming all-star cast production of "What Is the Matter with Marriage?"

This photodramatic special is to be a picturization of Jack London's novel, "The Little Lady of the Big House." It will be directed by Dallas M. Fitzgerald.

Constant Action

The three players engaged for the production will enact the respective roles of the traditional dramatic triangle—Miss Carew as the woman; Mr. Sills opposite her as the man, and Mr. Barrie as "the other man." They comprise the nucleus of what Metro believes will be a powerful all-star cast, worthy in every way to interpret Jack London's story.

Like all of Jack London's stories "What Is the Matter with Marriage," has compelling interest from first to last. Never for a moment does the action droop or languish. It is the fourth Jack London story produced by Metro. The three earlier productions were "Burning Daylight," "The Mutiny of the Elsinore," and "The Star Rover."

Edward Lowe, Jr., is responsible for the adaptation, and Dallas Fitzgerald for the direction.

Attachment Vacated

An attachment for $2,250 against the property of the Reelcraft Corporation has just been vacated. The attachment was obtained by William L. Roubert and Al Young, doing business under the name of Roubert Pictures Company, for alleged breach of contract on a sale of motion picture prints to be paid for part cash and part notes.

The plaintiffs obtained judgment against Reelcraft, on which the attachment was issued by Supreme Court Justice McAvoy. It was served on R. C. Cropper, president of Reelcraft, at 729 Seventh avenue, and two days later the attachment was vacated.

COMING!

The Christmas special number of Moving Picture World—the finest number in the history of moving picture publications. Out December 17 and of date December 25.

Three Selznick Pictures Were Recently Completed at Company's Fort Lee Studio

THREE Selznick productions were completed recently at the Selznick Fort Lee studios, according to an announcement. "Broadway and Home," starring Eugene O'Brien, was completed under the direction of Alan Crosland; "Pleasure Seekers," starring Elaine Hammerstein, was guided to the screen by George Archinbaud, and "The Road of Ambition," starring Conway Tearle, was filmed under the direction of William P. S. Earle.

The three stars have begun work on three forthcoming productions. Mr. O'Brien is working on a picture temporarily called "Regret," under the direction of Alan Crosland, Tearle is filming a Hobart Hanley production as yet unnamed, and Miss Hammerstein is engaged on "Poor Dear Margaret Kirby," a Kathleen Norris story, being directed by William P. S. Earle.

Receives Invitation

Eugene O'Brien, in "Broadway and Home," plays the role of a young man reared in a small town on the Maine coast who craves to go out in the world and live. One day the youth's grandfather receives a letter from a famous painter inviting the young man to the big city for a visit. The youth jumps at the opportunity and leaves behind the girl with whom he has been in love. From this situation there is built a structure of dramatic incidents.

In the cast supporting the star are Elinor Fair, who plays the leading feminine role, Warren Cook, Frank Losee and Eileen Cassidy. The story was written by John Lynch.

Marries a Spendthrift

In "Pleasure Seekers," Miss Hammerstein is seen as a small town girl who, upon the death of her father, marries the spendthrift son of a New York banker. She comes to the city with her idle husband to meet his family. But the wealthy youth's father brands her as a fortune hunter and attempts to buy her off. But she spurns his offer, rehabilitates her husband and gains the good-will of her father-in-law.

Included in the cast supporting Miss Hammerstein are Marguerite Clayton, Webster Campbell, James A. Furey and Frank Currier. John Lynch wrote the story and Edward Montagne adapted it for the screen.

In "The Road to Ambition" prominent members of the cast supporting Conway Tearle include Florence Dixon, the famous Coca-Cola girl, in the leading feminine role, Gladden James, Tom Brooks, Tom McGuire and Adolf Milar. The story, written by Elaine Sterne, was picturized for the screen by Lewis Allen Browne.

Burns Mantle is a believer in the simple, direct and what he describes as the "sane" titling of pictures. While primarily the picture should tell its own story, he believes that when the diversified imaginations of a theatre full of people are permitted to run wild the result is to cloud rather than to clarify the purpose of both author and director and, naturally, to weaken the story.

In Experimental Stage

"Under ideal conditions the only persons directly concerned with the production of a picture would be the author of the story, who should be able to write his own continuity, the director who transfers the story to the screen and the producer who puts up the money," he says.

"Every time a manuscript changes hands it loses something of its original value. But under present working conditions, while picture making is still in an experimental stage, with every person around a studio making suggestions during its screening, it becomes almost necessary for a fresh mind to assist in the final editing and assembling of the scenes and the fitting of the titles to the new angles developed in the process of the picture's making.

"I am also a firm believer in spoken titles. They help not only in the development of character, which is becoming more and more essential, but they stamp the several characters introduced more tellingly on the spectators' minds than any number of flowery descriptive titles can do. You never really know a person until he talks to you. And the character in a play or a picture who talkes unnaturally, or who is permitted to get out of character in the titles, helps to destroy the illusion as surely as one who acts unnaturally."

George Baker Believes in Writing Own Continuities

George D. Baker, whose latest production, "Heliotrope," brought forth praise from critics who attended the pre-view at the Ritz-Carlton on November 18, is a strong believer in the advantages accruing to the director who prepares his own continuities for the stories he produces.

Mr. Baker declares: "Much of the waste and extravagance in production is caused by the inexpert director who spends most of his time upon the set in attempting to build up his scenario by shooting various story tangents that occur to him while he is directing his pictures. If a director knows his business, he should be capable of writing his own continuity and thereby be thoroughly familiar with his story before he starts the actual use of the camera.

"It is my personal experience that I can get better results by writing my own continuities, both in the way of time and expense saved, and also by so doing I am much better versed in the dramatic values of each story that I direct."

Dwan Goes to Los Angeles to Make Associated Film

After two weeks of conferences with officials of the Mayflower Photoplay Corporation, Associated First National, Realart and Associated Producers, all of whom are releasing his special productions, Allan Dwan has left for Los Angeles to start production on his second feature for Associated.

With the producer went Jacquelin Logan, of the Ziegfeld Follies who will be featured in his next picture; Peggy Elanor, another Follies girl scheduled to play an important part in the next production; Helen Rockwell, well-known feature writer, who will handle the producer's publicity; Alfred Cheney Johnston, New York photographer, who will make art photographs for advertising and publicity purposes; Wilfred Buckland, former art director for Famous Players, who will now act in that capacity for Dwan; Ward Crane, popular leading man who will appear in the producer's next.

As the result of conferences held in New York with Mayflower, special drives will be made on the producer's features already released and special exploitation will be prepared along lines suggested by Dwan for pictures that are completed but not yet released.

"You May Be Mr. Crandall," Said the Doorman, "But I'm Taking No Chances; Wait Here a Bit"

Charles J. Columbus, secretary of the Merchants' and Manufacturers' Association, is telling a good story around Washington, D. C., at the expense of Harry M. Crandall. With the remodeling of the Knickerbocker came a need for new doormen—there are two entrances now instead of one. Having business in the neighborhood the other evening, Mr. Crandall thought he'd give the employes of the Knickerbocker a little surprise visit. He approached the entrance and the doorkeeper asked for his ticket. Saying that he was Mr. Crandall would get him nothing, he found, so he decided to send for Manager Eastwood.

The doorkeeper very politely invited Mr. Crandall to step within the brass railed enclosure—out of the way of the paying public—and there the head of the largest theatre enterprise in this section was permitted to cool his heels until the manager could be found.

It was while standing there that he was discovered by Mr. Columbus. The latter greeted him and Mr. Crandall very politely stated that he would be glad to take his friend in with him to see the show but he could not get in himself. Mr. Columbus saw the joke on the theatreman and procured two little admission cards, escorted Mr. Crandall to a seat in the latter's own theatre and insisted that he witness the whole of one of his own shows.

Crandall bought sodas for the crowd.

There's all the thrill of Go and Get It in Marshall Neilan's DINTY
H. Lieber Co

ALFRED WALKER

Walker to Supervise the World Company News Reel

Alfred Walker, recently elected vice-president and director of production of the World Motion Pictures Corporation, has for many years been associated with large producing companies.

He is a native of Dallas, Tex. He is said to be well informed on all points of picture technicality, energetic, original and enterprising.

According to the present plans of the company, Mr. Walker will supervise the issuing of the World's bi-weekly news reel and at a later date supervise the production of at least sixteen separate producing companies.

"Voice in the Dark" Has a Strong All Star Cast

Photographing was completed some time ago and the editing and titling is nearly finished on a mystery picture on which Goldwyn is basing high hopes for an artistic and box office success of unusual proportions. It is "A Voice in the Dark," picturized from Ralph E. Dyar's theatrical success of two seasons ago, of the same title.

The film will be the second of Goldwyn's featured Frank Lloyd Productions, the first having been "The Great Lover," now in all Goldwyn exchanges for inspection by exhibitors. Mr. Lloyd is now directing his third featured production, "The Water Lily," an original screen story by Gouverneur Morris.

Ramsey Wallace acts the leading male role with Irene Rich opposite him. Others in the all star cast are Alec Francis, Alan Hale, Ora Carew, William Scott, Richard Tucker, Alice Hollister, Gertrude Norman and James Neill.

COMING!

The Christmas special number of Moving Picture World—the finest number in the history of moving picture publications. Out December 17 and of date December 25.

Educational's New Orleans Branch Makes Large Contract with Saenger Theatres

ONE of the largest contracts in the history of short subjects has just been signed by the New Orleans branch of Educational Film Exchanges, Inc., and the Saenger Amusement Company, which controls a number of theatres in Louisiana and Mississippi.

The contract includes all of the Mermaid, Torchy, Chester and Christie two-reel comedies from the start of their release through Educational and calls for these pictures to play the leading theatres in every city where Saenger is represented. It is expected that these releases will supply the comedy element almost exclusively at the Strand and Liberty theatres, which are among the largest houses in New Orleans.

Bookings range from a solid week down to one day, but it is stated that the contract in many instances calls for a longer run of comedies than has ever been attempted before in this territory. According to advices from New Orleans these comedies are to be featured in the advertising and publicity in a manner that is new to short subjects in that territory.

The bookings include the leading theatres in New Orleans, Shreveport, Monroe, Alexandria, Baton Rouge, Franklin, Jennings, Lafayette, Lake Charles, New Iberia, Plaquemine, Ruston, Thibodeaux, Crowley, Homer, Minden, Houma, Eunice, Winnfield and Opelausas, in Louisiana; Greenville, Greenwood, Gulfport, Hatiesburg, Jackson, McComb City, Meridian, Natchez, Vicksburg, Biloxi, Yazoo City, Richton and Tupelo in Mississippi.

"Trumpet Island" Packs Them in at Chicago and Louisville; Opens Big St. Paul Theatre

THE great success predicted for "Trumpet Island," presented by Vitagraph as a Tom Terris Special production, has been more than realized. Reports are reaching Vitagraph's general offices at 469 Fifth avenue, New York, from exhibitors from all sections of the country expressing their unqualified approval of the picture, based on the original story by Gouverneur Morris, and their gratification at having been provided with such an excellent attraction. The managers of the various Vitagraph exchanges, both in the United States and Canada, are reporting that the demand for "Trumpet Island" has been heavy and that it will make a record. Not one exhibitor, they report, has sent in an adverse criticism of the production.

"Trumpet Island" has pleased all sorts and conditions of man, of all ages and in all sections, big and little cities and towns alike. From a large city like Chicago came a word of congratulation from Carl D. Kinsey, manager of the Ziegfield Theatre, where "Trumpet Island" ran for two weeks and at dollar prices, being the second production to warrant and command the advanced prices in the history of the theatre.

Another notable run was at the Walnut Theatre, Louisville, manager of which reported packed houses for one full week.

From Marinette, one of the smaller towns covered by the Minneapolis exchange came other words of commendation. Coffey Brothers reported that the production in the three days' engagement at their theatre, had broken the records of any previous picture.

The management of the new Comet theatre in St. Paul, Minn., which opened recently selected "Trumpet Island" as the opening attraction. The policy of the theatre will be a change of pictures daily with a vaudeville bill changing twice a week. For the initial offering, however, "Trumpet Island" was presented for a solid week and so pleased were the patrons of the theatre that the Vitagraph production was continued for an additional week.

Completes First Picture In New Studio

The first picture made from start to finish in the new Long Island City studio of the Famous Players-Lasky Corporation has been completed and is now in the cutting room. This is "The Education of Elizabeth," starring Billie Burke. It was begun the middle of September when the Eastern studio headquarters from the Fifty-sixth street studio were transported to the new studio, and Miss Burke was the first feminine star to begin work in the new plant. Edward Dillon was the director and George Folsey the cameraman. Don Cameron played male lead and the supporting cast includes Lumsden Hare, Frederick Burton, Harold Foshey, Edith Shayne, Helen Dehl, Kay MacCausland and Frank Goldsmith.

Cook Duplicates Success of His First Fox Comedy

Clyde Cook, Fox Film Corporation's newest and most famous funny man, whose first special comedy, "Kiss Me Quick," created something of a furore in film circles, has scored heavily again, according to those who have witnessed the pre-release showing of his second film, "The Huntsman," which ran a week simultaneously as the comedy feature of the Strand and Rivoli theatres in New York.

"The Huntsman" is generally regarded as a lot funnier than "Kiss Me Quick." In Cook's newest vehicle he is seen riding to hounds, and the comedy flies thick and fast—right up to the Cook standard in every foot of film. The star has a better opportunity to exercise his unique talents than his first vehicle afforded him.

Astra Film to Produce Hamilton-White Comedies

L. J. Gasnier, producing-director for Robertson-Cole, and associated with Lloyd Hamilton and Jack White in the production of Mermaid Comedies, announces a complete change in the management and working forces of the Astra Studios, for the better production and presentation of comedies.

In the future Hamilton-White Mermaid Comedies will be produced under the auspices of the Astra Film Corporation, of which L. J. Gasnier is the head. Henry J. Arenz has been retained as general manager for Hamilton and White, and Al Dobson, former racing official and newspaper man, will look after the Astra interests, assisted by F. J. Clark, secretary.

"SIMPLEX BEST MACHINES MADE!"
CLEVELAND THEATRE, CHICAGO, ILL.

Selznick's Film, "Regret," Stars O'Brien and Tell

Fifty well known horsemen and horsewomen of Virginia appeared as extras in the forthcoming Selznick picture under the working title of "Regret," starring Eugene O'Brien and being directed by Alan Crosland, and engaged in one of the most realistic fox hunting scenes ever filmed in the South, it is said. The scenes were taken near Warrenton, Va.

Olive Tell plays the leading feminine role. Natural ability coupled with experience acquired on the legitimate stage has served to make her one of the most seasoned players for the screen. She has appeared in such popular successes as "Under Pressure," "The Intruder" and "Cousin Lucy."

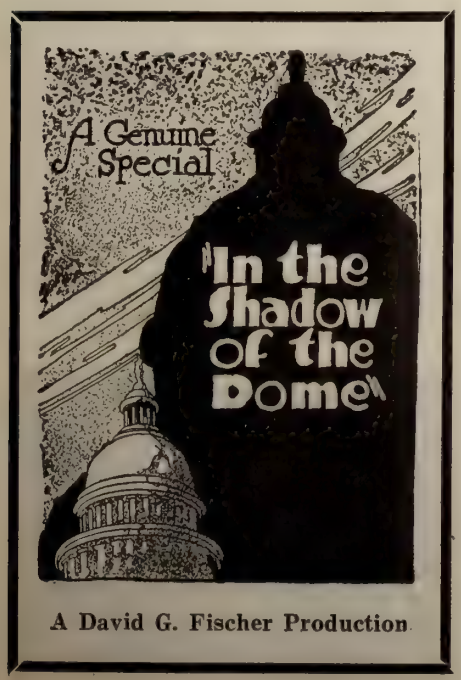
Other prominent players in the cast include Florence Billings, Arthur Housemen, Warren Cook, Louise Prussing and Bigelow Cooper. The story is from the pen of John Lynch, and was adapted for the screen by R. Cecil Smith.

Malcolm Bradley Begins His First Picture Work

There is no surer sign of the change of times in the industry than the frequent excursion of old-time actors of the stage into pictures. The latest is Malcolm Bradley, who has a record of fifty years on the stage, thirty-four years on Broadway and fourteen seasons with E. H. Sothern.

Simultaneously with the celebration of Mr. Bradley's sixty-ninth birthday, John S. Robertson, who is making a special production of Barrie's "Sentimental Tommy" for Paramount, signed him for the interpretation of Dominie Cathro and Mr. Bradley began his first scene in a motion picture at the new Long Island City studio of the Famous Players-Lasky Corporation.

Mr. Bradley did not need any persuasion to assume a picture role, for he says he has been a "fan" ever since motion pictures were first produced. He had not, however, thought seriously of pictures as a profession for himself, but when Mr. Robertson chanced to meet him at the Lambs Club and told him that he had a part that suited him to perfection he said he would be glad to make his entry into pictures.



A David G. Fischer Production

Goldwyn Asked for Delivery of Enough Prints of "Earthbound" to Cover Entire British Isles

A CABLEGRAM received from London on November 10 by Goldwyn reads as follows: "Goldwyn, Ltd., is shattering all traditions in the marketing of American motion pictures in England. First, it adopted a 'look before you book' policy in contrast to the block booking system prevalent in Great Britain. Now, in response to the urgent requests of British exhibitors, several of the great productions in Goldwyn's fourth group of releases are to be distributed one year in advance of the customary schedule.

"There is an immediate demand for enough prints of 'Earthbound' to cover the British Isles. The sweeping success being scored by the picture during its run at the Covent Garden Royal Opera House in London has caused a sensation among English motion picture men. Recognizing the phenomenal appeal of the picture, they have besieged the London office with requests for prints."

Customarily, according to an announcement from the Goldwyn home office, "Earthbound," which has only recently been released to exhibitors in the United States, would not be placed on the British market until 1922. In setting aside the usual method of distributing photoplays abroad, Goldwyn is following its policy of giving the British cinema theatres pictures that they may capitalize on to the fullest degree.

The record of "Earthbound" in England promises to duplicate its record in the United States, where the country-wide advertising the picture received through special engagement at legitimate theatres in New York, Chicago, St. Louis, Seattle, Portland, El Paso, San Francisco and other cities is proving of the highest value to exhibitors. The run at Covent Garden, London, with the great volume of advertising accompanying it, is having a similar effect in the British Isles. Instead of waiting until time has dimed the fame of "Earthbound" in the public mind, Goldwyn has prepared to give the exhibitors of the kingdom the full benefit of the far-reaching exploitation while it is still fresh.

Four Goldwyn Pictures at the Capitol in November, Ending with Compson Film

NOVEMBER has been Goldwyn month at the Capitol Theatre, New York, the world's largest theatre. One of Goldwyn's biggest fourth year pictures, Gouverneur Morris' "The Penalty," is closing its week's showing with the first of Betty Compson's starring vehicles released through Goldwyn, "Prisoners of Love," booked for next week. The first two weeks of the month were also devoted to Goldwyn pictures.

First Seen As Star

"Prisoners of Love," to be screened next week, was produced and personally supervised by Miss Compson, who also makes her first appearance as a star in it. It is the first picture in which she has been seen since her hit in George Loane Tucker's production of "The Miracle Man," and the Capitol has its first showing.

The cast was personally selected by Miss Compson. Roy Stewart, who plays one of the two leading masculine roles, has starred in the past and is now being starred again; Emory Johnson made such a hit as the second leading man that Miss Compson engaged him for her second production. Ralph Lewis is one of the best character actors in the profession. Others in the cast are Claire McDowell, Clara Horton and Kate Toncray. Arthur Rosson, of the Tucker staff producing "The Miracle Man," directed.

Lon Chaney

Another player developed into stellar material by "The Miracle Man" has the leading role in the Goldwyn picture which was screened at the Capitol this week—Lon Chaney who leaped into instant fame with his characterization of the "Frog" in the Tucker production. His acting of the role of Blizzard, the legless and mentally twisted hero of Gouverneur Morris' popular novel, "The Penalty," stamped him as one of the screen's most powerful actors. The production was directed by Wallace Worsley. Ethel Grey Terry, Claire Adams and James Mason shared with Mr. Chaney in acting honors.

A WONDERFUL NUMBER

In all the history of the screen there never has been a special number like the de luxe Christmas Edition of

MOVING PICTURE WORLD

First color sections go to press December 4.

Wire us today your space reservations and you'll be sure not to be left out.

Quebec Exhibitors and Exchangemen Ask Premier for Better Censorship "Break"

CENSORSHIP matters in the Province of Quebec reached such a stage recently that exhibitors and exchange representatives in Montreal organized a deputation which waited upon L. A. Taschereau, prime minister of Quebec, to protest against the decisions of M. de Roussy de Sales, the present sole member of the QQuebec Board of Moving Picture Censors.

It was pointed out that dozens of pictures approved by the Ontario Board of Censors had been condemned and banned by the Quebec censor and the deputation asked for the immediate appointment of a full board of three members and the establishment of a board of appeal, the latter to be entirely distinct from the actual censor board. In the past, the censors themselves have reconsidered a picture when it had been appealed by an exchange on a rejection.

The original Quebec censor board had consisted of three officials with Sheriff Lemieux of Montreal as the chairman. These men resigned several months ago and the government had selected only one man to continue the work of examining all pictures intended for presentation in the province. This man had only come from France a comparatively short time ago, it is alleged.

The theatre deputation asserted that so many pictures had been rejected since Mr. de Sales had full sway of censorship operations that there was a real danger of a shortage of films for Montreal theatres. It was pointed out that upwards of $15,000,000 is invested in theatres, equipment and films in Montreal alone and there should be some protection for a legitimate business of this size.

The film exchange managers were represented by A. Papineau Mathieu while the spokesman of the exhibitors was H. W. Conover, manager of the Imperial Theatre, Montreal. Premier Taschereau promised to study the situation in order to effect a remedy.

Showman Enthuses Over "Soul of Youth"; Saginaw Kiwanians Also Laud It Highly

I HAVE never seen a picture that impressed me so deeply. I have never seen a picture that was more entertaining. It is fully as entertaining for adults as for children. I consider it the biggest picture of the year. I consider it by far the best picture of the year. It is the only picture I have ever seen which I believe will please every single one who sees it."

This is the statement of Manager Charles Q. Carlisle of the Auditorium Theatre, Saginaw, Mich., concerning the William D. Taylor special production, "The Soul of Youth," made for Realart. He ran it at his theatre the week of November 7.

What others in Saginaw think of the picture may be gathered from the following report addressed to members of the Saginaw Kiwanis Club: "Gentlemen: Your committee named at last week's meeting to view a screening of the picture, 'The Soul of Youth,' begs leave to report that we attended the screening Saturday morning, October 30, and found the picture to be all that Manager Charles Q. Carlisle claimed for it.

"It might be well to state that we knew nothing of the picture prior to seeing it, other than the fact that Mr. Carlisle had been impressed with it and desired that we secure our own impressions. 'The Soul of Youth' is a well-connected story of powerful appeal to the youth of the nation and, as such, to every father and mother.

"Your committee believes that such pictures can not help but work for great good in the community and we would recommend that every Kiwanian view this picture himself and make a special appeal to his friends that they may see it. It is brimful of real American boy and the red blood, and the tears were surely brought up through the well-spent hour and a half that your committee enjoyed."

December 26 Release for Harold Lloyd Comedy Now Entitled "Number, Please"

PATHE will include in a notable group of releases for the week of December 26 the new Harold Lloyd comedy, the title of which has been changed from "Wrong Number" to "Number, Please." Following "Number, Please," Lloyd's appearances will be made under his new contract with Associated Exhibitors, Inc., which will distribute the pictures through Pathe.

While the following this comedian has acquired through his appearances in Pathe two-reel specials has mounted to great proportions it appears that Lloyd has not reached the peak of his popularity. For advices from the Pathe branches show an unprecedented demand for advance bookings on "Number, Pleace," the comedy star's mirth vehicle as a special attraction.

In his latest piece Lloyd has Mildred Davis as his leading woman again. Miss Davis has been the mainstay of his support since "From Hand to Mouth" released early in 1920.

Word from the West Coast, where "Number, Please" was screened publicly in accordance with the "test plan" employed by Lloyd and Producer Hal Roach, states that the comedian follows the method that has weighed mightily in his favor of developing his comic situation with clean and wholesome material.

As its title indicates, "Number, Please" presents the telephone as a basis for Lloyd's gags and comics. Reports are to the effect that the two reels abound with the rich humor displayed by Lloyd in his former productions.

COMING!

The Christmas special number of Moving Picture World—the finest number in the history of moving picture publications. Out December 17 and of date December 25.

Capt. Kleinschmidt Now Returning from Alaska

Captain F. E. Kleinschmidt, whose films of the frozen North have been shown in many of the big theatres of the country, has just returned to Seward, Alaska, after an interesting bear hunt in the Cook's Inlet country. The captain is resting for a few days at Seward after weeks of patient and arduous rather than perilous work.

Writing to a friend in New York City the captain says: "Just as soon as I have caught my second wind I am going on a moose hunt. Remembering how well the public everywhere liked the scene of the baby bear rescued by its mother, I have striven to reproduce on the screen the intimacies of animal life rather than chases and killings. I found that the black and brown bear of Alaska are great comedians and that their antics will make the people laugh.

"I rigged up a place of concealment, deadened the noise of the camera and then waited, on one occasion, for thirty-six hours before Bruin showed up. Then he went to work fishing for salmon within easy reach of my camera. The black bear fishing for salmon is genuine comedy and I had to smile as I was turning the crank. On one occasion two of the bears got into a fight, that developed into a wonderful wrestling match."

According to other parts of the captain's letter he has secured motion picture records of both the comedy and the tragedy of animal life in the wilderness. He has so far over 12,000 feet of Alaskan wild life, animals, birds, natives, volcanoes, waterfalls, rapids, glaciers, fishing, sports and fights. He expects to bring these films to New York the latter part of November or the early part of December.

Buster Keaton Disregards Birthday to Finish Film

Buster Keaton spent his birthday working before the camera in the closing scenes of his fourth two-reel comedy, "Neighbors." Buster is serious in his occupation of making people laugh, and a long October day in California was coming to a close before the nimble comedian remembered that it was the occasion of his twenty-fifth anniversary, but he refused to doff his make-up and comedy clothes until the last scene was "shot."

That evening, however, Buster was the guest of honor at a birthday party given by his parents, Joseph and Myra Keaton, in their residence in the Hollywood picture colony. The elder Keatons and Buster made up the famous knockabout comedy team of the Three Keatons in vaudeville.

At Buster's birthday party the entire personnel of his studios, from Lou Anger, business manager for Joseph M. Schenck, down to the office boy, Luke McGluke, was present. Other guests were Roscoe "Fatty" Arbuckle, the Metro stars, Viola Dana and Alice Lake; Shirley Mason, Miss Dana's sister; Lew Cody and Bernard Durning.

ONLY NEW SPROCKETS IN FIVE YEARS!!

"These SIMPLEX machines have been run for five years. Only repairs were new sprockets. You can't beat them."

LIBERTY THEATRE,
WALLA WALLA, WASH.

All Features Gain 30 Per Cent. at Half Way Mark in Pathe's Big "Pearson Month" Prize Contest

PASSING the half way mark in the "Pearson Month" contest, every link in the Pathe Exchange, Inc., system throughout the United States reports unprecedented returns both in collections and new business. With only partial compilation of figures in the feature department, a national gain of more than 30 per cent. has been recorded over the average for the preceding three months.

The serial department has done equally well, while the short subject division has recorded a slightly better progress, due materially to the gains made by the Pathe News on the eve of its tenth anniversary celebration, the growing popularity of Harold Lloyd's comedy specials, the remarkable success of the Rolin single reel comedies and the continued favor with which all other Pathe short subjects are being received by exhibitors in every territory.

Exceed All Records

Far more than the surface gains indicate, the progress of the Pathe feature department during the first stage of the "Pearson Month" contest has been particularly noteworthy. The average struck by the feature sales department during August September and October outrivaled that of any similar period in the entire Pathe history. Consequently, to beat this record by 30 per cent. meant tremendous efforts by the department. The gains have been so marked in some of the exchange territories that a figure much better than 30 per cent. will represent the gain made by Pathe features at the conclusion of "Pearson Month."

Numbered among the features that are being eagerly received by exhibitors are Benjamin B. Hampton's "The Money Changers," Jesse D. Hampton's "Half a Chance," Edgar Lewis's "Beggar in Purple," Blanche Sweet's "Her Unwilling Husband," Robert Brunton's "Devil to Pay" and H. B. Warner's "Dice of Destiny."

Geraldine Farrar Picture

Of the earlier releases still meeting with the widest favor, the pace is being set by the Associated Exhibitors special, "The Riddle: Woman." Key city first runs have been arranged in every territory on this big attraction and other runs are following in quick succession.

A wide demand has been created for George B. Seitz's first feature, "Rogues and Romance," in which he is co-starred with June Caprice, with Marguerite Courtot prominent in the support. This is the production made in Spain, where Castillian plotting is mixed with American love-making, into what constitutes one of the most colorful and "actionful" dramas ever issued by Pathe.

Another international drama attracting wide attention is Leonce Perret's "The Empire of Diamonds," adapted from the Mandelstamm novel of the same name, which is shortly to be published in the United States. Already it has created wide interest in Europe, where Mr. Mandelstamm is rated among the prominent literary men of the old world.

Serials "Hitting All Six"

While the feature department is stepping at a pace calculated to wreck all records, the serial department has all cylinders working in a tremendous effort to surpass the wonderful marks it has established in the last three months. In these efforts they have been substantially backed up with a product that rivals comparison, including "The Phantom Foe," in which Juanita Hansen makes her first appearance under the Pathe banner; Ruth Roland in "Ruth of the Rockies," "Velvet Fingers," in which George B. Seitz will again be seen in a popular role, ably assisted by Marguerite Courtot, and "Double Adventure," in which Charles Hutchinson, daredevil serial actor, returns to the Pathe fold.

"Pearson Month" contest will be concluded at midnight, November 30, and on entering the final stages of the competition there is no possibility of naming the winner in any of the four divisions. The race is keen and the pace fast, so fast in fact that it will take almost superhuman efforts on the part of every human cog in the Pathe selling machine to maintain it to the finish.

Many Greet Miss Hansen

The personal appearance of Miss Juanita Hansen at the Court Theatre in Newark, N. J., and the Poli Theatre in Bridgeport, Conn., drew great crowds to both these theatres. She addressed the audiences at two performances on October 30 at the Court, which is showing "The Phantom Foe," her latest serial for Pathe. The streets were jammed to the curb in front of the theatre and to several feet on each side of it. The crowds were equally large at the Poli house, where Miss Hansen appeared on November 7. Miss Hansen will make other personal appearances near New York City. Arrangements are being made by D. A. Meaney of the Pathe offices.

Navy Y. M. C. A. Praises Fox Film

Among the Fox productions recently seen by the men of the United States Navy on the big screen in the Navy Branch of the Y. M. C. A., on Sands street, in Brooklyn, N. Y., was the special feature, "The Skyman," in which the late Lieut. Omer Locklear faced death many times, only to meet disaster in the final scene of the picture.

Vote of Thanks

A rising vote of thanks followed the screening of "The Skywayman," and M. W. Hanson, social secretary of the Association branch, forwarded the vote to the Fox home office in New York. "Nothing," said Mr. Hanson, "could have appealed to the boys more than did your 'Skywayman,' and we thank you."

COMING!

The Christmas special number of Moving Picture World—the finest number in the history of moving picture publications. Out December 17 and of date December 25.

Canadian Officials Row Over Reception to Film Stars at the Ottawa City Hall

Alderman Asks Rebuke of City Officials, and Prime Minister Issues Denial of Welcome by Dominion; Demand Report of Expenses Incurred by City

A SCRAP in Canadian officialdom nearly resulted from the reception given the moving picture stars who came to Ottawa to celebrate the opening of the new Loew Theatre, Monday, November 8.

Accompanied by the band of the Governor General's Foot Guards the "movie" people paraded to the city hall where they were received by members of the Board of Control.

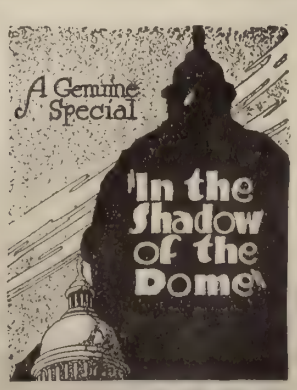
This brought about sensational doings in the Ottawa City Council when Alderman John McKinley demanded that inquiry be made into the reasons for the reception tendered the visitors. He also advocated that the civic representatives who participated in the event be censured, and asked for a statement of the expense which the city incurred in arranging the reception and staging the welcome.

In reply Mayor Harold Fisher said there had been no intention of "officially" welcoming the moving picture people, but they had simply called at the city hall and been received as any other visitors would be. Sir James Lougheed, acting Prime Minister of Canada, also denied that he had intended to give a welcome in behalf of the Dominion Government.

Duke of Devonshire Present

Marcus Loew came with the actors for the theatre's opening. Among those present at the opening performance was an official party from Rideau Hall, the official residence of His Excellency, the Duke of Devonshire, Governor-General of Canada. The Vice-Regal box was occupied by Lady Rachel Cavendish, Miss Jean Cobbold, Miss Dorothy Scofield, Lord Richard Nevill and Captain Lloyd.

The actresses present included Lillian Walker, Muriel Ostriche, Gladys Leslie, Grace Valentine, Marguerite Marsh, Maud Marsh, Texas Guinan, Margaret Beecher, Helene Davis, Betty Bond and Ruth Hargreaves. These, with Marcus Loew and Will Morrissey, were introduced to the crowds at all performances on Monday and Tuesday. On the following day, November 10, the whole party visited Montreal, Quebec, where they appeared at Loew's Montreal Theatre and were the guests of the Kiwanis Club of Montreal.



A David G. Fischer Production

"Bill" Cook Resigns from Fox Company; To do Publicity and Write "Originals"

WILLIAM H. COOK, known to his many friends in the theatrical and motion picture world as "Bill" Cook, is leaving Fox to give all his time to free-lance publicity work and writing original stories for the screen.

Mr. Cook has had a long career in theatrical life and has made good friends wherever he went. He entered the legitimate show business several years ago with the old firm of Liebler & Co., under the late W. W. Aulick. He did publicity for such stage successes as "The Battle" (Wilton Lackaye); "The Man from Home" (William Hodge), "Mrs Wiggs of the Cabbage Patch," "Pomander Walk," "Alias Jimmy Valentine" (H. B. Warner), "The Deep Purple," "The Dawn of a Tomorrow" (Eleanor Robson), "The Fourth Estate," Marriage a la Carte" (Emmy Wehlen), "A Certain Party" (Mabel Hite), "The Melting Pot" (Walker Whiteside), "The Garden of Allah," "The Squaw Man" (Dustin Farnum), "The White Sister" (Viola Allen) and "The Call of the Blood" (H. B. Warner).

Was with Vitagraph

Mr. Cook left Liebler for the motion picture field in 1912 and joined the Vitagraph scenario staff, under J. Stuart Blackton, writing original stories and scenarios for that firm for a period of about two years, adapting short stories and collaborating with Ralph Ince, well-known director, on the series called "Bringing Up Father."

He is the author of successful film productions, among them Vitagraph's prize animal comedy called "When the Circus Comes to Town," or "Wild Animals at Large," directed by Fred Thompson and exhibited by Vitagraph at the Grand Central Palace at a motion picture exhibition.

Mr. Cook quit Vitagraph and went into the publicity game as a free lance and was a pioneer in the field of newspaper publicity for motion pictures and players. Later commercial advertising and catalogue work drew him away from the theatre and the screen for a period of nearly three years. This business was ended by the entrance of America into the war. He enlisted and earned a commission.

From Metro to Fox

Returning to civil life, Mr. Cook again turned his attention to the theatrical field and Arthur James, then head of the Metro advertising and publicity department, engaged him. With Mr. James, Mr. Cook went from Metro to the Fox a year and a half ago, where he has handled the trade paper publicity as well as doing special work on the Fox Broadway engagements and introductory showings. As special representative for Fox he put on "While New York Sleeps" at the Shubert Theatre, Kansas City, handling the show itself and the newspaper advertising and publicity.

Poli Books "Down Home"

R. Miller, of Poli's Theatrical Enterprises, has been among the first to book "Down Home," the Irvin V. Willat rural drama released by the W. W. Hodkinson Corporation. He was greatly impressed by this picture and says that the revival scene, which is one of its high lights, must undoubtedly hold a strong appeal for every theatre-goer.

"Down Home" will play for four days at Poli's Waterbury Theatre, three days in Bridgeport, three days in New Haven, and three days in Hartford.

More Censorship Talk

Wilmington, N. C., is having its inning with the agitators for motion picture censorship. Several weeks ago the Rotary Club passed a resolution asking that steps be taken to originate some plan of censoring for screen and stage entertainments before they could be offered to the "free-white-and-21" population, and a committee was appointed to investigate and report. Three weeks ago, at a convention of Methodist churches of the circuit, a similar resolution was adopted. No radical action has yet been taken to combat the movement.

WILLIAM H. COOK
Who is leaving the Fox publicity department after a year and a half supervision

Chester Bennett Will Direct Vitagraph Film, "Three Sevens," Starring A. Moreno

CHESTER BENNETT will direct Antonio Moreno in "Three Sevens," his first feature production for Vitagraph, according to a telegram Albert E. Smith received from the West Coast recently.

Production on this picture has already begun and after a few interiors have been filmed at the Hollywood studio, the entire company will journey to Florence, Arizona, where some scenes will be made at the Arizona State Penitentiary.

Mr. Bennett is one of the best known directors now on the West Coast. Six years ago he gave up law to enter the motion picture business.

In these years he has had experience in every department.

He directed five pictures with Earle Williams, "When a Man Loves," "A Master Stroke," "The Purple Cipher," "The Romance Promoters" and "Diamonds Adrift." While the star was at the Eastern Vitagraph studios for "The Fortune Hunter" and other pictures, Bennett served as production manager of Western Vitagraph.

Jack Mackenzie, chief camera man for Director Bennett in all Williams' features, transfers with him to Moreno. A strong cast is now being selected for "Three Sevens." The story is a melodrama, an adaptation of the novel of the same title by Perley Poore Sheehan.

To head the company, it is expected that many of the principals at present at work at the Sennett studios in California will go east. Anticipating the exodus of some of his stars, many recent additions have been made to the brigade of beauties at the Sennett studios.

Just what length of time will be consumed in the New York engagement cannot be foretold, but on its completion a tour of the largest cities of the United States will probably be undertaken.

Sennett's Girls to Be Seen in Broadway Revue

Mack Sennett's New York representative, E. M. Asher, has made preliminary preparations with A. H. Woods, the producer of "Ladies' Night" and other successful comedies and musical comedies, for a sumptuous Broadway presentation of a musical revue, the plot and music of which are to be written around the Sennett beauties.

Harry Levey Says Movies May Be Sent by Telegraph

Moving pictures may be projected by telegraph, according to statements of officials of the Harry Levey Corporation, who gave out this information following a visit by M. Edouard Belin, one of the leading electrical experts of France, to the company's offices.

M. Belin spent some time watching the making of a film showing all the uses and adaptations of electricity, and discussing the feasibility of applying to motion picture projection the invention he has worked out and proved successful for the sending of still photographs by telegraph.

Recently, under the auspices of the New York World, Mr. Belin gave a demonstration of his invention, proving that photographs can be sent and received over a thin thread of copper wire.

At the invitation of Harry Levey, he visited the Levey studios with a view to seeing whether this idea could be applied to transmitting motion pictures by telegraph, and declared that such an apparatus could be made, it is stated.

M. Belin, who has been in America for six weeks, had intended returning to France soon but has agreed to extend his visit.

There's all the fun of Mickey in Marshall Neilan's DINTY
J. G. Von Herberg

Players in William A. Brady's "Life" Adding Nightly to Stage Reputations

IN the strong cast which William A. Brady assembled for "Life," his picturization of the successful melodrama of that title, are several players who just now are nightly adding to already enviable reputations won on the Broadway stage. Among them are Curtis Cooksey, Nita Naldi, Rod Le Rocque, Effingham Pinto and Leeward Meeker.

Mr. Cooksey, who in "Life" is the inquisitorial chief of detectives, has just come into his own on the stage through his performance opposite Mary Nash in that star's new play, "Thy Name Is Woman," which has scored at Mr. Brady's Playhouse. It was on this stage that Mr. Cooksey first came prominently to the attention of New York playgoers in "The Little Teacher."

Nita Naldi

Nita Naldi, who in "Life" proves a fascinating screen siren, is equally prominent in the cast of "Opportunity," the successful Owen Davis melodrama which Mr. Brady is presenting at the Forty-eighth Street Theatre. And in "Opportunity" Miss Naldi is seen to dramatic and pictorial advantage in a role similar to that which is hers in "Life."

Rod La Rocque, who is the debonair villain in "Life," has returned to the stage in a prominent role in the support of Alice Brady in "Anna Ascends," in which Miss Brady recently closed a successful engagement at the Playhouse, and in which she is now appearing on tour in the outlying theatres.

Also with Miss Brady

Effingham Pinto, who in "Life" is "Dago" Mike, a role which he originated in the stage production of the Brady melodrama at the Manhattan Opera House, and who has to his credit many successes on both the stage and the screen, is also a member of the company appearing with Miss Brady in "Anna Ascends."

Leeward Meeker, in "Life" the more or less worthless son of a millionaire father, is also a member of Miss Brady's company in "Anna Ascends," and prior to that had won something of a reputation for himself in "Opportunity."

Also in the cast of "Life" are several other players whose names have long been familiar in the casts of various Broadway successes. Among them are Geoffrey Stein, Herbert Druce and J. H. Gilmore.

Fox Sues Legitimate Theatres Showing Version of Film Hit "Over the Hill"

TWO suits instituted last week by William Fox—one in the United States District Court, Southern District, against Joseph Klein and Harry Myer, lessees of the Fourteenth Street Theatre, New York, and the other in the United States District Court, Eastern District, against Corse Payton, lessee of the Amphion Theatre, Brooklyn—carry a warning to theatre managers and producers of stock plays against presenting any production that infringes in any way on the two famous poems of Will Carleton, "Over the Hill to the Poorhouse" and "Over the Hill from the Poorhouse."

William Fox owns the exclusive dramatic and motion picture rights to these two poems, and he evidently intends to prosecute encroachments on these rights.

Apparently figuring on the immense popularity of the Fox special film production, "Over the Hill," now playing an extended engagement at the Lyric Theatre, New York, Messrs. Klein and Myer in their Fourteenth Street Theatre and Corse Payton in his Amphion Theatre produced a play entitled "Over the Hill to the Poorhouse," which, with a few changes, was taken directly from Will Carleton's two poems, Fox alleges. In fact, in order to remove any vestige of doubt on the subject, it is said, they stated on their programs that the play was "adapted from Will Carleton's celebrated poem."

"According to all accounts, their astuteness as managers was vindicated so far as getting the people into their theatres was concerned; the crowds were there all right; but where they made a mistake was in not knowing, or not caring, whose property they use of to attain the results," says the Fox statement.

Anthony Paul Kelly Doing Adaptation of "Tornado"

Anthony Paul Kelly, playwright and scenarioman, has been engaged by Louis B. Mayer to prepare the screen adaptation of "The Tornado," Anita Stewart's next starring vehicle for First National release. It is an original story by Jane Murfin, author of "Lilac Time" and other stage successes, and will be directed by Edwin Carewe.

Mr. Kelly wrote "Three Faces East," the mystery play which made a hit in New York City, running on Broadway for over fifteen consecutive months. His latest scenario achievement is "Way Down East."

Mr. Mayer secured Mr. Kelly for the adaptation of "The Tornado" during his recent trip east, and the playwright and Mr. Carewe worked together on the script there for two weeks prior to going to the Mayer studio in Los Angeles, where the scenario was given its final touches. As he was needed in New York in connection with the staging of his new play, "The White Cipher," Mr. Kelly was compelled to leave for the East upon the completion of the script.

Commerford Buys Three

M. Commerford, owner of a circuit of forty-five picture theatres in Eastern Pennsylvania, and owner of the new Capital Theatre in Wilkes-Barre, has recently acquired three more theatres. They are the Happy Hour at Sayre, from C. M. Smith; the New Sayre Theatre from R. M. Merrill, and the Morley Theatre, at Athens, from F. D. Rundell. Announcement is made that Fred Herman has been appointed permanent manager of the beautiful new Capital Theatre.

GOOD AS NEW TODAY AFTER 3½ YEARS!!

"SIMPLEX machines have had 3½ years' constant use and are as good as new to-day."

Chateau Theatre, Chicago, Ill.

$13—$10—$3

MOVING PICTURE WORLD

costs you $13 on the newsstands and just

$3

when you get it direct through subscription. The saving of $10 is worth while. Therefore fill out the subscription blank on page 502 of this issue and send it today.

Alas!

Evidently believing that women are already expert enough in the tender art of vamping, and that the American youth is wild enough without emulating the exploits of bandits, R. C. V. Craven, manager of the Animal Rescue League of Boston, has suggested to the American Humane Association that motion picture vamps and motion picture bandits take their places beside poor Yorick.

Lande Visits Federated's Offices in New York City

Harry Lande, Federated franchise holder with headquarters in Pittsburgh, was a visitor in the Federated home office in New York last week and had a long interview with General Manager W. E. Shallenberger in which he expressed his opinion that the coming year would be the biggest in the history of the independent distributor.

Mr. Lande stated that during the past year there has been a marked attempt by certain distributors to force week runs in houses accustomed to playing pictures for one or two days, and that this has reacted unfavorably on the independent distributors, but he felt that this attempt has proven so generally unsuccessful that it will be abandoned during the coming year, thus restoring the market of the independents to normal.

He further stated that never before has there been such a field for good independent attractions, which is the reason he is so confident for the success of Federated productions, for he considers that the pictures they have already contracted for are especially high class features which will meet with splendid success.

After concluding his business in New York, Mr. Lande left for St. Louis to attend the Federated meeting, which is to be held on November 15, 16 and 17.

New Camionette Show

R. M. Hill, formerly connected with the Community Motion Picture Bureau, has organized the Motion Pictures Circuits Company of the South and plans to develop circuits throughout the "kerosine towns," and is already in operation on several circuits around Newman, Ga.

The plan is the "camionette" show with screens in the halls of each community where the pictures are shown, usually under local sponsorship. A portable outfit on a truck includes a Powers road projection outfit and a Delco lighting and power plant. Each of the communities to be visited are without electric lights.

Paramount's "Behold My Wife" Selected by Three Theatres for Their Premieres

THREE important new theatres in the immediate vicinity of New York have selected George Melford's production of "Behold My Wife" for their premieres. These photoplay houses are the Capitol at Riverhead, and the Rialto, Jamaica, and the Astoria, at Astoria, all on Long Island. Each house will have its first performance on Thanksgiving Eve or Thanksgiving Day. The event in each instance will be attended by special ceremonies in which the local commercial and civic notables will take part.

The selection of this Paramount picture for the opening of these houses, all of which are owned by different organizations, was made not only because of the popularity of the picture, but because of the excellent opportunities it offers for exploitation, it is said.

Famous Players-Lasky exploitation representatives, in co-operation with the local managements, have arranged many exploitation aids in attracting attention to the picture. Among them are window displays of gowns and other feminine things with tie-up cards reading "Behold My Wife in Things Like These."

Sporting goods stores and firms handling hardware will have displays of snowshoes, sleds, skates and camping equipment with cutouts of the characters in the North Woods costumes worn in the picture, lobby displays with evergreen, etc.

Cards are also used to tie on automobiles parked near the theatres, these cards reading, "Gone to the ——— Theatre to See 'Behold My Wife,' and cards to hang on the doors of stores closed on Thanksgiving, reading, 'Closed for the Holiday, Gone to the ——— Theatre to See a Paramount Picture."

Ralph Proctor Finds Western Conditions Excellent; Names Stoll Branch Managers

RALPH PROCTOR, general manager of the Stoll Film Corporation, returned November 15 from his trip to the West. Mr. Proctor's journey primarily was for the purpose of selecting branch managers for the Stoll Company. Asked if he heard any complaints from exhibitors as to business conditions, he said he had not and added that so far as he had observed, the attendance at theatres was excellent.

Mr. Proctor names twenty-two of the thirty-three exchange managers who will, beginning December 6, take up their headquarters in Pathe exchanges, through which the Stoll product will be distributed to exhibitors.

These managers and their jurisdictions are as follows:: New York, Jack Von Tilzer; Boston, George De Carlton; Buffalo, George Webster; Cleveland, E. C. Leeves; Cincinnati, George Landis; Detroit, W. D. Ward; Indianapolis, Ernest Dawson; Chicago, Ben W. Beadell; Milwaukee, Frank M. De Lorenzo; Minneapolis, C. A. Gordon; Spokane, R. C. Montgomery; Seattle, J. L. Cathro; Portland, S. S. Schubach; Kansas City, J. E. Foland; St. Louis, W. A. Dietz; Salt Lake City, J. C. Cassidy; Denver, Earl P. Briggs; Omaha, Charles Taylor; New Orleans, C. Torkelson; Charlotte, Edward L. McShane; Washington, Herbert C. Wales; Atlanta, Arthur Dickinson.

Morrie Ryskind Resigns

Morrie Ryskind, who has been connected with the publicity department of Famous Players-Lasky for the past two years and a half, being for nearly two years in charge of magazine publicity, has resigned his position to devote his time chiefly to magazine work. He also confesses to ambitions in the musical comedy field and it is not unlikely that Broadway before long will be revelling in the humor of a book and lyrics on which he is now collaborating.

Mr. Ryskind is one of the best known of New York's contributors of contemporary newspaper verse and his first volume, entitled, "Unaccustomed As I Am," will soon be published by Alfred A. Knopf. He was the originator of the rhymed reviews which long have been a feature of the Paramount press books. As purveyor of Paramount publicity in the magazines, he is succeeded by Russell Holman.

World Picture Company Buys Passenger Airplane

The World Motion Picture Corporation has recently acquired a large passenger carrying airplane.

It is designed to carry twenty-four people, and its cost was approximately $75,000. It will be used by the cameraspondents in connection with the news-reel to be issued biweekly by the World. It will also be used for exploitation purposes. Exhibitors will benefit in the use of this plane inasmuch as its arrival in any city will be heralded in the newspapers.

Negotiations are also being made for the services of the fleet of planes owned by the Victory Flyers' Corporation of North Platt, Nebraska. This organization has seven planes and is making plans to purchase five more. It is intended to transport news-reels to isolated towns by means of these planes.

IMPORTANT TO YOU NOW

MOVING PICTURE WORLD,
516 FIFTH AVENUE, NEW YORK

If I buy from news stands your publication will cost me thirteen dollars a year. So I am saving ten dollars by subscribing. Here's my three dollars.

Name .....

Address .....*Name of Theatre*.....

City .....*State* .....

My connection with the industry.....

"Kismet"

(*Continued from page* 463)

daily paraded two of the picturesque animals, adorned with Oriental signs advertising the production. Hundreds of thousands saw these peculiar beasts make their way with their swinging stride among the automobiles, street cars and pedestrian traffic of Middle Broadway every day while the showing was on. This created interest in the picture.

Interior Innovations

Inside the Strand were placed twenty-five large Oriental rugs obtained from a New York dealer. They gave the theatre's interior the rich Levantine aspect which was a feature of the showing of "Kismet" at the Hotel Astor. During the week previous to the showing, an Arab had distributed inside the Strand a gold and black booklet advertising "Kismet," which drew thousands in the week following. Also in the business section, another Arab had put out thousands of "Kismet" blotters, which were issued by Robertson-Cole as part of the accesories.

As a tribute to Mr. Skinner's fame as an actor and the splendor of his first motion picture, the daily newspapers of New York

ARAB DISTRIBUTING "KISMET" BOOKLETS AT NEW YORK STRAND

City printed columns of news stories in advance of the opening of "Kismet." Their reviews, following the opening day, were lavish in their praise of the picture as a great spectacle, and as the worthy means of putting before the American public the screen work of one of the last of the great actors to surrender to the camera.

In the lobby of the Strand were placed the beautiful lobby displays which Robertson-Cole is issuing with "Kismet," as well as oil paintings of scenes in the picture. Besides the special souvenir booklet, advertising in advance the showing of the Otis Skinner picture, the Strand gave out many thousands of the Robertson-Cole program-herald, an accessory obtainable from this company's exchanges.

Altogether probably not a single means of dignified appeal to the public was overlooked by the Strand in presenting "Kismet." And the response was such as to prove most decisively that the exhibitor's unfailing road to permanent success is the proper exploitation of a picture of extraordinary entertainment values.

The splendid results of the New York showing of "Kismet," both the Strand management and Robertson-Cole believe, is destined to be equalled, perhaps eclipsed, throughout the United States, for the picture, no longer depends on promises.

ONLY technical familiarity with the requirements of the producer and the exhibitor can qualify the character of the prints. ***Rothacker Prints*** continue to satisfy the most rigid requirements not through any special act of Providence, but rather because to this end our entire organization bends its every effort.

Rothacker

FILM MFG. CO. CHICAGO U.S.A.

There are reasons— Come and see them.

Established 1910

Rumor Says Fox Company Will Build Tampa Studio

Considerable interest has been aroused by the report that a project is on foot for the erection of a large studio in or near Tampa, Fla., by the Fox Film Company of New York, for the making of photoplays, in which proposition Henry Ford is said to be interested.

Two representatives of the Fox company, H. D. Hearn and Hall C. Bryan, arrived in Tampa, November 13, but when interviewed refused to either affirm or deny the report. They stated that they are in Tampa to close contracts with local theatres for the Fox Film Service, but when the subject of the studio was introduced would not discuss it.

Mr. Hearn stated that he and Mr. Bryan will make their headquarters in Florida for some time to come, staying part of the time in Tampa and part in Jacksonville. They expressed much interest in the proposition of H. A. Kelly for a producer's information bureau and thought the idea an excellent one. No statement has been made by the home office.

Advance Sales for Holmes Lectures Break Records

Burton Holmes, author of the Paramount-Holmes Travel Pictures, began his lecture season last week in the circuit, which includes Philadelphia, Pittsburg, Washington and Newark. In the twenty-four years in which he has been delivering his Travelogues in the first three of these cities, there has never been such large advance sales as this year, the increase over the largest former season being approximately 20 per cent. All of which shows, Mr. Holmes believes, that the American people are eager for accurate information regarding the localities and peoples described and pictured in his coming series of lectures and Paramount Travel Pictures.

'In the Shadow of the Dome'

A David G. Fischer Production

Private Projection

Is always assured quality showings when thrown on the screens of

The Simplex Rooms

5th Floor

220 WEST 42nd ST

Phone Bryant 384

John F. Lyons Manager

MILDRED HARRIS CHAPLIN IN SCENES FROM "OLD DAD," TO BE RELEASED BY FIRST NATIONAL
The Old Dad comes in on scene three and reprimands his daughter for playing jazz music instead of classical

Meeting of the Industrial Division of Rothacker Film Company Held in Chicago

THE Chicago Industrial Division of the Rothacker Film Manufacturing Company, held a get-together dinner recently in the Walnut Room of the Sherman House.

H. J. Aldous, Rothacker Treasurer, gave a brief review of the company's history, telling of Watterson R. Rothacker's uphill fight ten years ago when he set out to prove to industry the value of motion pictures for practical uses.

Douglas D. Rothacker, manager of the Industrial Division, said: "Our President was the first in the practical pictures field. Today the Rothacker Company is still the leader in that field, being the world's largest producer of industrial films.

"The possibilities in the practical pictures field are almost unlimited. Industry has only begun to use the silverscreen. Firms we made one reel for this year will find use for ten reels next year."

George Gibson, superintendent of the Chicago laboratory, told that, owing to the increase in industrial work, it had become expedient to give the Industrial Division its own force of negative cutters and assemblers.

Those present were: O. F. Lohsand, J. W. Carnick, C. P. Tobin, Wildred Aldous, George Gibson, W. F. Kraemer, John P. Hahn, H. J. Aldous, Douglas D. Rothacker, S. J. Stoughton, Ray Aitken, J. A. Freese, Hugh Rotchford, William F. Ahbe, W. H. Stratfford, George Kilgore, Lou Boone, Edward O. Blackburn, Paul Cavagnaro, A. L. Parker, Frank Sheridan, E. H. Seifert, Verne W. Blakeley, Wm. F. Kuehl.

Fox Wins in the High Court, Reversing a Former Decision Gained by Jewel Carmen

A DECISION has been handed down by the United States Circuit Court of Appeals for the Second District which reverses the finding of the lower court in the important action brought two years ago by Jewel Carmen, motion picture actress, against Fox Film Corporation and the William Fox Vaudeville Company. The United States District Court of the Southern District of New York, in which the case was originally tried, awarded Jewel Carmen damages in the sum of $43,500 and costs.

The appeal was tried before Circuit Judges Ward, Rogers and Hough, and the opinion, which was written by Judge Rogers, was unanimous.

The litigation grew out of contracts entered into between Jewel Carmen and the two Fox concerns named, by which the actress bound her services for a number of years. While this contract had several years to run, Miss Carmen entered into a contract with the Frank A. Keeney Pictures Corporation, binding her services to them for a period of five years through a contract which gave the Keeney corporation the option of re-employing her at stated periods at an increased calary.

Cancelled Contracts

While Miss Carmen was still in her minority she served notice upon Fox that she held her contracts with the two Fox concerns to be null and void by reason of the fact that she had not yet reached legal majority. Fox served notice on the actress that he would hold her to her contract.

Suit was brought by Miss Carmen against Fox in the United States District Court, in which she asked a perpetual injunction restraining Fox from interfering with her contract rights, and in which she also asked damages. The finding of this lower court was in favor of the actress.

Through his lawyers Fox appealed to the United States Circuit Court of Appeals. Mr. Nathan Burkan appeared for Jewel Carmen as plaintiff-appellee, and Saul E. Rogers appeared for the two Fox organizations as defendants-appellants.

Judge Rogers' Opinion

In the opinion which has been handed down, Circuit Judge Rogers reviews the case and says in part:

"In the view we take of this case it is not material whether the contract was binding and breached, or voidable and avoided. In either case the conduct of the plaintiff has been such as entitles her to no relief in this court.

"According to her own allegations in her complaint she was a minor when she entered into the contract with Keeney and she misled him into making the contract by representing that she was free to make it, when in fact she was morally not free to make the contract and there was doubt whether she was legally free to make it.

"Her action in repudiating her pledged word was misconduct of which no person of honor and conscience would have been guilty.

"And when she comes into a court of conscience and asks its affirmative aid to assist her in carrying into effect the inequitable arrangement into which she unfaithfully entered, the appeal falls on deaf ears. One who comes into equity must come with clean hands and her hands are not clean."

Kane Visits Bessie Love Studios in Hollywood

Arthur S. Kane, president of the Arthur S. Kane Pictures Corporation, visited the Andrew J. Callaghan studios, where Bessie Love prepares her productions, the other day, according to information received in New York. He inspected the buildings thoroughly and expressed himself delighted with the sets used by Miss Love in the production of "Penny of Tophill Trail," one of the popular artist's forthcoming pictures.

This film is third on the list of Love pictures which will be released through Federated Film Exchanges of America, Inc., following "Bonnie May" and "The Midlanders."

Mr. Kane's time in Los Angeles is likely to be well occupied, for he has many business associates with whom to confer, as well as artists.

There's all the adventure of The Rivers End in Marshall Neilan's DINTY
E. Mandelbaum

Lady Diana Manners, English Beauty, to Appear in Blackton-Made Productions

LADY DIANA MANNERS, the famous beauty, daughter of the Duke and Duchess of Rutland, and, since her debut and presentation at the Court of St. James, the envy of British society, and one of the most widely discussed women of the day, is to become an American motion picture star.

The fact that the daughter of the British peer would become a star in photoplays produced by J. Stuart Blackton, a pioneer of the American screen, became known when Chester A. Clegg, London representative of Mr. Blackton, arrived in New York recently and announced that Lady Diana had signed a contract to appear in Blackton-made photoplays.

Mr. Clegg said that practically every important motion picture producer in the world had for some time been eagerly trying to prevail upon Lady Diana to appear as a screen star, but up to this time she had emphatically declined. Although she had won international reputation as a dancer and actress in society and charity entertainments, her distinguished family held out against her making any professional appearances. During the war she appeared with a number of British noble women in a photoplay showing the war relief work being done by the women of the British aristocracy.

News Weeklies Co-operate in Americanization Work

The Americanism campaign of the industry has been greatly strengthened by the co-operation of all the news weeklies. President William A. Brady recently called together the editors of the screen weeklies and outlined what the industry was attempting to do in its fight against Bolshevism. Colonel Arthur Woods, acting chairman of the Americanism Committee, also spoke to the editors.

It was learned that the editors themselves were attempting from time to time to put into their weeklies some Americanization subject. Under the new plan that was agreed upon, they will endeavor to have one scene a week in the pictorial news representing an Americanization subject. They also agreed to furnish the committee with the title of the subject for their files, a report of which is to be made to Congress this winter.

The following editors participated in the conference: Pell Mitchell, World Motion Picture Company; Emanuel Cohen, Pathe News; L. J. Darmaur, Gaumont Company; H. Hancock, Fox News; E. B. Hattrick, International; D. Selznick, Selznick News, and Ray Hall, Screen News and Kinograms.

L. L. Baxter Made Business Manager of Neilan Plant

Marshall Neilan announces the engagement of Leeds L. Baxter, well known organization expert in motion picture producing circles, as business manager of the Neilan home office and studios in Hollywood.

Mr. Baxter comes to the Neilan company with wide experience in the business end of motion picture producing and is conceded to be one of the most expert exponents of modern office and organization methods as applied to this branch of the industry.

Four years ago Mr. Baxter first became affiliated with the film business when he resgned his position as assistant cashier of a Portland, Ore., bank to become associated with the Lasky studio. After a little over a year with Lasky, he left to occupy an important position with the business office of the Douglas Fairbanks company, which connection he has just severed to take over his new position with the Neilan company.

A Literal Interpretation

There was an unusual robbery in front of the Liberty Theatre, Seattle, Monday night, November 8, when H. C. Robertson, private secretary to J. Von Herberg, and Robert Cameron, house manager, drove up with the day's receipts from the Coliseum Theatre, another of Jensen & Von Herberg's houses. From the midst of a crowd a man stepped out in front of the auto, and after ordering Robertson inside the theatre, demanded of Cameron:

"Hand over the paper. I've got you now."

Cameron took him literally and handed him a bag of used tickets. The robber took it, backed up the middle of the street, holding his revolver in a handy position, and disappeared around a corner. The bag containing $2,100, the day's receipts from the Coliseum, still reposed on the floor of the automobile.

Co-operative Releases Prizma

The Co-operative Film Exchange, of which Floyd St. John is owner, is now releasing Prizma films in California on a state right basis, the first of which, "Where Poppies Bloom," having been booked by the California Theatre.

FROM

THE SUNDAY AMERICAN

ATLANTA, GA.

ALL-STAR CAST IN "DEAD MEN TELL NO TALES." (Vitagraph.)

Don Jose Santos.....G V. Seyferstitz
Eva Denison, his stepdaughter, Catherine Calvert
Cole Harrison.....Percy Marmont

Here, at last, seems to be a picture that most nearly approaches that goal of all producers, the perfect picture. The story opens in a moment of breathless interest, and there isn't another quiet moment. It is intensely absorbing, and if your eyes leave the screen for a moment, so perfectly is the continuity maintained, that you lose a valuable scene. Never have we seen seven reels packed quite so full of consistent, logical interest and legitimately sustained suspense.

The characters behave like human beings. They do not let drop suspicious words, and actions that would instantly betray them as crooks, in real life. They keep you guessing every minute.

A very great deal of the credit for the whole thing should go, naturally, to Tom Terriss, the director, and to the continuity writers, Mr. and Mrs. George Randolph Chester. But one mustn't forget that E. W. Hornung, who wrote the book, gave these three people the material with which the thing was wrought. The cast is flawless. Catherine Calvert has never looked so beautiful, nor done such work as in "Dead Men Tell No Tales." Her costumes—those of the modern Spanish girl, lovely lace mantillas and soft white draperies—are exquisite, and add no little to her beauty. Percy Marmont, at last, has a role which fits him like a glove, and his work is consistent throughout. Gustav von Seyferstitz, who plays the incredibly villainous Santos, however, should be the star of the piece. He is superb, and Holmes Herbert likewise acquits himself well.

The picture is perfectly balanced, and the story is far above the average.

Producers Asked to Improve Titles to Silence Advocates of Censorship

THE various committees of the National Association of the Motion Picture Industry have been unusually active during the past week. With censorship fights in nearly thirty states and other important legislative matters, including taxation, Sunday opening, etc., the coming legislative year promises to be the most active in the history of the association.

The sub-committees of the censorship committee have held a number of important meetings. The committee on standards, of which James R. Quirk is chairman, is visiting the various producers with a view of having a higher class of titles selected for their pictures. Many of the advocates for censorship have argued that while the pictures were all right they objected to some titles.

The vigilance committee, of which Mr. Quirk is also chairman, is continuing its work of investigating various stock motion picture schemes.

An important meeting of the new legislative committee, of which Charles C. Pettijohn is chairman, has been called for next week. This committee will take up the question of federal taxation and Sunday opening. President William A. Brady has appointed Saul E. Rogers of the Fox Film Corporation a member of the executive and finance committees.

The executive committee has accepted the resignation of Arthur S. Friend as a member of the board of directors and as a member of the executive committee. Lee Counselman has been selected to succeed Mr. Friend on these committees. The executive committee refused to accept the resignation of Mr. Friend from the other important committees of which he is a member. Mr. Friend has been one of the most active workers in the national association since its inception and has also been a member of the more important committees. At present he is chairman of the finance committee and a member of the censorship and legislative committees.

Sol and Irving Lesser Sever Relations, First to Be Exhibitor, Other a Producer

SOL and Irving Lesser have come to the partings of the ways. When Sol Lesser returns to Los Angeles after he settles distribution matters for George Beban's "One Man in a Million," he will confine his efforts in the exhibiting field and Irving Lesser will make his debut into the production end, the "Peck's Bad Boy" unit being his first foundation.

From the very beginning Sol and Irving Lesser leaned toward the amusement end of life's endeavor. As soon as they completed their public school course, they were content with education and craved the opportunity to make money. They gathered together what little money they possessed and what friends could advance, and bought in on penny arcades and dime museums and slowly, as the great industry of the silent drama formed, these brothers availed themselves the opportunity of pursuing its course.

Expanded Activities

With the ashes of the San Francisco earthquake still hot, they founded the Golden Gate Film Company in that city. In 1908 these Lesser boys expanded their activities and next created the All-Star Features Distributors. This company still prevails and is regarded as the largest territorial state rights organization.

Not much more than a year ago Sol Lesser moved his film activities from San Francisco to Los Angeles. He was not well known in southern California, but it will be hard to find any one connected with the film industry in Los Angeles who does not know him today. In conjunction with the Gore Brothers, Sol Lesser purchased the Associated First National franchise for the Kinema Theatre in Los Angeles. This trio and their associates now own and control a chain of over thirty-five theatres in and about the heart of Los Angeles. Each theatre presents high grade photoplays.

Irving Forms Company

At the same time Irving Lesser also came to Los Angeles where he formed the Western Pictures Exploitation Company, with film products under that banner being released by the biggest circuits and state rights associations. Among those films which Irving Lesser has disposed of through his organization are features such as "Souls of Men," "Sins of the World," "Neptune's Bride," "The Stranger," "Sky-Eye," "The Sentimental Bloke," "That Something," with many scenic series and the world's rights to all Cinal slow-motion picture products.

The Lesser Brothers trademark therefore is no more. From now on it is Sol Lesser, the exhibitor, and Irving Lesser, the producer and distributor. The exhibitor will be glad to use his brother producer's products—if they meet with his approval—and the producer will be pleased to release his pictures to his brother exhibitor—if he pays enough.

Both Sol and Irving Lesser are very young, hitting between the thirty and thirty-three mark. They are building up their share of the picture industry in a steady, ever growing and sincere manner, and with ever successful results.

Corinne Griffith Starts Work Under G. L. Sargent

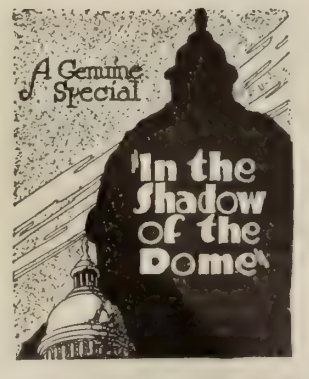
CORINNE GRIFFITH began work last week on her next Vitagraph production, which bears the unique title of "It Isn't Being Done This Season." It is an adaptation from the story of the same name by Thomas Edgelow, which appeared in Breezy Stories. Graham Baker and Harry Dittmar collaborated on making the screen version.

George L. Sargent, who directed Miss Griffith in her last two Vitagraph productions, is again her director. An excellent supporting company, including Webster Campbell, Charles Wellesley, John Charles, Sally Crute and Nell Spencer, has been engaged. The company has gone to the country estate of a noted artist at East Hampton, near the extreme end of Long Island, for exterior scenes and probably will be occupied there for nearly three weeks.

Miss Griffith's well known ability to wear novel and striking gowns to the greatest advantages will again have sway in her new play.

Mark Strand Organ Damaged

Some person with malicious intent opened the door of the blower fan of the organ at the Mark Strand Theatre, Albany, N. Y., and threw in a towel, with the result that the organ caught fire and damage estimated at hundreds of dollars was done to the instrument. The police are investigating. The instrument was stopped as soon as the trouble was discovered, but not before much damage was done. It will be several days before the instrument can be repaired and used. The theatre was opened only last week and has been playing to capacity audiences at every performance.



A David G. Fischer Production

COMING AND SOON!

A permanent record for you personally in company with the most notable stars, the most distinguished directors and the really important personages in all the activities of moving pictures will be provided in the special Christmas Number of

MOVING PICTURE WORLD

Nothing so fine has ever been done before—and your holiday greeting will be in the atmosphere of beauty, class and refinement.

First color sections go to press on December 4. Decide on your copy, notify us today and receive our help.

Visit Eastman Plant

Five officials of the Famous Players-Lasky Corporation spent a busy day last week visiting the Eastman Kodak Company plant at Rochester, where they were shown around by George Blair, general salesman for the company. Those in the party were Arthur V. Smith, general manager of the Eastern Studios; George M. Spidell, general purchasing agent; E. C. King, assistant to general manager of production; F. V. Chamberlin, general service manager, and Victor H. Clark, studio supervisor.

"Furnace" Is Booked for Broadway and Loew Houses

"The Furnace," William D. Taylor's second super-special production for Realart, has been booked by Dr. Riesenfeld for the Rialto Theatre for November 21-27. Realart also announces its booking by the Loew circuit. The Loew showing will begin in New York on December 13. In the Loew circuit "The Furnace" will be played as follows: New York and environs about eighty-one days; Cleveland, two weeks; Toledo, one week; Rochester, one week; Dayton, one week; Washington, indefinitely.

Other bookings are reported to be coming in rapidly from exhibitors in every territory. Manager S. Z. Poli, of the S. Z. Poli circuit, has booked the super-production. This circuit includes Bridgeport, New Haven, Waterbury, Hartford and Meriden, Conn. It will also be shown by Manager W. H. Harris at the Grand Theatre, Columbus, and by Manager A. M. Schaefer at the Grand Theatre, Dayton, Ohio.

Realart announces that Manager J. Laurie has booked the picture for the Modern and Bacon theatres in Boston. Other bookings are the Madison Theatre, Detroit, John H. Kunsky, manager; Dome Theatre, Youngstown, Ohio, Joe Trunk, manager, and the Terrace Theatre, Danville, Ill., Thomas P. Ronana, manager.

Major Bell Reorganizes Photographic Department

One of the first things done by Major Charles H. Bell after assuming the management of the London studio of Famous Players-Lasky British Producers was the reorganization of the studio's photographic department in keeping with the trend of the day in the direction of better stills. Among his first appointments were those of L. G. Green as head of the stoll department and Claude McDonnell as second cameraman.

Mr. Green, besides being a well-known London press photographer, was for some years in one of the leading portrait studios in New York. Mr. McDonnell has had fifteen years' experience as a cinematographer, working under twenty-four producers and photographing more than 200 productions. Early in 1914 he went to Norway as cinematographer with Sir Ernest Shackleton to test his motor ice sleighs in preparation for the dash to the South Pole. During the final two years of the war he was an aerial photographer. Since his discharge he has been with a promin- English film company.

Edith Hallor Starts as Select Star in the Film Drama "Just Outside the Door"

Play Is Scheduled for Release November 30; Tells Tale of Girl Whose Love Leans Toward a Higher Social Strata, and Her Fight for Reputation

EDITH HALLOR, the talented stage and screen actress, makes her debut as a Select star in the Selznick Enterprises production, "Just Outside the Door," scheduled for release November 30. Miss Hallor has starred in "The Blue Pearl" and "Children of Destiny" also distributed by the Selznick organization through the Republic exchanges.

In her coming picture Miss Hallor portrays the role of a welfare worker whose love leans toward a higher social strata, but who learns that sex attraction is secondary to position in life.

Jules Eckert Goodman, author of the story, has woven his tale around social intrigue and the reputation of a woman.

Madge Pickton (Edith Hallor) is in love with a young society youth whose sister influences him to break the attachment. Madge bears the burden of continually adjusting the troubles of a weak-willed brother who, for the second time, comes slinking to her with the statement that he forged another check. He is in fear of arrest.

At the home of Edward Burleigh, millionaire owner of the Burleigh Mills, Madge pleads for clemency in behalf of her brother. The millionaire arranges for his secretary to "listen in" on the telephone and make notes of the conversation. It is then that Madge pits her strength against the trickery of the millionaire and how she counteracts every move to besmirch her name in the eyes of her lover sounds the keynote of an engrossing picture, it is said.

Prominent members of the cast, in addition to Miss Hallor are J. Barney Sherry, Betty Blythe, Eddie Southerland, Arnold Gregg, Ida Lewis and Burt Apling. The production was directed by George Irving, and was picturized by Harvey Thew.

Robertson-Cole Says Its Super Pictures Will Not Be Held at Exorbitant Prices

SHREWD and patient theatregoers have had a way of beating the admission prices charged for special productions shown on Broadway," said a recent article in a New York newspaper. "They have simply waited until the pictures have come to their low-priced neighborhood theatres. Thus while some saw "Hearts of the World" at the Forty-fourth Street Theatre and paid $2 for the privilege, others saw it nearer to their homes for much less, if also much later.

"Apparently, however, the makers of such films intend to play the game against those who are content to lie in wait watchfully, for D. W. Griffith has announced that 'Way Down East,' now at the Forty-fourth Street Theatre, will 'never' be shown at neighborhood theatres, and William Fox follows suit with the declaration that 'Over the Hill,' at the Central, will not be sent to the outlying houses 'during 1920, 1921 and 1922.' So it looks like a long wait for the patient."

Takes Different Stand

Commenting on this article, A. S. Kirkpatrick, vice-president and general manager of Robertson-Cole Distributing Company, said:

"One company at least, Robertson-Cole, recognizes special attractions of such caliber as easily to fill a regular Broadway Theatre for many months, as essentially the property of the regular motion picture exhibitor. If the exhibitor is to be allowed the profits of the ordinary attraction, why is he to be denied the greater profits of the special production? In turn, if the public is good enough to support the ordinary picture, why should it be forced to pay from twice to four times as much for the extraordinary screen attraction, and forced to desert the convenient neighborhood theatre to see it?

"Every company has its extraordinary attractions such as the newspaper article mentions. In such class is our 'Kismet,' starring Otis Skinner. We do not have the right, we feel, to deny this attraction to the regular exhibitor, who has invested his money in a theatre, trusting that the producer will rent him his best product.

"Viewing the matter this way, we have refused to 'road show' 'Kismet,' or place it for an unlimited run on Broadway. After its week's showing at the Strand Theatre, a regular picture house, it will run in regular motion picture houses all over the country. Our obligation to the public, and to the man who makes his living from the picture theatres, is such that we cannot resort to discrimination. 'Kismet' and all our special attractions will be distributed through the usual channels.

"Only in a case where we should be denied representation in a manner and at a theatre worthy of our special attractions would we deviate from this rule. In such case, and in such case only, we would be forced to properly present the production ourselves."

The beautiful cob web meat cleaver is awarded this week to Hiram Abrams for having the courage to conduct his own business in accord with his own business judgment—without shaking with the ague of fear when the champion threatener cries, "woof, woof, I'm a curly wolf and I bite sumpin' fierce!"

There's all the pathos of Daddy Long Legs in Marshall Neilan's Dinty
Swanson & Nolan

Short Subjects of Importance

"The Movie Bug"

Dorothy Wolbert is at her best in this one-reel comic, written by Maynard Laswell and directed by Vin Moore. She invades a moving picture studio, after several unsuccessful attempts, and has some laughable experiences, interrupting a melodrama and leading a wild chase in her efforts to escape from pursuers. The humor of this flows naturally and it makes a good character comic of its type. The subtitles are in keeping with the action. (Universal.)

"Laughing Gas"

Two laughable burlesque situations lift this two-reel Century comic out of the average class. Charles Dorety plays the leading role, that of a foot-loose fellow who passes himself off for another and becomes a doctor's assistant. The burlesque operation scenes are highly amusing and the "X-ray" game of craps is original and should go well with an audience. In other features this comic runs along at an ordinary gait, is helped at times by clever subtitles.

Urban Movie Chat No. 31

This Movie Chat opens in France and ends in a poultry yard. We take a little journey in the Vosges Mountains in Southern France and visit the town of Besancon on the River Schlucht. From there the camera, as the Seven League Boots, takes us to St. Louis, Mo., to see the municipal pig farm. Next we see the hippopotami in the Philadelphia Zoo, and they show that they are really quite lively at times. Then we see the Dutch diamond cutters at work on the precious stones, the germination of mustard cress and colchicum by speed magnification and the fuss that a jackdaw can make when he invades the ducks' water pan in the poultry yard.

"Pretty Baby"

In this two-reel Fox-Sunshine comic, directed by J. G. Blystone, Slim Summerville, Ethel Teare, Kewpie Morgan, Bobbie Dunn and others appear. It is built around a situation in which a young man, suspecting his wife of flirting with other men, seeks to get evidence for a divorce. A detective is employed to assist in this work and there is much dodging about corners, peering through keyholes and other business of a conventional but amusing sort. Beach scenes, with a plentiful supply of buxom bathing girls, are shown. There is not a great deal of novelty in this, but it runs along quite entertainingly.

"Seeing Northern California"

A trip through the mountains of northern California discloses the beauties and marvels of this part of the country. The Indians and their ways of living form an interesting part of this picture. The glories of the redwoods, which often reach a height of 350 feet, make impressive views of magnificence. One of the fallen trees has been made into a dwelling called the "Stump House." A visit discloses many oddities to which the wood can be put. Beautiful utensils have been made from the burl knots, which take a high polish. The graceful wild deer which live in this country are shown. A canoe trip down the rapid Kinneck River to visit Ten Men Cave, where an Indian outlaw lived, closes this Kineto Review.

"Bear Hunting in Northern California"

A bear hunt in the northern Californian Mountains is shown in this number of the Kineto Review. The hunters leave the Village Inn with the Indian guide and the dogs, on a hunt for Bruin in his wooded retreats. One bear is shot down from a tree and the skinning operation is shown, followed by a steak supper, which all seemed thoroughly to enjoy. A trap is then set. Bruin is unable to resist the savory bait and pays the penalty. He gives his captors a tussle when he is roped and leads them a merry chase down the mountain trail. But captivity doesn't annoy, as the picture closes with Bruin in a zoo, enjoying a surfeit of buns. Interesting subject given pleasing treatment.

"Shapes and Scrapes"

Dorothy Wolbert is featured in her "scrub lady" role in this one-reel Universal-Star comedy, written by Maynard Laswell and directed by Vin Moore. She is employed in a modiste's shop, where she has a number of misadventures, some of which are fairly amusing. Much of the humor seems forced and the best incidents are the rescue of the child and kitten from the ledge of the high building and the capture of the safe blowers. The subject is one of average interest.

Paramount Magazine

This reel of the Paramount Magazine, edited by Tom McNamara, has three amusing and entertaining subjects. A Twentieth Century Dictionary sets out to show that education is "what you show" and has some funny school stuff with several clever kiddies. "Are You Married? shows a "rift in the lute" of married life, and is a question of which member of the connubial partnership has the worst or best "forgettery." "Hubby" says, "I never forget," but how he does and how "wifey" turns the tables will be enjoyed, especially by the married folk. An animated cartoon, the "Hoots" in "A Double Life," closes the reel. It shows the trouble that Mr. Hoot gets into when he becomes a masseur in a Ladies' Reducing Establishment and meets Mrs. Hoot, who is of a jealous nature. Quite funny.

"MEET ME IN THE GARDEN",
Says Beatrice Burnham to Earle Williams in his new Vitagraph picture called "Diamonds Adrift"

"Mountain, Forest and Stream"

(Special Picture Corporation, Artcolor Production.) An idyllic one-reel scenic of nature in her placid moods. The title is descriptive of the views shown. The color is delicately suggested and is pleasing to the eye. Poetic titles, which blend with the scenic beauties, form an harmonious whole.

"A Fireside Brewer"

When you make the home-brew, drink it at home; don't take it on a picnic, where suspicious police are always snooping around. The familiar brand of hilarious slap-stick comedy that Mack Sennet makes deals with the ridiculous difficulties of home-brewers on the above mentioned picnic; with a jealous husband, abused wife, baby, clever dog and beauteous bathing girls thrown in for good measure. Louise Fazenda and Billy Bevan are the hardest workers in the capable cast of funmakers and never let the action lag up to the final fadeout.

"The Huntsman"

(Clyde Cook-William Fox Comedy.) The limber and acrobatic Clyde Cook again comes forth in one of his special comedies, directed by Jack Blystone. Clyde, completely strapped, starts out to get a job. Not meeting with success, he falls into a series of adventures, which finally place him in the position of a masquerading count. The fox hunt, the peak of the fun, is a scream. Clyde's hunter is an intelligent beast and believes in saving himself all unnecessary exertion, in a way all his own. This two-reeler is good knock-about stuff and was thoroughly enjoyed by the spectators at the Rialto and Strand theatres.

Pathe Review No. 79

The tinted scenes from Brittany are very fine and the closeups of the children will set an audience in good humor at once. Following this are many good topics, including the manufacture of dolls, an Ollendorf dance picture, interpreted by Agnes Hunter, some queer animals at the Zoo, and tinted pictures of great religious processions taken in Japan. The number is exceptionally strong in interest.

"The Dear Departed"

Snub Pollard comes to bat in this one-reel Rolin-Pathe comic with a resurrected plot which comes to light every few years, and seldom fails to get over. It does not this time, and in fact Snub may be credited with adding a few happy touches. The story concerns a young married man, very much in debt, who determines to commit suicide so that his wife may collect his insurance money. His efforts to meet disaster are all funny and his awakening from simulated death at the close gets over nicely. An old plot revamped in a pleasing way.

Newest Reviews and Comments

Conducted by EDWARD WEITZEL, *Associate Editor*

Sidelights and Reflections

So, Leonard Merrick has found his way to the screen at last! And a very good thing it is for everyone concerned. This English novelist, whose stories of stage life are about the most sane and delightful yarns that have ever been written of the men and women of the mimic world, has never done anything better than "Conrad in Quest of His Youth," and the screen version produced by William DeMille is capital In the first place, one need not have read the book in order to understand and thoroughly enjoy the story in film form. Mr. Merrick's intimate knowledge of the speech and mental processes of the mummers of his native land has enabled him to enrich his tale with much characteristic dialogue that is doubly humorous to those "in the know" and a rare treat to ordinary mortals who have never faced the footlights or are not the proud owners of a second cousin who is on speaking terms with a real live actress. The characters in other walks of life are correctly drawn; but it is the whimsical turn he gives to his plot that is Merrick's chief harm as a novelist.

Leonard Merrick is a writer of fairy stories about human beings. Events never happen just right all of the time in real life, but they never fail to do this in a book by the author of "Conrad in Quest of His Youth." If you should stop to think about matters while reading the story or watching them unfold on the screen, you would know they were too good to be true. But that is just what you don't do —Leonard Merrick is too clever to let you. If his world isn't always a real one, its's a very pleasant place to live in and everything is sure to turn out right at the end.

* * *

Take Conrad and his adventures! You see him come back home after a long absence on foreign service to find everything changed, his old friends most of all. He sits down in his lonely home, with no familiar face near him but that of old Dobson, a servant, but you feel only comfortably sorry for him. You beam with satisfaction when he calls up his cousins Nina and Gina and Ted and invites them to go down to the little place in the country where they all spent their childhood, and arranges that supper of porridge and milk for them at the little table where the meal was eaten in the days when they wore either short jackets or did their hair in curls. No grown man ever planned such a thing, of course, more's the pity!

Then that scene in the bedroom where Nina and Gina slept when little girls! It's true that roofs have leaked during a rainstorm and that good-sized streams of water have poured down on the occupants of all sorts of beds, but—when an uninvited bath has dropped in on two ladies well past thirty, they haven't raised a sunshade over their shivering shoulders and refused to abandon the damp and chilly four-poster. They have at least moved the bed. But Nina and Gina trying to escape a soaking by hoisting that funny little sunshade as Ted runs in to see what the cries for help are about is a piece of pleasantry that belongs there, whether it might have happened or not.

And so it goes with the romantic bit where Conrad asks the beautiful widow he had adored in his youth to let him come to her room and bid her goodbye, for old time's sake. She may have refused his request and then made him happy by promising to come to his room instead. But he didn't fall asleep in his chair while waiting for her, and so miss a repetition of the kiss she had once given him. Never mind that! This Conrad is in quest of his youth, and everyone knows that kissing a widow of thirty-five is not the proper way to find it.

* * *

Then, when he gets on the right track at last and meets the stranded theatrical company and befriends them and so discovers the lovely girl with the soft voice and the dark eyes! She is only a poor young actress, but he just has to tell her that she is the one woman in the world for him. He is a trifle disappointed when she says she cannot give him her answer until he talks to her friend, Lady Rosalind; but he likes the look in her eyes as she says this, and he knows that he has found the object of his quest. Then, to have his poor little actress turn out to be the Lady Rosalind herself! Well, no mere mortal ever deserved, or had, such luck. But what a perfect ending it makes for the story!

And then, the moral! Could anything be more helpful to mankind?—always be careful to kiss the right widow. Which Conrad proceeds to do at the proper and final moment.

* * *

Thomas Meighan must have had a fine time acting Captain Conrad Warrener. No strenuous struggles with husky villains, or dangerous feats by sea or land: just to show what a really good chap the captain was and make everyone glad he gets the girl. Broadway liked him and his friends so well that the picture has moved from the Rialto to the Rivoli for another week's stay.

IN THIS ISSUE

"The Star Rover" (*Metro*).
"Just Pals" (*Fox*).
"The Forbidden Thing" (*Associated Producers*).
"The Gamesters" (*American*).
"Smiling All the Way" (*Schwab*).
"The Unfortunate Sex" (*Climax*).
"Idols of Clay" (*Paramount*).
"Burglar-Proof" (*Paramount*).
"Her Unwilling Husband" (*Pathe*).
"Passion" (*First National*).
"West Is West" (*Universal*).
"Shadows of the Past" (*Cinema Craft*).
"The Palace of Darkened Windows" (*Selznick*).

"The Forbidden Thing"

Allan Dwan's First Production for Associated Producers an Unusual Love Story.

Reviewed by M. A. Malaney.

"The Forbidden Thing," an Allan Dwan production, while sentimental and dramatic, is quite out of the ordinary in plot and should touch the right spot in the public's heart. There is something about it that makes you like it, in spite of the rather drawn-out story. The lives of the principal characters are tangled into an almost unravelable skein, and that, of course, makes you eager to see "how it is going to come out."

The picture is expertly directed and contains plenty of fine photography. It lacks comedy relief which would greatly help a story of this sort. No expense was spared in assembling a fine cast, which is headed by James Kirkwood. He comes back to the field of acting in a role that shows his ability to the best advantage. Marcia Manon, as Glory Prada, is admirable. Others are Helen Jerome Eddy as the jilted girl and King Baggott as her "second choice" husband. Both give human portrayals.

"The Forbidden Thing" is not draggy. It is a narrative and covers a number of years, telling incident after incident and, at times, rushes to surprising climaxes.

Cast.

Abel Blake.....James Kirkwood
Joan.....Helen Jerome Eddy
Glory Prada.....Marcia Manon
Dave.....King Baggott
Mrs. Blake.....Gertrude Claire
Jose.....Jack Roseleigh
Joe Portega.....Arthur Thalasso
Ryan.....Harry Griffith
Mrs. Ryan.....Katherine Norton

Story by Mary Mears.
Directed by Allan Dwan.
Length about 6,700 Feet.

The Story.

Abel Blake, rugged descendant of the Puritans, is in love with Joan, a domestic, in the Provincetown region. Joan's uncle in a nearby fishing town is ill, and she is suddenly called away. Before she goes, Abel gives her an engagement ring. After the departure, Abel, lonesome, wanders from his house and meets some male friends. They hear of his engagement and persuade him to come with them to Ryan's, a notorious dance hall in the village. There he meets Glory Prada, a Portuguese woman of loose morals. At first scorning her advances, Abel later meets her time and again, generally while intoxicated, and falls in love with her. He finally marries her. The mother who tried in vain to stop him, dies of grief. Joan, although heartbroken, accepts the offer of marriage from another suitor, Dave Whorf. Abel is ostracised by his people because of their ill feeling with their neighbors, the Portuguese. Glory grows tired of him and soon elopes with a circus man who comes to town. As years go on, Joan and Dave become parents of two children. Then Fate deals unkindly with this little family and Dave's whaling vessel sinks, and he is drowned. Fate also takes a hand in this tangle of hearts, and Glory is shot to death by the circus man, when she attempts to stab him.

The townspeople hold a meeting to arrange to care for the widow and her orphans. A volunteer to take charge of the eldest child is called for, and Abel responds. He takes the boy. As time goes by Abel, without friends and work, grows despondent and starts for the water front intent upon drowning himself. The boy follows and Abel, realizing that the youngster will follow him into the water, returns home. Later Abel and Joan are reunited and there is another wedding and a start anew.

Advertising Catchlines: Love Conquers All in "The Forbidden Thing."
What Does "The Forbidden Thing" Forbid?
The Story of Three Women and a Man—a Mother, a Sweetheart and a Lustful Woman.
The Story of a Faith That Would Not Suc-

Exploitation Suggestions: A campaign

Newest Reviews and Comments

based upon the mystery meaning of the title could be used as a teaser. A newspaper contest also would provide publicity. This could be based upon the query: "What one thing in your life, that was forbidden you, shaped the course of your life?" Or, "What one thing that was forbidden you without avail, shaped your life?" In your advertising play up the producer's name, and the well-known cast. Any editor also will be glad to give you a story upon the return to the ranks of actors, of James Kirkwood, director, if you will call his attention to it.

"The Star Rover"

Screen Version of Jack London Story Released by Metro Deals with Occultism and the Brutality of The Third Degree

Reviewed by Edward Weitzel.

It is a weird tale that is unfolded in Jack London's "The Star Rover." Produced by A. C. E. Shurtliff, Inc., it is told in a form that is too involved to bring out the best dramatic effect and there is an air of unreality about it that will divide opinion as to the picture's merits. Occultism and the brutality of the Third Degree are rather unskillfully mixed in its composition. The repetition of the scene where the hero is suspended in a cell by his thumbs will not prove agreeable to everyone.

There are two stories within the main story. The hero is suspected of murder and is hung up by the thumbs at the orders of a police inspector, in hopes that he will be forced into a confession. Insensible from pain, his mind travels back to the Tenth Century when he was first on earth, was the slave of a savage Viking and was choked to death by his master for trying to save a captive princess from his attack. The next time he is strung up, he lives over again when, in the Fifteenth Century, he was a doctor of medicine and had a love affair with a Chinese princess which also cost him his life. He is supposed to describe these former states of existence by word of mouth, while the inspector listens through a dictaphone.

The production is of good quality. The Norse period and the scenes in China are elaborate, and the different characters are sufficiently well acted. Believers in reincarnation will take kindly to "The Star Rover."

Cast

Dr. Hugh Standing.....Courtenay Foote
Faith Levering.....Thelma Percy
Inspector Burns.....''Doc'' Cannon
District Attorney.....Dwight Crittenden
Sergeant Andover.....Jack Carlysle
Tubbs .....Chance Ward
Maizie .....Marcella Daley

From Novel by Jack London.
Scenario by Albert Shelby Le Vino.
Directed by Edward Sloman.
Length, Six Reels.

The Story.

Dr. Hugh Standing is seated in the box of a theatre when a chorus girl shoots and kills a wealthy politician, who has cast her off. The physician is arrested for the crime. Faith Levering, his sweetheart, tries her best to prove his innocence, but Police Inspector Burns gives him the "third degree" by tying him up by his thumbs. Standing believes in reincarnation and is supposed to have lived on earth on two previous occasions. Rendered unconscious by his suffering he lives over his experience as a Tenth Century slave, when he was strangled by his master, a Viking, for interrupting his savage wooing of a captive maiden.

The second time he is put to torture, Standing re-enacts a love affair with a Chinese princess, but not a word does he utter about the murder, much to the disgust of the inspector, who is listening to the wretched man's words through the aid of a dictaphone. Miss Levering has enlisted the aid of the District-Attorney. With his help she gets to Standing's cell while he is being tortured, and asks the doctor to allow himself to be strung up again in the hopes that his sub-conscious mind will reveal just what happened on the night of the murder. Standing consents and the test is successful, the arrest of the real culprit and her arrival at the jail at an opportune moment helping to establish the doctor's innocence.

"SHE'S YOURS, MY LAD!"
Scene from "The Blue Moon," released by American

Program and Exploitation Catchlines: Adaptation of Jack London Story.

A Story of Reincarnation.

Exploitation Angles: Make the Jack London angle your big bid, but dwell on the splendors of the dream story settings. You can get some good stuff on the reincarnation angle if this will appeal to your patrons. And don't overlook Courtenay Foote as an advertising possibility.

"The Gamesters"

American Film Co. Production, Featuring Margarita Fisher, Pathe's Distribution.

Reviewed by Louis Reeves Harrison.

"The Gamesters" pertains very largely to gambling hells and a girl brought up in that environment by an unnatural father. There is compensation for the lack of a definition theme in fine types, capable interpretation and generally good craftsmanship. The treatment is superior to the subject matter. From the moment the hero is introduced, there is very little doubt as to the inevitable conclusion. Interest thereafter is confined to the intervening incidents and the strong personality of the leading characters.

Of the well-selected company Margarita Fisher easily holds attention. While she has no rivals, the other characters of importance being all men, she carries herself with grace and ease during passive moments and rises to her opportunity when the role becomes emotional. She is called upon to do some fine work, for that of her support is exceptionally good. The men surrounding her are so admirably chosen that it is no easy matter to discriminate among them. Hayward Mack as a consummate villain, P. Dempsey Tabler as a hardened cynic, L. C. Shumway as a manly hero, and Evans Kirk as a boyish spendthrift, are interesting and convincing in their respective roles. "The Gamesters," as shown at the Stanley Theatre, provides fairly good entertainment.

Cast.

Rose.....Margarita Fisher
Jim Welch.....Hayward Mack
Marshall Andrews.....L. C. Shumway
Brad Bascom.....P. Dempsey Tabler
Paul Rosson.....Evans Kirk
Harvey Blythe.....Joseph Bennett

Story by Lois Zellner.
Director, George L. Cox.
Length, Five Reels.

The Story.

"The Gamesters" at the ouset are those of a Western mining camp. One of them, Jim Welch, whose loss of an interest in a gambling joint drives him to desperate measures, carries off the wife of Brad Brascom at a time she is about to have a child. When Bascom finds her at Welch's shack, he has a desperate fight with the abductor in which he is worsted. During the fight, the wife dies without being able to explain, and Bascom thereafter doubts the paternity of the baby, Rose, she leaves behind.

Bascom is running a gambling resort of his own in New York, twenty years later, and using pretty Rose as a lure, when Jim Welch reappears on the scene. One ruined boy has committed suicide, another, Paul Blossom, is on his way to ruin, kept at the gaming table through infatuation for Rose. Only a friend of the latter, Marshall Andrews, shows good sense and wins the respect of Rose. He begs her to be what she ought to be, "a different sort of a girl," and inspires her with new ideals. He induces her to see Blossom's mother and help avert the boy's ruin.

Jim Welch wins heavily until Bascom is about cleaned out. Rose attempts to stop his run of luck, playing against him until her jewels are gone. Then she pledges herself in marriage and loses, but she has exacted a payment of five thousand dollars. This she gives up to save young Blossom. Not until Welch is about to claim Rose as his own, does Bascom interfere, then to announce that she is Welch's daughter. Welch says "No, she is *your* daughter." In the fight that follows Rose is rescued by Marshall and carried away to be the girl she was "intended to be," which was not one of "The Gamesters."

Program and Exploitation Catchlines: Margarita Fisher in a Lois Zellner Story.

The Story of a Gambling Resort in a Western Town.

Margarita Fisher as the Captivating Lass of a Gambling Resort.

Exploitation Angles: Let Miss Fisher carry the play, putting all of the advertising to her. Touch on the local color angles, but interest in the star will probably exceed interest in the story.

"Smiling All the Way"

Light, Pleasant Greenwich Village Romance, with David Butler Starring, Is D. N. Schwab Production.

Reviewed by Jessie Robb.

The ability of Hannibal Pillsbury to make toothsome flapjacks wins him fortune and the girl in "Smiling All the Way," screen adaptation of "Alice in Underland," by Henry Payson Dowst, D. N. Schwab Production. The story opens in a Maine lumber camp, where David Butler as Hannibal Pillsbury is introduced in his capacity of flapjack artist, and proceeds thence to Greenwich Village, where lumberjack and society girl mingle with the villagers. The story is a pleasing romance of the "glad" type and is pleasantly told. The entire production is atmospherically correct. There is one bad break in the continuity, which jumps the heroine from a high social position of wealth in New York City to a poverty stricken one, that finally results in her keeping the Purple Guinea Pig Restaurant in the village. It is not very clear as to just how she got there.

Hannibal Pillsbury is an unsophisticated sort of masculine "Pollyanna" and is played by David Butler, a likeable young man with

Newest Reviews and Comments

an engaging smile. Leatrice Joy is the "girl," Alice Dryden and proves that she possesses that elusive quality called charm. The cast is a good one and gives a well rounded performance.

Cast.

Hannibal Pillsbury.....David Butler
Alice Dryden.....Leatrice Joy
Alice's Aunt Ellen.....Francis Raymond
Andrew Cadman.....Parker J. McConnel
Minerva Finch.....Rhea Haines
Teddy McCall.....Helen Scott

Story by Henry Payson Dowst.
Scenario by Paul Scofield.
Directed by Fred Butler.
Length, 4,979 Feet.

The Story.

Hannibal Pillsbury is cook in a Maine lumber camp, owned by Andrew Cadman. The fame of his flapjacks reaches the ears of the visiting Cadman party, and they decide to sample them. Alice and Cadman take a snapshot of Hannibal and Cadman "guys" Hannibal. To get even, he inserts pieces of cloth in the cakes served Cadman. This trick results in Hannibal's discharge. Aunt Ellen receives word of her husband's suicide.

Once again in New York City, Aunt Ellen leaves to live with relations, and Alice goes to friends in Greenwich Village. Hannibal has come to New York and is guided to a room, also in the village, by a friendly newsboy named Mickey. They all meet in the Purple Guinea Pig, where the "wop" cook is on a rampage. Hannibal kicks out the cook and proceeds to get the dinner. He and Alice buy out the restaurant, which prospers through the fame of Hannibal's cooking.

A newspaper story of their partnership brings Aunt Ellen and Cadman to town. Cadman has vainly tried to induce Alice to marry him, but without success. Alice is persuaded to spend the night on Cadman's yacht, but he and Aunt Ellen have arranged for a long trip. Meanwhile, Hannibal has made several attempts to confess his love to Alice. He only succeeds in making a mess of it, so sends a letter by Micky.

Micky overhears Cadman give sailing orders and phones to Hannibal. Micky goes on board the yacht and scares the negro cook with ghost stories. He swims ashore as Hannibal swims to the yacht. Hannibal cooks the breakfast and reveals his presence by the same trick which lost him his job in the lumbering camp. He and Alice are rowed ashore with the intention of returning to the Purple Guinea Pig, after a visit to the minister.

Program and Exploitation Catchlines: A Greenwich Village Romance.
A Joy Picture with David Butler.
He Gained Fame Through His Ability to Make Flapjacks—He Comes to Greenwich Village and Meets the Lass Who Liked His Flapjacks and a Romance Is Started.

Exploitation Angles: You can do a lot with this title, and you can hook in on the flapjacks. Get displays in the groceries of the pancake flour they want to push. You might have a flapjack demonstration in your lobby or nearby. Hit on the glad angle and offer free seats for the gladdest smiles.

"Just Pals"

Entertaining Story of Small Town Life Presented in Five-Reel Fox Picture

Reviewed by Robert C. McElravy.

In the picture, "Just Pals," presented by Fox in five reels, Buck Jones has been provided with a pleasing variation from the type of story in which he is best known. He usually appears as a cowboy hero, but in "Just Pals" plays the role of "Bim," a good-for-nothing fellow in a rural community, soft and easy-going in disposition and altogether lacking in manly ambition. He fills this part admirably and George Stone is also pleasing as Bim's protege, a runaway youth of tender years.

There is a genuine pull upon the interest in the odd friendship of Bim and Bill and the picture as a whole is one that will carry the sympathy of the spectator. Some of the dramatic moments have been slurred by abrupt transitions, giving a mechanical turn to the action at times, but the story interest is quite strong. The appeal is insistently sentimental and the number might have been given a few additional comedy scenes, but it will win its way with spectators.

The love episodes center about the rivalry between Bim and Harvey Cahill, a bank cashier, for the affections of Mary Bruce, a pretty young school teacher. Helen Ferguson is attractive in this role. Some missing memorial funds, intrusted by Mary to the cashier, bring about a series of events, which if obvious and rather awkwardly put together, have a good entertainment value. The rural atmosphere is admirably suggested throughout.

Cast.

Bim .....Buck Jones
Mary Bruce.....Helen Ferguson
Bill .....George Stone
Sheriff .....Duke R. Lee
Harvel Cahill.....William Buckly

Story by John McDermott.
Scenario by Paul Scofield.
Directed by Jack Ford.
Length, Five Reels.

The Story.

Bim, in "Just Pals," is a village ne'er-do-well, good-looking and amiable, but averse to hard work. His one passion in life is his admiration for Mary Bruce, a pretty school teacher. But Bim knows that Mary has a favored suitor in the person of a bank cashier, Harvey Cahill.

One day Bim befriends a small boy, known as Bill, who had been hopping a ride on a freight train. The two became great friends and Bill in his innocence thinks Bim a wonderful fellow. He dreams great things for his friend and almost loses his life in swiping a conductor's uniform from a passenger train to give to Bim. While suffering from injuries received in this exploit, Bill is looked after by a doctor and his wife, who believe him to be a certain kidnapped boy and plan to get the reward money. They also try to break up Bill's love for Bim.

While trying to clear Mary's name from scandal in connection with some missing memorial funds, Bim learns the true nature of Harvey Cahill, who really stole the money. He also averts a proposed robbery of the bank. At the close it is shown that Bill was not the kidnapped boy and the doctor and his wife surrender him to Bim. The latter gets a reward for saving the bank and wins Mary's love.

Program and Exploitation Catchlines: A Story of Small Town Life.
He Was a Rambling Good Sort of a Fellow and His One Passion Was His Love For a Pretty School Teacher—But She Loves Another—He Proves That Her Suitor Is Not What She Thinks and Wins Her Love.
A Rural Story with Buck Jones.

Exploitation Angles: Advertise Buck Jones in something different, and play on this fact, then sell the story on the charm of the friendship theme. If you want a novelty, sell your merchants on a "Just Pals" sale, a cake of soap and a can of corn and similar odd assortments, the two for a reduced price only if both are purchased. This will work even in city neighborhoods and will help to get rid of "stickers."

"The Unfortunate Sex"

Frank Gerston Production, Featuring Frances Edmonde, Climax Distribution.

Reviewed by Louis Reeves Harrison.

"The Unfortunate Sex" is handicapped by unfortunate title and theme, and is developed along lines below the present standard of production. In seeking to give the impression that women are unfortunate in having to give birth to children, the play is out of accord with modern feeling on that subject. Then to picture an intelligent father railing at his wife and her physician at the moment of childbirth, declaring he must have a boy or no child at all, does not help matters. When he is shown conspiring to make away with the new-born babe because it is a little girl, he is beyond further consideration. That he does embrace her in the end lacks interest and compensation. Between these episodes is some underworld melodrama dimly photographed, most of it along familiar lines.

Cast.

"Peggy".....Frances Edmonde
George Bentley.....George Larkin
James Harrington.....Harry Van Meter
Mrs. Harrington.....Catherine Lewis
"Spike" Kelly.....Earl Schaefer
"Plug Ugly's" wife.....Jeanne Poe

Story by Elsie La Maie.
Length, Five Reels.

To "The Unfortunate Sex," the mother of "Peggy," seemed to belong at the child's birth, but her greatest misfortune was that of having a husband like Harrington. He instructed his butler to make off with the child because his wife failed to determine the sex of it and deliver him a son. The babe is stolen from the butler by the doctor and from him by some hold-up men under "Spike" Kelly. She is brought up in the underworld by a kind-hearted crook and one day earns a living selling papers in a boy's suit. One of her customers is George Bentley, rising young attorney, who permits the newsgirl to make free in his office, sit on his desk, smoke cigarettes and kiss him. Through Bentley, and with his aid, "Peggy" informs the police where "Spike" Kelly may be found. For this she receives a reward of two thousand dollars. The money enables her to attend a young lady's finishing school and to keep a riding horse. Meanwhile, during a considerable lapse of time, her adopted father goes to work for Harrington. The latter regrets his unnatural deed—it has estranged his wife. Through Bentley they are all brought together in the end, husband, wife and their daughter. While the two former are making up, Bentley leads "Peggy" away and convinces her that, if she will marry him, she will not consider her future as that of what has been designated "The Unfortunate Sex."

Program and Exploitation Catchlines: An Underworld Melodrama.
Frances Edmonde in a Sex Drama.
Frances Edmonde in a Drama of Family Life.

Exploitation Angles: Sell this on the title, getting what you can from the question style as "Which is the unfortunate sex?" A prize contest will help not a little.

"Neighbors"

Buster Keaton's Latest Comedy Released by Metro Is the Fatest and Funniest of Them All.

Reviewed by Edward Weitzel.

Buster's latest comedy is going to delight all of the "Neighbors" and everyone else who gets inside of a moving picture house where it is being shown. It is the fastest and funniest of them all. Assisted by Eddie Cline, the star member of the Keaton family has thought up two reels of astonishing and amusing stunts.

The reference to the Keaton family is necessary, because Papa Joe is a member of the cast and the way Buster and he handle the one comedy scene they have together is immense. The set shows the back yards of two tenements houses, the fence running down the center of the stage. What Buster does on that fence, over that fence, through that fence, through its gate, and on the clothes lines and telegraph poles inside of the yard comes so fast and is so astounding and so laugh provoking that the Board of Reviews and the other "professionals" in the Metro projection room voiced their appreciation in one long continuous yell. There are scenes outside of

Newest Reviews and Comments

the yard that keep the spectator shouting for joy, and the comic Mister Keaton has a struggle with his wardrobe during a marriage ceremony that loses nothing of its hilarity because it has been done before. "It" is the struggle, not the marriage ceremony.

The plot, like the heroine's figure, is slender but good. Buster wants to marry his pretty neighbor on the other side of the fence. Neither his parents nor her's will give their consent and Buster plans an elopment, a three-story high one, that must be seen to be appreciated. The finish is a corker.

"Idols of Clay"

George Fitzmaurice Production of Colorful Romance Features Mae Murray and David Powell

Reviewed by Louis Reeves Harrison

"Idols of Clay" is a George Fitzmaurice production of sensuous beauty. The South-Sea backgrounds are those a veritable artist would select to paint. They are pictured from an appreciative point of view with always a certain indefinite glamour suggested that bespeaks marvelous camera work. More than backgrounds, they are pictures in themselves, a source of delight to the mind through the senses. Perhaps less attractive, but none the less fascinating, are misty and mystical glimpses of the Limehouse district in London. Through pure craftsmanship they compel absorbing interest. They hint at deeds dark and strange; mystery flits in and out; the spectator feels suspense aroused by consciousness that "something must happen."

From the outset a girl of warm temperament and pure ideals is thrown into strong contrast with those whose "Idols of Clay" stir nothing but animal passion and hideous greed. Even the man who wins her single-hearted adoration is no gallant adventurous youth of motion-picture legend, but a cynical egoist, spoiled by previous misadventure, accustomed to value everything only in reference to his own personal interest. Nothing saves her with him and during her soul-destroying experiences except native moral sanity and sweetness. While one has to go to romance to find such a creature, it is a romance of reality in faithful portraiture of the struggle of spiritual beauty with the overpowering force of circumstance in many vivid scenes.

While the producer is striving to make familiar things seem beautiful at one moment and elusive at another, or as fully occupied in making strange things seem familiar, he is speaking through expressions of human personality. Most intense and interesting of these is Mae Murray, dancing nymph of the sea-sands in her guileless maidenhood, storm-tossed victim of circumstance when she sets out to fight her way up under hopeless disadvantages. Her impersonation is that of a healthy young human unguided by mother influence or school teaching through bitter experience, gradually failing and falling to the extreme edge of complete demoralization. Necessarily the characterization is not always a pleasing one, but, what is more to the point, it is consistent and convincing.

The interpretation of a selfish and self-centered character assigned to David Powell may not be to his liking, but he has made the impersonation impressive and added to the power of contrast with a nice taste and appreciation of his role.

Cast.

Faith Merrill.....Mae Murray
Dion Holme.....David Powell
Lady Gray.....Dorothy Cummings
Jim Merrill.....George Fawcett
Blinky.....Leslie King
Old Master.....Richard Wangermann
Doctor Herbert.....Claude King

Story by Ouida Bergere.
Scenario by Ouida Bergere.
Directed by George Fitzmaurice.
Length, Seven Reels.

The Story.

There were few fine ideals, only "Idols of Clay," in the South Sea Islands where Faith Merrill was brought up by her father. Though he instilled her with religious precepts, he was a hypocritical, pearl-smuggling recluse, who paid the natives with home-brew whiskey he designated as "Holy Water." Faith believed in him. She was a care-free child of nature, mature of body, but innocent of mind, when she one day found a handsome stranger half-unconscious on the beach. He was Dion Holme, a sculptor, who had renounced his own world because of a bitter experience with a woman. Hating all women on account of one, he gave little attention to Faith, though he made his home with the Merrills thereafter.

In the course of time, the sculptor's sensibilities were quickened by the young girl's influence. By the time his old teacher, a master sculptor, came to the island, Holme's genius was finding superb expression in some clay figures wrought by his deft hands. Holme was persuaded to leave with the old master, wholly unaware that Faith had come to idolize him with all the ardor of her warm young heart.

At the death of her father Faith decides to go in search of the man she loves. She leaves with a band of strolling players and finds her way by devious route to London. Holme has been knighted and is sought by Lady Gray, the woman who embittered his life. Faith makes an awkward appearance at Holme's studio, but he is fond of her, and this is quickly seen by Lady Gray.

Jealous of Faith's youth and beauty, the older woman conceives a plan for her ruin and achieves it so far as teaching her to drink and to acquire the drug habit. She then gives an entertainment at which drug-befogged Faith performs in a wild dance ending in nakedness. In vain Holme attempts her rescue. The suicide of Lady Gray is given the appearance of a murder by Faith, and the terrified girl flees to horrible experiences in the Limehouse district. In a Chinese den she is found at last by the sculptor, who has learned that he loves her. Together they return to the South Seas.

Program and Exploitation Catchlines: Mae Murray in a Story of the South Sea Islands.

Story of a Sculptor Who Went to the South Sea Islands For His Health and Learned to Love a Native Girl.

A Story of the South Sea Islands—The Limehouse Districts of London and the Tale of a Roving Sculptor.

Exploitation Angles: Play on Miss Murray and on the strange story, picking up various angles for individual playing up. If your patronage is largely Catholic it would be well to eliminate the scenes which will give offense to the people of that faith. Sell the picture generally on its sumptuous production and unusual plot.

"Her Unwilling Husband"

Blanche Sweet, Albert Roscoe and Edwin Stevens Carry Five-Reel Light Comedy to Success

Reviewed by Robert C. McElravy.

Three people divide the honors in "Her Unwilling Husband," an attractive and well built light comedy, produced by Jesse D. Hampton and released by Pathe. Considering the slight plot texture, these performers may be given credit for accomplishing very good work indeed. The opening scenes at once pique the interest and while the main situation has been strung out considerably, there is no perceptible fall in the appeal. It rather gains in humor and mystery and rounds up with an amusing climax.

Blanche Sweet has in this picture a good medium for displaying her personal charms. Her distinctive blonde beauty shines particularly well in the close-ups. Albert Roscoe plays intelligently the role of the anxious lover and Edwin Stevens gets some good effects as the chance visitor who is impressed against his will into the role of husband. Those familiar with Mr. Stevens' dignified work on the legitimate stage will get some additional smiles out of his athletic ventures in this production. He negotiates a second-story drop and a hurry-up rescue with all the skill of a serial hero.

In a pictorial way "Her Unwilling Husband" is full of decided charm. There is scarcely a scene that has not some special attraction about it and the clear, sharp photography is an additional advantage. The picture as a whole, while delicate in plot structure, is one of the best of recent light comedies.

Cast.

Mavis.....Blanche Sweet
Homer Owen.....Albert Roscoe
John Jordan.....Edwin Stevens

Story by Kenneth B. Clarke.
Directed by Paul Scardon.
Length, Five Reels.

The Story

John Jordan, a bachelor of middle age, in "Her Unwilling Husband," goes to the summer home of Gilbert Lenox on an island. He learns that his friend Lenox is away, but a comely young woman at the house receives him, with some perturbation, and Jordan assumes that she is the wife of Lenox of whom he had but recently heard. While the two are in the midst of an awkward situation, the Jap servant announces another visitor, named Homer Owen.

Owen looks suspiciously at Jordan and the later returns his searching gaze. Then the young woman, Mavis by name, further astonishes both callers by suddenly introducing Jordan to Owen as "Mr. Lenox." She makes an appeal with her eyes to Jordan to help out the deception, even going over and kissing him, at the same time whispering a request for aid.

Owen accepts the introduction at its face value, but later he grows suspicious and plainly enough does not believe the two are married. Some interesting complications develop during the two nights and a day which follow. Owen finally kidnaps the girl and hopes to revive her former love for him. Jordan tries a rescue but finds Owen has succeeded.

Program and Exploitation Catchlines: A Light Comedy Drama.

Blanche Sweet in a Picture of Humor and Mystery.

Blanche Sweet in a Kenneth B. Clarke Story.

Exploitation Angles: Play it up strong for Miss Sweet and you can sell Stevens to his many admirers. Bear down hard on the beauty of the scenes and the title will respond to jazz treatment. Get their interest in the story through ringing the changes on the title. Offer free seats to all unwilling husbands who are willing to tell in the lobby why they are unwilling.

"Burglar-Proof"

Bryant Washburn Makes a Ten Strike in This Paramount Photoplay

Reviewed by M. A. Malaney.

Bryant Washburn, a few years ago, appeared in a picture called "Skinner's Dress

Newest Reviews and Comments

Suit," which made a star of him over night. Since then he has appeared in a series of light comedies of a pleasing nature, and now he comes out in a production that will no doubt be voted his best by audiences everywhere.

"Burglar-Proof" is the picture. It is filled with humor, quite original in story, has a fine cast, and is well directed. It tells about a young man who, after being jilted because he was broke, decides to become a "human safety vault" and hang on to every dollar he earns, if possible. The story is, first of all, human. And the comedy is provided without exaggeration. Even the sub-titles are gems of wit. The scenes in a dance hall are quite true to life and make an excellent background for the development of the story.

The cast must have been "hand-picked." Mr. Washburn, of course, carries off a lot of honors as John Harlow, the young tight-wad, who presses his own pants and teaches all his dollars to play dead. He has two leading women, one the popular Lois Wilson and the other Grace Morse. Both are beautiful and accomplished actresses. Other members of the cast are Clarence Geldart, the "villain," who is not a villain after all, and Emily Chichester.

The picture was directed by Maurice Campbell. We will be eager to witness future productions made by him.

Cast.

John Harlow.....Bryant Washburn
Laura Lowell.....Lois Wilson
Jenny Larkin.....Grace Morse
Clara .....Emily Chichester
Richard Crane.....Clarence Geldart
Martin Green.....Clarence Burton
Uncle Jim Harlow.....Tom D. Bates
George, Head Waiter.....Hayward Mack

Story by William Slavens McNutt.
Scenario by Tom Geraghty.
Directed by Maurice Campbell.
Length, Five Reels.

The Story.

John Harlow, a young man of the town of Harlowville, loses Jenny Larkin, when his tight-fisted uncle refuses to loan him five dollars to take her on the annual excursion to Crystal Springs. He makes a vow never to be broke again and leaves town. Several years later, he becomes financially succesful by shunning pleasures and saving his money. He is located in the city and is junior partner in a wholesale grocery firm. Despite his success, he has been living miserly. Meanwhile Jenny has gone to the city and found employment as a dancing teacher in the Lyric dance hall.

Going to the dance hall one night John finds Jenny. "Here's my old hick sweetie, watch me cop his dough," she tells her friends. But John has become so tight, that he does not even give the customary tips. He doesn't believe in the system at all and soon gets the reputation of being "burglar-proof" and no one seems to be able to find the combination. Laura Lowell, once a popular dancer at the Lyric, returns from a concert tour. Jenny introduces her to John, in pursuance of a plan to shake him down for some of his money. Laura is unaware of the frame-up, and takes an interest in John who falls desperately in love with her and spends his money like a drunken sailor.

John discards his two-year-old suit, buys new clothes, gives away liberal tips. Jenny is now satisfied with the transformation and tells Laura she will manage him herself in the future. But Laura decides to go further, as she realizes she loves him. Jenny becomes jealous and tells John that Laura is involved with another man, Richard Crane and, when he expresses doubt, leads him to where the two are revealed kissing each other. John's hopes fail, and later when Laura overhears two persons boasting how Jenny put over the trick on John, there is a scene. Jenny accuses Laura of an open laison with Crane, who appears in time to say that he has just married Laura's mother.

When John learns of this, he proposes to Laura and she agrees, providing he relinquishes his spendthrift ways, Jenny finds she has played a losing game.

Program and Exploitation Catchlines: Every time he spent a dime he spent an hour in mourning. He was "Burglar-Proof."

Even his old sweetheart couldn't get him to loosen up.

He was a human thrift stamp. He taught his dollars to play dead.

He thought he was "Burglar-Proof," but a pretty girl found the combination of his cash-box and his heart.

All a "gold-digger" ever got from Free-and-Easy John was a cheerful conversation.

If you think your husband is tight see how to cure him—Bryant Washburn in "Burglar-Proof."

Exploitation Angles: Here is a chance to hook up with a safe company or a bank on window displays and newspaper ads. Bill the stunt like this: The girl who shook Bryant Washburn loose from his money couldn't get in this safe, because it is "Burglar-Proof." In your ads be sure and tell 'em plainly it's a comedy, not a melodrama. Also use Lois Wilson's name together with Washburn's. In the press book there is a list of striking titles. Take out the best and run them in teaser ads. A bank might run ads something like this: Our vaults are "Burglar-Proof" and if Bryant Washburn had put his money in this bank, he would still be a bachelor.

"Passion"

Pola Negri Starred in Romantic First National Picture

The complete critical review of "Passion," starring Pola Negri and being issued by First National will be found on page 457 of this issue.

Characters.

Louis XV., King of France.
Etenne Francis, Duke of Choiseul, Minister of State.
The Duchess of Gramont, the Duke's Sister.
Count Jean Du Barry.
Count William Du Barry, His Brother.
Armand de Foix.
Don Drego, Spanish Envoy.
Madame Labelle.
Paillet, the Cobbler.
Lebel, the King's Chamberlain.
Zamore, a Negro Slave.
Jeanne Marie Vaubernier, Afterwards the Countess Du Barry.

Length, Nine Reels.

Program and Exploitation Catchlines: Pola Negri in a Romantic Drama.

A Pictorial Record of the Life of Countess Du Barry.

A Historical Drama with Pola Negri As Countess Du Barry.

Exploitation Angles: "Passion" is probably used as the title of this play because of copyright complications which might follow the use of the naturally indicated title. But there is nothing to prevent your telling that this is the story of the Countess Du Barry, and you should hook this up to all mention of the title in all your advertising. Then hammer on the famous story, get interest for the foreign production and advertise in a big way. It is not a picture to be put over with a few inches of space and a couple of lithographs. Make them realize what a big thing it is by handing it in a big way.

"Shadows of the West"

An Anti-Japanese Picture Produced by Cinema Craft Which Shows the Foreigners in Worst Possible Light

Reviewed by Sumner Smith

A propaganda picture pure and simple, based on the presence of thousands of Japanese in California, is "Shadows of the West," an eight-part production made by Cinema Craft, Inc., and personally supervised by Charles Hickman. It is well produced and its story, though at times illogical, is undeniably interesting. It attacks the Japanese in a way that, should it attain wide circulation, will increase the difficulties between this country and the island empire.

The sons of Nippon are shown as profiteers, wife-beaters and would-be murderers. They are shown dumping fish into the sea in order to maintain high prices (which idea is not wholly Japanese), and are accused of violations of various laws. The direct accusation is made that they menace this country's integrity. They are held up to public view in the worst light, in a way that is calculated to make them nationally hated. In fact, the evident purpose of the picture is to bring about such an overwhelming sentiment against them, and such pressure to bear on Congress, that the legislators will take some action against the Japanese, to permanently keep them away from American life.

The newspapers advise us that relations between the United States and Japan are delicate and if this be so the circulation of a picture damning the Japanese might well be questioned. A sub-title quotes the principal female character as saying to a mob: "As a representative of the women voters I request you to allow the senate to handle this vital question." This gives a suggestion. The situation, serious without question, could properly be handled by the government and without the necessity for a picture which inflames the minds of the people against the Japanese. Exhibitors are entitled to know that this is a propaganda picture first, last and all the time.

The principal characters are played by Hedda Nova, Lieutenant Pat O'Brien, Virginia Dale and Pat Corbett. Their work is good. The story was by Seymour Zeliff and the direction by Paul Hurst. The picture is released on the state rights market.

"West Is West"

Harry Carey Provided with Strong Story in Five-Reel Universal Subject

Reviewed by Robert C. McElravy

This Universal production, "West Is West" is remarkable for its realistic detail in picturing life in a camp of the modern, up-to-date sort. Most mining camp stories are dated back somewhat, but the Great Torpedo mine is of the present era and boasts the finest equipment, mills, boarding houses and a plentiful supply of labor troubles. Harry Carey, who usually appears as a cowboy, plays the role of a miner.

The story interest is strong and has been developed smoothly, though without particular suspense. The general charm of the picture is in its finely photographed scenes and its authoritative presentation of a great mining property, both above and below ground. There are occasional dramatic moments which develop in the working out of a rather obvious plot. The best of these is the one in which the hero deliberately blows up a mine tunnel in order to bring the labor crisis to a climax. This is an original situation cleverly worked out.

There is a good contrast of social life in the opening reel and the characters are

Newest Reviews and Comments

generally pleasing. The love interest is briefly sketched into the story and is for a time entirely submerged in the general run of events. The appeal would have been stronger if this had been kept more in the foreground.

Cast

Dick Rainboldt.....Harry Carey
Connors .....Chas. Le Moyne
Spencer .....Joe Harris
Kirby .....Ted Brooks
Herman Mendenhall.....Ed. Lattell
Sim Wigfall.....Otto Nelson
Benjy .....Jack Dill
Judith Elliott.....Sue Mason
Katie Wigfall.....Mignonne
Billy Armstrong.....Frank Braidwood
J. C. Armstrong.....Arthur Millett
Mrs. Armstrong.....Adelaide Halleck
Black Beard.....Jim O'Neil
Nagle .....Scot McKee

Story by Eugene Manlove Rhodes
Scenario by George Hull
Directed by Val Paul
Length, Five Reels

The Story

Dick Rainboldt, in "West Is West" finds himself out of funds in the town of El Paso. Application to an employment agency leads him to accept a job with the Great Torpedo mine, located at San Clemente. At the station he drops his pocketbook, which has been temporarily replenished by the sale of his bridle and spurs, and it is restored to him by a girl named Kate Wigfall. He is attracted to the girl and later saves her from the clutches of designing people. He finally puts her on the train for San Clemente, and informs her that he intends to go there later himself.

Dick arrives, with a company of other men, at the mining camp and is amazed to learn that he has been employed as a strike-breaker. He does not like this, since he has been the victim of trickery, but determines to see the thing through. He soon discovers that the owner of the mine is being misled by his manager and another. Dick, after accepting money from the conspirators to blow up the mine tunnel, carries out this deed with a boldness which brings a speedy vengeance upon the heads of the crooks. He then accepts promotion himself and looks up Kate, who agrees to share in his success.

Program and Exploitation Catchlines: A Story of a Modern Mining Camp.
Harry Carey as a Miner in a Eugene Manlove Rhodes.
He Was Out of a Job—Went In to Break a Mine Strike—Saved the Owner and Won the Love of a Lass—Harry Carey in a Mining Camp Picture.

Exploitation Angles: Play up Harry Carey as a miner and give emphasis to the departure from his accustomed cowboy roles. Play on the fact that this shows an up-to-date mining property in its immensity, and emphasize the strength of the story.

"The Palace of Darkened Windows"

Exceptional Blending of Art and Entertainment in Picturesque Selznick Production

Reviewed by Robert C. McElravy

Love, romance, adventure, humor and practically everything that is needed to make a fascinating photoplay is found in "The Palace of Darkened Windows," released by National Picture Theatres, Inc. Henry Kolker, who directed, must be given credit for achieving a finely artistic creation, which grasps the interest early, gathers suspense as it proceeds and rounds up with a satisfying climax. It is smoothly developed and runs the entire course without a serious stumble. Katharine Reed adapted the story from the original by Mary Hastings Bradley.

The plot is one with a strong universal appeal. Perhaps there are few girls in Occidental countries who have not wondered what would happen to them in the hands of an unscrupulous Eastern potentate. Claire Anderson, who plays the role of an American girl traveling with her aunt in an East Indian province, found out when she accepted an invitation to visit a certain Rajah. This actress has more than usual screen ability; she acts with feeling and has a wonderfully expressive pair of dark eyes. Arthur Edmund Carew makes an impressive Rajah and Jay Belasco comes up smiling as the American hero who rescues the girl. Adele Farrington makes a humorous hit as the aunt.

Too much cannot be said of the sets, locations and artistic lighting effects. The picture is full of moonlight witchery and its appeal should be general.

Cast

Arlee .....Claire Anderson
The Rajah.....Arthur Edmund Carew
Billy Hill.....Jay Belasco
Azade .....Christine Mayo
Captain Falconer.....Gerald Pring
Miss Eva Eversham.....Adele Farrington
Mizpah .....Virginia Caldwell
The Snake Charmer.....Nicholas Dunaev

Story by Mary Hastings Bradley
Scenario by Katherine Reed
Directed by Henry Kolker

The Story.

Arlee Eversham and her aunt, in "The Palace of Darkened Windows," are Americans traveling in East India. At a hotel in Benares they meet Billy Hill and Captain Falconer, an American and Englishman, and Arlee also meets the Rajah of the province. She is curious to understand the underlying nature of this native prince and accepts an invitation to visit his palace.

The aunt receives a letter of invitation, intended for the niece, and thinking it is for herself, she also goes to the palace. The Rajah is embarrassed by the unexpected appearance of the aunt. Arlee soon discovers that she is a virtual prisoner and likely to meet the fate of other young girls who have fallen a victim to this Bluebeard. She manages to send word to Billy Hill of her predicament and he leads a succesful rescue, accompanied by his friend, the captain. The later, who also loves Arlee, finds to his consternation that the veiled female he saved is the aunt.

Program and Exploitation Catchlines: Story of the Adventures of an American Girl in an East Indian Province.
A Drama of Love, Romance and Adventure with Claire Anderson.
An Adventurous Story About East India by Mary Hastings Bradley.

Exploitation Angles: Play hard on the spectacular side of this production, and try and carry some suggestion of the Orient into your lobby. For the newspaper work emphasize the plot with warnings such as "Don' ever make a date with an Indian Rajah in his home town," "Don't get nervous prostration week-ending with a Rajah" and similar lines. Make enough of a fuss over this to demonstrate that it is above the average.

Books Hodkinson Film

S. Barrett McCormick, managing director of the Rivoli Theatre, Toledo, Ohio, recently booked from the W. W. Hodkinson Corporation "The Coast of Opportunity," the forthcoming J. Warren Kerrigan release produced by Robert Brunton and directed by Ernest C. Warde. It is the picturization of Page Phillip's novel of the same name and in it Mr. Kerrigan is given an opportunity to handle one of these roles which have succeeded in establishing him as a leading "matinee idol."

SCENES FROM THE NEW PARAMOUNT SPECIAL, "IDOLS OF CLAY," STARRING MAE MURRAY

This is a George Fitzmaurice production, and the star is seen in the role of a South Sea Island girl who falls in love with a sculptor who is visiting the island for his health

CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. "C-R" signifies page where may be found resume of reviewer's opinions. "Ex." indicates pages on which have appeared stories of the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified, all dramas are five reels in length.

FOX ENTERTAINMENTS

SPECIALS.

The White Moll (Pearl White). Vol. 45; P-507.
If I Were King (William Farnum).
The Skywayman (Lt. Omer Locklear). Vol. 46; P-246; C-R. P-388.
While New York Sleeps (All-Star Cast). Vol. 45, P-719.
The Face at Your Window (All-Star Cast).
Blind Wives.
Over the Hill (All-Star Cast).
A Connecticut Yankee in King Arthur's Court (All-Star Cast).
Skirts.
Queen of Sheba (All-Star Cast).

WILLIAM FARNUM SERIES.

The Joyous Troublemakers (William Farnum—Six Reels). Vol. 45; P-251; C-R. P-369.
Drag Harlan. Vol. 47; P-109. C-R, P-314.
The Scuttlers.

PEARL WHITE SERIES.

The Thief.
The Tiger's Cub. Vol. 46; P-993; C-R, P-1220.
The Mountain Woman.

TOM MIX SERIES.

3 Gold Coins. Vol. 45 P-371.
The Untamed. Vol. 46; P-114.
The Texan.
Prairie Trails.

WILLIAM RUSSELL SERIES.

The Man Who Dared (William Russell). Vol. 45; P-932; C-R, Vol. 46; P-388.
The Challenge of the Law. Vol. 46; P-1152; C-R, P-1220.
The Iron Rider.

SHIRLEY MASON SERIES.

Merely Mary Ann (Shirley Mason). Vol. 46; P-389.
Chin Toy.
Girl of My Heart.
The Flame of Youth.

GEORGE WALSH SERIES.

From Now On (George Walsh). Vol. 46; P-688; C-R, P-766.
Number 17.
The Plunger. Vol. 47, P-386.
Dynamite Allen.

20TH CENTURY BRAND.

Firebrand Trevision. Vol. 45; P-637.
The Husband Hunter (Eileen Percy). Vol. 46; P-530; C-R, P-766.
The Little Grey Mouse (Louise Lovely). Vol. 47, P-249.
Sunset Sprague (Buck Jones).
Beware of the Bride (Eileen Percy). Vol. 46; P-1294; C-R, Vol. 41; P-36.
The Rangers (Buck Jones).
The Land of Jazz.
Just Pals.

SERIAL.

Bride 13 (Marguerite Clayton—Fifteen Episodes). Vol. 45; P-934; Ex., Vol. 46; P-935.

SUNSHINE COMEDIES.

Mary's Little Lobster.
A Waiter's Wasted Life.
His Wife's Caller.
An Elephant's Nightmare.
Hold Me Tight. Vol. 47; P-106.
His Noisy Still.
Pretty Lady.

CLYDE COOK COMEDIES.

Kiss Me Quick. C-Vol. 46; P-999.
The Huntsman.
All Wrong.

MUTT AND JEFF CARTOONS.

The Song Birds.
The League of Nations. C, Vol. 46; P-12
A Tight-Rope Romance.
Farm Efficiency.
The Medicine Man.
Home Brew.
Gum Shoe Work.
A Hard Luck Santa Claus.
All Stuck Up.
Sherlock Hawkshaw and Co.
Northwoods.
On the Hip.
The Papoose.
The Hypnotist.

FAMOUS PLAYERS-LASKY

August.

The World and His Wife (Cosmopolitan Production). L-6,702 Ft. Vol. 45; P-638.
The Fighting Chance (Special)—L5,894 Ft. Vol. 45; P-778.
The Prince Chap (W. DeMille Productions). L-6,168 Ft. Vol. 45; P-506; C-R, P-63.
Crooked Streets (Ethel Clayton)—L-4,570 Ft. Vol. 45; P-779.
The White Circle (Maurice Tourneur Production). L-4,017 Ft. Vol. 45; P-639.
What Happened to Jones (Bryant Washburn). L-4,539 Ft. Vol. 45; P-1066; C-R, P-1211.
Guilty of Love (Dorothy Dalton). Vol. 46; P-249.
Hairpins (Enid Bennett)—L-4,796 Ft.; Vol. 45; P-934; C-R, P-1064.

September.

The Right to Love (George Fitzmaurice Production). L-6,661 Ft. Vol. 4; P-1066; C-R, Vol. 46; P-218.
The Village Sleuth (Charles Ray—Ince Production).—L-4,082 Ft. Vol. 46; P-531.
Lady Rose's Daughter Elsie Ferguson—L-4,585 Ft. Vol. 46; P-247; C-R, P-388.
What's Your Hurry? (Wallace Reid). L-5,040 Ft. Vol. 45; P-1214; x. 491-493.
Humoresque (Cosmopolitan Production). L-5,987 Ft. Vol. 44; P-982; C-R, Vol. 46; P-220; Ex. 362, 493, 1,094.
Half an Hour (Dorothy Dalton). L-4,667 Ft. Vol. 47; P-109.
Civilian Clothes (Thomas Meighan-Hugh Ford Productions). Vol. 46; P-246. Ex. 1,096; Ex. Vol. 47; P-45.
Little Miss Rebellion (Dorothy Gish). L-4,-835 Ft. Vol. 46; P-529.

October.

Something to Think About (Cecil B. DeMille Production). L-7,000 Ft. Vol. 46; P-836; Ex. 1234; C-R, Vol. 47; P-36.
The Jailbird (Ince Production—Douglas MacLean). L-4,961 Ft. Vol. 46; P-835; C-R, P-18.
The Round Up (Roscoe Arbuckle). L-,6,417 Ft. Vol. 46; P-110.
Deep Waters (Maurice Tourneur Production). L-5,035 Ft.
The Cradle of Courage (William S. Hart). L-4,737 Ft. Vol. 46; P-689; C-R, P-918.
The City Sparrow (Ethel Clayton). L-4,618 Ft. Vol. 45; P-642; C-R, Vol. 47, P-176.
Held By the Enemy (All-Star). L-5,526 Ft. Vol. 46; P835; C-R, P-918.
A Full House (Bryant Washburn). L-4,200 Ft. Vol. 46; P-390.
The Restless Sex (Cosmopolitan Production—Marion Davies). L-6,506 Ft. Vol. 44; P-1789.
An Old-Fashioned Boy (Ince Production—Charles Ray). L-4,617 Ft. Vol. 47, P-250.

November.

Behold My Wife (George Melford Production)—L-6,556 Ft. Vol. 46; P-1153.
Sins of Rozanne (Ethel Clayton)—L-4,862 Ft. Vol. 46; P-1154.
Always Audacious (Wallace Reid)—L-5101 Ft.
Her Husband's Friend (Enid Bennett—Ince Production)—L-4,539 Ft.
The Frisky Mrs. Johnson (Billie Burke)—L-5,586 Ft.
Burglar Proof (Bryant Washburn)—4,495 Ft.
Idols of Clay (George Fitzmaurice Production).
A Romantic Adventuress (Dorothy Dalton)—L-4,736 Ft.

COMEDIES.

His Youthful Fancy.
My Goodness. C, Vol. 46; P-998.
Movie Fans.
Nov. 14—Fickle Fancy.
Nov. 28—A Fireside Brewer.
Nov. 21—His Wedding Night.

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES.

(One Reel).

Oct. 3—Moselle Memories.
Oct. 10—With the Sultan of Perak.
Oct. 17—The Land of Pardons.
Oct. 24.—Rubbering in Selanger.
Oct. 31—Nature's Contrasts.
Nov. 7—The Port of Penang.
Nov. 14—Pyrenean Perspectives.
Nov. 21—Around About Manila.
Nov. 28—Land of the Tin Millionaires.

PARAMOUNT MAGAZINE.

(One Reel.)

Oct. 31—Magazine Items—Cartoons by Frank Moser.
Nov. 7—Magazine Items—Cartoon by Henry D. Bailey.
Nov. 14—Magazine Items—Cartoon by Earl Hurd.
Nov. 21—Magazine Items—Cartoon by Pat Sullivan.
Nov. 28—Magazine Items—Cartoon by Frank Moser.

POST NATURE PICTURES.

Oct. 10—The Cloud.
Oct. 17—Winter Sports in St. Moritz.
Nov. 7—A Setting of the Ages.

FIRST NAT'L EXHIBITORS

Go and Get It (Marshall Neilan Production—Seven Reels). Vol. 45; P-642; C-R, P-913. Ex. Vol. 47, P-187.
The Notorious Miss Lisle (Katherine MacDonald). Vol. 45; P-1212; C-R, Vol. 46; P-109.
The Jack Knife Man (King Vidor—Six Reels). Vol. 45; P-932.
Forty-Five Minutes from Broadway (Charles Ray—Six Reels). Vol. 46; P-245; Ex. 1093; C-R, P-120; Ex. Vol. 47; P-345.
Good References (Constance Talmadge—Six Reels). Vol. 46; P-687; C-R, P-918.
In the Heart of a Fool (Allan Dwan Special—Seven Reels).
Curtain (Katherine MacDonald). Vol. 46; P-998.
Harriet and the Piper (Anita Stewart). Vol. 46; P-996; C-R, Vol. 47; P-36.
The Branded Woman (Norma Talmadge—Seven Reels). Vol. 46; P-391; C-R, P-608.
The Master Mind (Lionel Barrymore—Six Reels). Vol. 46; P-531; C-R, 608.
What Women Love (Annette Kelelrman—Six Reels). Vol. 46; P-1068; Ex. 1013, 77, 861.
The Kick in High Life (Lehrman—Two Reels).
Toonerville Trolley (Dan Mason—Two Reels).
Peaceful Valley—(Charles Ray—Six Reels). Production. Vol. 47; P-388; Ex. P-341.
Nomads of the North (James Oliver Curwood—Six Reels). Vol. 46; P-836; C-R, Vol. 47; P-36.
Twin Beds (Mr. and Mrs. Carter De Haven). Vol. 47, P-248; C-R, P-314.
Old Dad (Mildred Harris Chaplin—Six Reels)
Wet and Warmer (Lehrman—2061 Ft.).
The Devil's Garden (Lionel Barrymore)—5,-600 Ft.). Vol. 47; P-107; C-R, P-176.
Dangerous Business (Constance Talmadge—5,118 Ft.).
Love, Honor and Behave (Mack Sennett).
Unseen Forces (Sylvia Breamer).
Dinty (Wesley Barry).

AMERICAN FILM COMPANY

The Thirtieth Piece of Silver (Margarita Fisher). Vol. 44; P-981.
The House of Toys (Seena Owen). Vol. 44; P-1502; C-R, P-1787.
Peggy Rebels (Mary Miles Minter).
The Week End (Margarita Fisher—Six Reels). Vol. 45; P-933.
A Live-Wire Hick (William Russell).
A Light Woman (Helen Jerome Eddy).—Six Reels). Vol. 46; P-690; C-R, P-1098.
The Gamesters (Margarita Fisher and R. C. Shumway—Six Reels.
The Blue Moon.

CURRENT FILM RELEASE DATES

W. W. HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES.

The Sagebrusher (Hampton Production). Vol. 43; P-207; C-R, P-1010.
The Dwelling Place of Light (Claire Adams—Six Reels). Vol. 46; P-390.
The U. P. Trail (All-Star). Seven Reels. Vol. 47, P-386.

ZANE GRAY PICTURES, INC.

Riders of the Dawn (Six Parts—Hampton). Vol. 44; P-980; C-R, P-1105.
Desert Gold (Hampton Production).

J. PARKER READ, JR., PRODUCTIONS.

The Lone Wolf's Daughter (Louise Glaum—Seven Parts). Vol. 42; P-1010.
Sex (Louise Glaum—Seven Reels). Vol. 43; P-2013; Ex. 1331.
Love Madness (Louise Glaum—Seven Reels). Vol. 45; P-1067; C-R, P-1211.

DIETRICH-BECK, INC.

The Harvest Moon (Doris Kenyon—Six Reels). Vol. 44; P-302; C-R, P-723.

DIAL FILM COMPANY PRODUCTIONS.

King Spruce (Mitchell Lewis—Seven Reels). Vol. 43; P-2177; C-R, Vol. 44; P-723.
The Tiger's Coat (Myrtle Stedman).

ARTCO PRODUCTIONS.

Cynthia-of-the-Minute (Leah Baird).—Six Parts). Vol. 45; B-154; C-R, P-777.

ROBERT BRUNTON PRODUCTIONS.

The Dream Cheater (J. Warren Kerrigan). Vol. 43; P-2013; C-R, Vol. 44; P-299.
No. 99 (J. Warren Kerrigan). Vol. 44; P-1234; C-R, P-777.
The Green Flame (J. Warren Kerrigan). Vol. 45; P-505; C-R, P-633.
The House of Whispers (J. Warren Kerrigan). Vol. 46; P-691; C-R, P-766.

JOSEPH LEVERING PRODUCTIONS.

His Temporary Wife (Rubye de Remer). Vol. 43; P-733; C-R, P-2002.

LOUIS TRACY PRODUCTIONS.

The Silent Barrier. Vol. 46; P-997.

NATIONAL PRODUCTIONS.

The Kentucky Colonel (J. J. Dowling). Vol. 46; P-530.

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-third Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. George B. Seitz and Margaret Courtot Are Stars of "Pirate's Gold." "The Phantom Foe" Serial Stars Juanita Hansen. George B. Seitz and Marguerite Courtot are starred in "Velvet Fingers" serial.

Releases for Week of October 24.

Half a Chance (Mahlon Hamilton—Seven Reels). Vol. 47; P-108.
No. 2 of the Phantom Foe (The Disappearance of Janet Dale).
No. 9 of Ruth of the Rockies (The Perilous Path).

Releases for Week of October 31.

The Money Changers (Claire Adams and Roy Stewart—Six Reels). Vol. 47; P-110; C-R, P-314.
No. 10 of Ruth of the Rockies (The Secret of the Trunk).
No. 3 of The Phantom Foe (The Trail of the Wolf).
Mamma's Boy (The Vanitay Fair Maids—One Reel). C-Vol. 47, P-246.

Releases for Week of November 7.

A Beggar in Purple (Six Parts). Vol. 47, P-251.
No. 11 of Ruth of the Rockies (The Fatal Diamond).
No. 4 of The Phantom Foe (The Open Window).
Harry Pollard Comedy (One Reel).

Releases for Week of November 14.

No. 12 of Ruth of the Rockies (The Secret Order).
No. 5 of The Phantom Foe (The Tower Room).
The Sandman (Vanity Fair Girls—One Reel).

Releases for Week of November 21.

The Unwilling Husband (Blanche Sweet).
No. 13 of Ruth of the Rockies (The Surprise Attack).
No. 6 of The Phantom Foe (The Crystal Ball).
Harry Pollard Comedy.

Releases for Week of November 28.

The Devil to Pay (Fritzi Brunette and Roy Stewart—Six Parts).
No. 14 of Ruth of the Rockies (Regina Island).
No. 7 of The Phantom Foe (Gun-Fire).
Queens Up (The Vanity Fair Girls—One Reel).

Releases for Week of December 5.

Dice of Destiny (H. B. Warner).
No. 15 of The Rockies (The Hidden Treasure)
No. 8 of The Phantom Foe (The Man Trap).
No. 1 of Velvet Fingers (To Catch a Thief—George B. Seitz and Marguerite Courtot—Serial).
Harry Pollard Comedy.

Releases for Week of December 12

No. 9 of The Phantom Foe (The Mystic Summons).
No. 2 of Velvet Fingers (The Face Behind the Curtain).
Vanity Fair Girl Comedy (One Reel).

UNIVERSAL FILM MFG. CO.

"The Vanishing Dagger" Serial Stars Elmo Lincoln; "The Dragon's Net" Serial Stars Marie Walcamp, and "The Flaming Disk" Serial Stars Elmo Lincoln. International News Issued on Tuesday and Friday, and the New Screen Magazine Is Issued Once a Week.

Pink Tights (Gladys Walton). Vol. 46; P-532.
No. 18 of The Vanishing Dagger (The Vanishing Dagger).
No. 5 of The Dragon's Net (A Jump for Life)
No. 1 of The Flaming Disk (Elmo Lincoln Serial—The Rails of Death).
Bill's Wife (Ben Wilson and Neva Gerber—One Reel).
Red Rider Series—No. 1—A Son of the North Leonard Clapham—Two Reels).
A Shot Gun Wedding (Harry Sweet and Myrta Sterling—Two Reels).
The Grinning Granger—(Hoot Gibson—Western—Two Reels).

Sundown Slim (Harry Carey).
No. 6 of The Dragon's Net (Captured in China).
No. 2 of The Flaming Disk (The Span of Life).
Where Is My Dog? (Harry Mann—One Reel)
A Wild Night (Joe Martin—Two Reels).
No. 2 of The Red Rider Series (The Girl and the Law—Leonard Clapham—Two Reels)
Loose Lions (Robert Anderson and Dixie Lamont—Two Reels—Century).
One Law for All (Hoot Gibson—Two Reels—Western).

The Marriage Pit (Frank Mayo). Vol. 46, P-835; C-R, P-1220.
No. 7 of The Dragon's Net (The Unseen Foe)
No. 3 of The Flaming Disk (The Perilous Leap).
Over the Garden Wall (Edgar Allen and Ann May—One Reel).
No. 3 of The Red Rider Series (Big Stakes—Leonard Clapham—Two Reels).
Should Tailors Trifle (Two Reels & Century).
Some Shooter (Hoot Gibson—Western—Two Reels).

Wanted at Headquarters (Eva Novak).
No. 8 of The Dragon's Net (Trailed to Peking).
No. 4 of The Flaming Disk (Fires of Hate).
Mops and Hops (One Reel).
No. 4 of The Red Rider Series (When the Devil Laughed—Leonard Clapham—Two Reels).
Uncle Tom's Caboose (Charles Dorety and Peggy Prevost—Two Reels—Century).
In Wrong Wright (Hoot Gibson—Western—Two Reels).
The Gilded Dream (Carmel Myers). Vol. 46; P-1156.
No. 9 of The Dragon's Net (On the Great Wall of China).
No. 5 of The Flaming Disk (The Vanishing Floor).
My Lady's Ankle (Robert Anderson—One Reel).
No. 5 of The Red Rider Series (The Forest Runners—Leonard Clapham).
A Blue Ribbon Mutt (Lillian Byron and Charles Dorety—Two reels—Century).
Cinders (Hoot Gibson—Western Two Reels).
Fixed by George (Eddie Lyons and Lee Moran). Vol. 47, P-112.
No. 10 of The Dragon's Net (The Train of Death).
No. 6 of The Flaming Disk (The Pool of Mystery).
Hearts and Clubs (Star—One Reel).
No. 6 of The Red Rider Series (The Timber Wolf—Leonard Clapham—Two Reels).
A Lyin' Tamer (Cliff Bowes and Dixie Lamont—Century—Two Reels).
Double Danger (Hoot Gibson—Western—Two Reels).
Honor Bound (Frank Mayo). Vol. 47, P-386.
No. 11 of The Dragon's Net (The Shanghai Peril).
No. 7 of The Flaming Disk (The Circle of Fire).
Maids A-Courting (Dorothy Wolbert—Two Reels—Star).
Twin Crooks (Lillian Byron and Charles Dorety—Century—Two Reels).
The Two Fisted Lover (Hoot Gibson—Western—Two Reels).

West Is West (Harry Carey).
No. 12 of The Dragon's Net (Unmasked).
No. 8 of The Flaming Disk (Through Walls of Steel).
No. 1 of King of the Circus (Blood Money—Eddie Polo—Serial).
Romeo and Juliet (Dorothy Wolbert—One Reel).
A Fishy Story (Zip Monty and Esther Jackson—Century—Two Reels).
Tipped Off (Hoot Gibson—Western—Two Reels).

VITAGRAPH

SPECIAL PRODUCTIONS.

Dollars and the Woman (Alice Joyce—Six Reels). Vol. 44; P-1501; C-R, Vol. 45; P-117.
The Courage of Marge O'Doone (James Oliver Curwood—Seven Reels). Vol. 44; P-1239; C-R, P-1787; Ex. Vol. 46; P-82-358.
September—Trumpet Island (All Star Cast—Special—Seven Reels). Vol. 46; P-247; C-R, P-918.
Dead Men Tell No Tales (Seven Reels). Vol. 47, P-249.
The Silent Avenger (William Duncan—15-Episode Serial).
The Invisible Hand (Antonio Moreno—15-Episode Serial).

CORINNE GRIFFITH.

September—The Whisper Market.
October—The Broadway Bubble. Vol. 46; P-1152. C-R, Vol. 47, P-176.

EARLE WILLIAMS.

The Fortune Hunter (Earle Williams—Seven Reels).
September—The Purple Cipher. Vol. 46; P-995.

ALICE JOYCE.

September—The Prey. Vol. 45; P-639; C-R, P-918.
The Vice of Fools. Vol. 47, P-252.

LARRY SEMON COMEDIES.

Solid Concrete.
September—The Stage Hand.

BIG V COMEDIES.

(Two Reels).
A Parcel-Post Husband (Earle Montgomery)
He Laughs Last (Jimmy Aubrey).
August—Springtime (Jimmy Aubrey).
The Back Yard.
His Jonah Day.
The Decorator.

UNITED ARTISTS

Sept. 1—His Majesty the American (Douglas Fairbanks—Eight Reels).
Oct. 20—Broken Blossoms (D. W. Griffith—Six Reels).
Dec. 29—When the Clouds Roll by (Douglas Fairbanks—Six Reels).
Jan. 18—Pollyanna (Mary Pickford—Six Reels).
Apr. 5—Down on the Farm (Mack Sennett).
May 30—Romance (Doris Keane—Seven Reels). Vol. 44; P-1239; C-R, P-1787.
June 13—The Mollycoddle (Douglas Fairbanks—Six Reels).
June 27—Suds (Mary Pickford).
Sept. 5—The Love Flower (D. W. Griffith—Seven Reels).

CURRENT FILM RELEASE DATES

GOLDWYN DISTRIBUTING

The Return of Tarzan (Gene Pollar). Vol. 44; P-1504; C-R, Vol. 45; P-117; Ex. P-910.
Scratch My Back (T. Roy Barnes and Helene Chadwick). Vol. 44; P-1632; C-R, P-1787; Ex. Vol. 46; P-82.
The Great Accident (Tom Moore). Vol. 44; P-1634; C-R, Vol. 45; P-250.
Double-Dyed Deceiver (Jack Pickford). Vol. 44; P-1791; C-R, Vol. 45; P-250.
The Slim Princess (Mabel Normand). Vol. 45; P-254; C-R, P-369.
Going Some (Rex Beach Production). Vol. 45; P-637; C-R, P-777; Ex. Vol. 46; P-642.
Cupid——The Cowpuncher (Will Rogers). Vol. 46; P-780.
The North Wind's Malice (Rex Beach Production). Vol. 45; P-1968. Ex. Vol. 46; P-1236; C-R, Vol. 47; P-36.
The Penalty (Lou Chaney). Vol. 45; P-1069; C-R, P-314.
Earthbound (All-Star—Seven Reels). Vol. 45; P-1069; C-R, Vol. 46; P-109.
Stop Thief (Tom Moore). Vol. 45; P-1215.
The Truth (Madge Kennedy). Vol. 46; P-246; C-R, P-527.
It's a Great Life. Vol. 46; P-248; C-R, P-388.
Milestones (Lewis Stone—Alice Hollister). Vol. 46; P-389; C-R, P-608.
Madame X (Pauline Frederick—Seven Reels) Vol. 46; P-529; C-R, P-918; Ex. 940, 1092; Ex. Vol. 47, P-337.
Honest Hutch (Will Rogers). Vol. 46; P-530; C-R, P-608.
The Man Who Had Everything (Jack Pickford). Vol. 46; P-995.
The Song of the Soul (Vivian Martin). Vol. 46; P-1155; C-R, Vol. 47; P-36.
Officer 666 (Tom Moore). Vol. 47; P-112; C-R, P-314.
The Girl with the Jazz Heart (Madge Kennedy. Vol. 47 P-247.
His Own Law (Hobart Bosworth). Vol. 47, P-385.
The Branding Iron (Barbara Castleton). Vol. 47, P-387.

BRAY PICTOGRAPH

Guardians of Our Gateways.
Famous Robberies.
High Cost of Courting.
Taos Indians and Other Subjects.

FORD EDUCATIONALS.

(One Reel.)

Aug. 1—Into the Big Cypress—No. 212.
Aug. 8—Starting Life—No. 213.
Aug. 15—To a Queen's Taste—No. 214.
Aug. 22—"Aqua"—No. 215.
Aug. 29—Out of the Woods—No. 216.
Sept. 12—Having a Circus—No. 218.
Sept. 19—"Air" istocracy—No. 219.
Sept. 26—In the Glory of the Past—No. 220.
Oct. 3—Between Friends—No. 221.
Oct. 10—For the Future—No. 222.

L-J-SELZNICK ENTERPRISES

Distributed by Select Exchanges.

SELNICK PICTURES.

The Man Who Lost Himself (William Faversham). Vol. 44; P-150.
The Flapper (Olive Thomas). Vol. 44; P-1239; C-R, P-1499.
Aug. 2—Panthea (Norma Talmadge).
Aug. 2—Johnny (Herbert Kaufman Masterpiece—One Reel).
Aug. 9—Darling Mine (Olive Thomas). Vol. 44; P-1213; Vol. 46; C-R, P-527.
Aug. 23—The Point of View (Elaine Hammerstein). Vol. 45; P-1065; C-R, P-1211.
Aug. 30—The Poor Simp (Owen Moore). Vol. 46; P-687.
Oct. 3—Everybody's Sweetheart (Alive Thomas). Vol. 46; P-996; C-R, Vol. 47, P-176.

SELECT PICTURES.

Aug. 16—Just Outside the Door (Edith Hallor).
April—The Gift Supreme. Vol. 44; P-727; C-R, P-1499.
The One-Way Trail (Edythe Sterling). Vol. 44, P-1236; C-R, Vol. 45; P-250.
The Great Shadow. Vol. 44; P-1237.
Man's Plaything (Montagu Love-Grace Davison). Vol. 44; P-1752.
Girl of the Sea (Williamson). R-507.
Children Not Wanted (Edith Day). Vol. 45; P-642.

NATIONAL PICTURES.

The Invisible Divorce (Leatrice Joy—Walter McGrail. Vol. 45; P-252.
July 19—Marooned Hearts (Conway Tearle). Vol. 47, P-385.
Aug. 23—Out of the Snows (Ralph Ince) Vol. 47, P-389.

SHORT SUBJECTS.

(Released by Select)

Herbert Kaufman Masterpieces.
Prizma Color Pictures
William J. Flynn Series.
Chaplin Classics.
Kinograms.
Selznick News.

METRO PICTURES CORP.

Sept. 1—The Hope (All-Star—Six Parts). Vol. 46; P-113; C-R, P-388.
Sept.—Love, Honor and Obey (All-Star). Vol. 46; P-250; C-R, P-527.
Sept. 13—The Price of Redemption (Bert Lytell—Six Parts). Vol. 46; P-686; C-R, P-766.
Sept. 20—Clothes (All-Star——Six Parts). Vol. 46; P-689; C-R, P-766.
Oct. 4—Blackmail (Viola Dana—Six Reels). Vol. 46; P-994.
Oct. 4—The Hope (All-Star—Six Parts).
Oct. 18—The Saphead (Crane-Keaton—Six Parts).
Oct. 25—Body and Soul (Alice Lake—Six Reels). Vol. 46; P-1292; C-R, Vol. 47; P-36.
Nov. 1—The Fatal Hour (All-Star Cast—Six Reels). Vol. 47, P-251; C-R, P-314.
Nov. 8—Are All Men Alike? (May Allison—Six Reels). Vol. 47; P-110.
Nov. 15—Someone in the House (All Star Cast—Six Reels).
Nov. 29—The Misleading Lady (Bert Lytell—Six Reels).
Dec. 13—Hearts Are Trump (All-Star Cast—Six Reels).
Dec. 20—Polly with a Past (All-Star Cast—Six Reels).
Dec. 27—Cinderella's Twin (Viola Dana—Six Reels).

NAZIMOVA PRODUCTIONS.

January—Stronger Than Death (Seven Reels). Vol. 44; P-631.
April—The Heart of a Child (Seven Reels). Vol. 44; P-459; C-9, P-857.
October—Madame Peacock (Six Reels). Vol. 46; P-995; C-R, P-1076.
Dec. 6—Billions (Nazimova—Six Reels).

C. E. SHURTLEFF, INC.

Aug. 23—The Mutiny of the Elsinore (All-Star Cast—Six Reels). Vol. 44; P-636; C-R, P-777.
Nov. 22—The Star Rover (All-Star — Six Reels).

MAURICE TOURNEUR PRODUCTIONS

Sept. 27—The Great Redeemer (All Star—Six Reels).

TAYLOR HOLMES PRODUCTIONS.

April—Nothing But Lies (Six Reels). Vol. 44; P-1235; C-R, P-1787.

HOPE HAMPTON PRODUCTION.

Mar.—A Modern Salome (Six Reels).

BUSTER KEATON COMEDIES.

Sept 1—One Week.
Oct. 27—Convict 13.
Dec. 22—The Scarecrow.

ROBERTSON-COLE

Li Ting Lang (Sessue Hayakawa). Vol. 45; P-505; C-R, P-633.
Life's Twist (Bessie Barriscale). Vol. 45; P-640; C-R, P-777.
An Arabian Knight (Sessue Hayakawa). Vol. 46; P-534.
Big Happiness (Dustin Farnum). Vol. 46; P-251.
Occasionally Yours (Lew Cody—Six Reels). Vol. 46; P-1293; C-R, Vol. 47; P-176.
The Stealers (Special—Seven Reels). Vol. 46; P-688; C-R, P-766.
So Long Letty. Vol. 36; P-993; C-R, Vol. 47; P-36.
A Slave of Vanity (Pauline Frederick—Six Reels). Vol. 46, P-1295; C-R, Vol. 47; P-176.
Kismet (Otis Skinner—Nine Reels). Vol. 47, P-39; C-R, P-314.
The Little 'Fraid Lady.

SUPREME COMEDIES.

Artistic Temperament.
In Room 202.
Come Into the Kitchen.
Take Doctor's Advice.
Oh, You Kid!
Letty's Lost Legacy.
Becky Strikes Out.

MARTIN JOHNSON.

Lonely South Pacific Missions.
Recruiting in the Solomons.
The City of Broken Old Men.
Marooned in the South Seas.

ADVENTURE SCENICS.

Sons of Salooskin.
Ghosts of Romance.

PIONEER FILM CORP.

Thoughtless Women (Alma Rubens).
Place of Honeymoon (Emily Stevens with Montagu Love). Vol. 47; P-110.
Midnight Gambols (Marie Doro).
What Women Want (Louis Huff).
Where Is My Husband? (Jose Collins).
Out of the Depths (Violet Mesereau and Edmund Cobb).
Empty Arms (Gail Kane and Thurston Hall).
Finders Keepers (Violet Mesereau and Edmund Cobb).
His Brother's Keeper (Martha Mansfield, Rogers Lytton and Gladden James).
The Inner Voice (E. K. Lincoln).
Bubbles (Mary Anderson).
A Moment's Madness (Marguerite Namara).
Idle Hands (Gail Kane and J. Herbert Frank).
A Good Woman (Gail Kane and J. Herbert Frank).
Luke McLuke's Film-osophy.
Sonny Series.

REALART PICTURES

Special Features.

The Deep Purple (R. A. Walsh Production—Six Reels). Vol. 44; P-983; C-F, P-1233; Ex. P-1594; Vol. 45; Ex. P-746.
The Law of the Yukon (Charles Miller Production—Six Reels). Vol. 46; P-534; C-R, P-766.

Star Productions.

Miss Hobbs (Wanda Hawley). Vol. 44; P-1630; Ex. 1599-908; C-R, Vol. 45; P-117.
A Cumberland Romance (Mary Miles Minter). Vol. 45; P-641.
A Dark Lantern (Alice Brady). Vol. 45; P-934; C-R, P-1064.
The Soul of Youth (Lewis Sargent). Vol. 45; P-1216; C-R, Vol. 46; P-109.
Sweet Lavender (Mary Miles Minter). Vol. 46; P-532; C-R, P-1076.
39 East (Constance Binney). Vol. 46; P-534; C-R, P-766.
You Never Can Tell (Bebe Daniels). Vol. 47; P-993; C-R, P-1076. Ex. 1239.
Food for Scandal (Wanda Hawley). Vol. 47; P-111; C-R, P-176.
Eyes of the Heart (Mary Miles Minter). Vol. 47; P-250.
The Furnace (William D. Taylor). Vol. 47, P-387.

ASSOCIATED PRODUCERS

THOMAS H. INCE PRODUCTIONS.

Homespun Folks (Lloyd Hughes—Six Reels). Vol. 46; P-249; C-R, P-388; Ex. P-640.
Lying Lips (House Peters-Florence Vidor—Six Reels).

J. PARKER READ, JR.

The Leopard Woman (Louise Glaum—Seven Reels). Vol. 46; P-836; C-R, P-1220.
A Thousand to One (Hobart Bosworth—Six Reels)

ALLAN DWAN PRODUCTIONS.

The Forbidden Thing (James Kirkwood—Six Reels).

MAURICE TOURNEUR PRODUCTIONS.

The Last of the Mohicans (Barbara Bedford—6 Reels).

MACK SENNETT PRODUCTIONS.

A Small Town Idol (Ben Turpin).

CURRENT FILM RELEASE DATES

EDUCATIONAL FILMS CORP.

Chester Comedies.
(Two Reels.)

The Big Show.
A Tray Full of Trouble.
The One Best Pet

Christie Comedies
(Two Reels)

Out For the Night.
Seven Bald Pates.
Don't Blame the Stork.
Striking Models.
A Homespun Hero.
Shuffle the Queens.
Going Through the Rye.
Mr. Fatima.

Torchy Comedies.

Torchy In High.
Torchy's Millions.
Torchy Turns Cupid.

Mermaid Comedies.

Dynamite.
Nonsense.
The Simp.

Specials.

A Day with Carranza.
Modern Centaurs.
The Race of the Age (Man o' War—Two Reels).
Art of Diving (Annette Kellerman—One Reel).
Babe Ruth—How He Knocks His Home Runs (One Reel).

Robert C. Bruce Series.

The Song of the Paddle.
Hope of Adventure.
The Great Mirror.

Chester Outing Scenics.
(One Reel.)

Wanted—An Elevator.
Pigs and Kava.
Dreams Come True.

Screenics.
(Split Reel.)

Forbidden Fanes.
Barks and Skippers.

MISCELLANEOUS RELEASES

EQUITY PICTURES.

For the Soul of Rafael (Clara Kimball Young). Vol. 44; P-983; Vol 46; Ex. 745.
Whispering Devils (Rosemary Theby and Conway Tearle—Six Reels). Vol. 46; P-112; C-R, P-388.
Midchannel (Clara Kimball Young). Vol. 46; P-528; C-R, P-608.

FEDERATED FILMS EXCHANGES OF AMERICA, INC.

Nobody's Girl (Billie Rhodes).
Bonnie May (Bessie Love).

Montebanks Comedies.
(Two Reels.)

His Naughty Night.
A Rare Bird.
Nearly Married

KINETO COMPANY OF AMERICA, INC.

Urban Popular Classics.
Charles Urban's Movie Chats.
Kineto Reviews.

CAPITAL FILM COMPANY.
(Two Reels Each.)

Escaped Convict.
The Square Gambler.

Fritzi Ridgeway Productions.
(Two Reels.)

The Girl of the West.
Almost An Outlaw.
The Avenging Trail.
Western Rays.
Shadows of the Past.
A Fight to the Finish.

Lester Cuneo Productions.

Lone Hand Wilson.

DEMOCRACY PHOTOPLAY COMPANY.

Democracy. Vol. 46; P-113; C-R, P-388.

SPECIAL PICTURES CORPORATION.
(Comedyart—Two Reels Each.)

Comedyart.

Shorty's Long Suit.
Rocked to Sleep.
Sweet Dynamite.
Hay Fever.
Open the Bars.

Comiclassic.

Oct. 17—A Pajama Marriage (Neely Edwards)
Oct. 31—A Seminary Scandal (Charlotte Merriam).
Nov. 14—Watch Your Husband (Charlotte Merriam and Neely Edwards).

Sunset Burrud Scenics.
(One Reel).

Oct. 17—The Highway of Wonderland.
Oct. 24—Going North.
Oct. 31—Dawnland.
Nov. 7—Totem Land.

Claypole Comedies.

Sept. 26—Up on the Farm.
Oct. 3—Dreams.
Oct. 10—Bubbles.

Moranti Comedies.

Oct. 3—Almost.
Oct. 17—Guilty.
Oct. 31—Kids.

Chester-Conklin.

Oct. 7—Home Rule.
Nov. 14—Who Am I?

FINE ARTS.

Up in Mary's Attic (Five-Reel Comedy—Eva Novak and Harry Gribbon). Vol. 56; P-781; Ex. 146; 1015; C-R, 930.

STATE RIGHT RELEASES

ARROW FILM CORPORATION.

The Sacred Ruby.
Bitter Fruit.
Woman's Man (Romaine Fielding). C-R, P-766.
Love's Protege (Ora Carew).
Blazed Trail Productions (Every Other Week).
Lone Star Westerns (Every Other Week).
Lightning Bryce (Serial).
The Lurking Peril (Serial).
The Fatal Sign (Serial).
Thunderbolt Jack (Jack Hoxie Serial—Fifteen Episodes).

COMEDIES.

Arrow-Hank Mann (Two Releases a Month).
Murial Ostriche Productions (One a Month).
X & N A Ardath (One a Month).

ASCHER PRODUCTIONS.

Below the Deadline.

B. Y. S. FILMS.

Headin' Home.

CELEBRATED PLAYERS FILM CORP.

Gump Cartoons.

Andy's Picnic.
Andy the Chicken Fancier.
Andy the Actor.
Andy on the Beach.
Andy on Pleasure Bent.
Howdy Pardner.
There's a Reason.
Ship Ahoy.
The Toreador.
The Broilers.
Flicker, Flicker, Little Star.
Mixing Business With Pleasure.
Up She Goes.
Westward Ho.
A Hunting We Will Go.
Get To Work.

CANYON PICTURES CORPORATION.

Galloping Devils (Franklyn Farnum).

C. B. C. FILM SALES.

The Victim (Six Reels).
Screen Snapshots (Twice a Month).
The Great Baseball Scandal.
Man O' War.

Hall Room Boys Comedies.

Aug. 5—Some Champs.
Aug. 19—Clever Cubs.

CLARK CORNELIUS CORPORATION.

The Devil's Angel.
Adam and Eva.
Star Ranch Westerns (Every Two Weeks—Two Reels).

GEORGE H. DAVIS.

Isobel or the Trail's End.

CLIMAX FILM CORPORATION.

Love's Battle (Joe Moore and Eileen Sedgwick).
The Fourth Face (All Star Cast).

COMMONWEALTH FILM CORPORATION.

Hidden Light (Dolores Cassinelli—Six Reels).

FEDERATED FILM EXCHANGES OF ILLINOIS, INC.

Sun-Kist Comedies (Alice Howell—One a Week).

INDEPENDENT FILM ASSOCIATION.

Neal Hart Series.

Oct. 1—Hell's Oasis. Vol. 46; P-1155.
Nov. 15—Skyfire.
Jan. 1—The Lumberjacks.

Damfool Twins Comedies.

Nov. 15—Cedarbrook Farm (Two Reels).
Dec. 1—Don't Ever Marry (Two Reels).

JANS PICTURES, INC.

A Woman's Business (Olive Tell). Vol. 44; P-1505.
Madonnas and Men (Seven Reels). Vol. 44; P-1790.

THE FANARK CORPORATION.

The Crimson Cross.

FIDELITY PICTURES COMPANY.

The Married Virgin (Six Reels).
Frivolous Wives (Vera Sisson). Vol. 44; P-1140.

GRAPHIC FILM CORPORATION.

The Wrong Woman.

GAUMONT COMPANY.

In the Clutches of Hindoo (Serial).
Husbands and Wives (Vivian Martin). Vol. 44; P-142.
The Fall of a Saint. Vol. 46; P-690.

DAVID P. HOWELLS.

The Son of Tarzan (Serial).

BERT LUBIN.

Honeymoon Ranch. Vol. 46, P-1292.

VICTOR KREMER FILM FEATURES, INC.

Mad Love (Lina Cavalieri). Vol. 47; P-111.
Voices (All Star—Six Reels). Vol. 46; P-1155.
Skinner Dress Suit (Bryant Washburn—Reissue).
Burlesque on Carmen (Charlie Chaplin—Four Reels).
The Champion (Charlie Chaplin—Two Reels).
Work (Charlie Chaplin—Two Reels).
The Jitney Elopement (Charlie Chaplin—Two Reels).
By the Sea (Charlie Chaplin—One Reel).

PLYMOUTH PRODUCING CORPORATION.

Cleveland, O.

Top Notch Comedies.

REELCRAFT PICTURES CORPORATION

Royal Comedies.

Oct. 30—Married to Order (Rosemary Theby).
Nov. 10—Where Are Your Husbands (Billy B. Van).
Nov. 20—Oh Bouy (Sammy Burns).
Dec. 10——I'll Say He Forgot (Otis Harlan).

Romances of Youth

A Bold Bad Pirate.
Summer Days.
Sunshine.

Billy Franey Comedies

The Dummy.
Rye and Wry.
Referee.
In and Out.
The Landlady.
The Moocher.
The Bull Fighter.
The Bath Dub.
The Camera Man.
The Thief.

GUY CROSWELL SMITH, LTD.

The County Fair.

S. E. ENTERPRISES.

Cowboy Jazz (Western).
It Might Happen to You. Vol. 47, P-389.

D. N. SCHWAB PRODUCTIONS.

Girls Don't Gamble (David Butler). Vol. 46; P-248.

JOAN FILM SALES.

The Invisible Ray (Ruth Clifford and Jack Sherill—Serial). Vol. 45; P-1070.

C. B. PRICE CO., INC.

Indian Dramas (Fifteen Single Reels—Princess Mona Darkfeather).
His Pajama Girl (Billie Rhodes).
Power (Holbrook Blinn).
Your Daughter—And Mine (All-Star Cast)

SUPERIOR PRODUCTIONS.

Female Raffles Series.
The Oath of Vengeance (Two Reels).

PROJECTION

By F. H. RICHARDSON

In Trouble of Course

L. W. McCuan, Manager Kozy Theatre, Dresden, Tennessee, says:

Am in trouble, of course. First I will describe my house. It is twenty feet wide, seventy-eight feet long (which is also the distance of projection) with a twenty-five foot ceiling. I use two projectors, the light source of one being a carbon arc and that of the other a Mazda. Screen a No. 1 grade Gold Fibre.

My trouble is reflection on the side walls. When a title is on it, it is not so noticeable, but when a scene flashes on the screen the whole house for fifty feet back—meaning the walls and ceiling, of course, lights up distinctly.

Have tried painting the walls with kalsomine. The walls are smooth plaster and I used dark green. With the carbon arc it is, a distinct flicker all over the house, but with the Mazda there is no flicker at all, though changing from title to scene is noticeable.

It is possible that I have not got the wall color dull enough, or the house is too narrow, or do you suppose it is the screen? The screen has always seemed to reflect more than I had any idea of. All equipment was purchased last December. My house lights are rather dim. I would thank you cordially for your opinion in this matter.

Cannot Be Answered Briefly

I am afraid your trouble cannot be answered briefly to your satisfaction. In the first place I doubt if you have any trouble of the kind you think you have, meaning by this that it is quite natural that such a house would light up pretty well at its front end by reflected light from the screen.

This is not due to the screen surface (though different types of surface would give a somewhat varying effect in this respect) but to natural causes. It is not so noticable in a wide house.

Just Think for a Moment

Just think for a moment, friend McCuan. The reason why the audience sees the picture at all is because the light is reflected back to its eyes from the screen. But only a very infinitesimal portion of the light so reflected enters the eyes of the audience. The rest must, perforce, go somewhere, and since it is the nature of light to illuminate whatever it strikes in proportion to the reflective power of the surface, it will illuminate whatever it falls upon, and the only way you could prevent the illumination of the walls and ceiling of your theatre would be to either paint them a dead black or remove them out of range of the light reflected from the screen, neither of which is, of course, a practical thing to do.

Of course the screen which has high reflective power illuminates the walls of a wide house less than one of high diffusive power, because it has "fade away," which means that that one of the audience seated at the extreme side sees a less bright picture than does the one seated in the center, but with the narrow house this may be to some extent reversed.

Anyhow I would not advise you to bother with the illumination. You cannot possibly overcome it and anything you might do to reduce it would most likely prove to be one of those cases where the remedy is worse than the disease.. You have already done about all you legitimately can do, because darker walls would make your theatre gloomy—a thing by all means to be avoided.

Looks More Serious

But another remark you make looks more serious. You say that with the arc lamp going there is a flicker all over the house. This is, if you have correctly stated the matter, serious, and indicates something demanding immediate attention. If you really have a flicker such as you have apparently indicated, it is likely that your revolving shutter needs attention, though it may be due to a too slow speed of projection.

If your projector runs in excess of sixty revolutions of the crank shaft per minute you should have no flicker with the small amperage you are most likely using, and it is more than likely that you have a revolving shutter which is badly out of optical balance.

Proceed as follows: Open the projector gate and project the white light to the screen. Pass a bit of cardboard down through the light beam in front of the projection lens at different distances from the lens, until a point is found where either two shadows start from top and bottom of the screen and meet in its center, or else the whole screen seems to get dark all over at once. This point is the distance from the projection lens at which the revolving shutter should be set.

Having set it there, remove the metal blade from the hub and cut a paper shutter blade from stiff cardboard, using the metal blade as a pattern. Install the paper blade in the shutter hub and set it correctly. You need not fear to do this between shows because a cardboard blade will run for months, giving good service.

Trim Off a Little

Now having the paper shutter blade in place and correctly set, carefully trim off a little at a time from one of the edges of its master blade until travel ghost (white streaks up or down from white letters in a black background title) is just visible.

Next trim off from the opposite edge until travel ghost appears the other way. Caution: Stop trimming the instant faint travel ghost appears. Now remove the paper blade and trim the master blade of the regular shutter blade to the same width as the master blade of the paper shutter, less about one-sixteenth of an inch on each side, the latter because you have trimmed the paper blade a bit too much.

Of course in this matter I am expecting you to use common sense. It may be that you have not correctly described the condition as to flicker, and that your shutter blade does not require trimming. You must judge of that yourself, and I have indicated the method.

It is also possible, as I have said, that the flicker is due to low speed. Anyhow, I cannot spare more space on this matter now. I would strongly recommend that you carefully study "The Revolving Shutter," pages 469 to 476, inclusive, the Handbook.

Oh, by the way—why the one Mazda and one arc? Bad combination. Better have both arcs or both Mazdas.

Notice to All!

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through the department remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens charts (two in one, 11x17 inches, on heavy paper for framing) are in successful use by hundreds of progressive projectionists.

Don't "guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callendar Building, Los Angeles, Cal.

Projection Problems

A projectionist who asks that his name and address be kept a dark, dense secret, propounds the following:

Dear Mr. Richardson: Have had a rather heated argument with my boss. Asked for a raise, which he at first refused. I spoke of the fact that I had studied hard to fit myself to give good and efficient service, to which his come-back was: "Studied! What in hell is there for you to study? You know how to thread up don't you, and how to start the projector and make a splice. Well, that's enough. What more is there that you have anything to do with?"

I called his attention to the fact that I was getting better results with a little more than half the current my predecessor used, which he did not deny, but said it was the new screen.

I told him much of it was due to intelligent adjustment of the optical system of the projectors, to which he replied with one word, "bosh."

I told him that I had adjusted the auditorium lighting so that better results were obtained with less electric energy, to which he replied by telling me the auditorium lighting was none of my business.

There was a lot more, but why repeat it. I got my raise, but it was only by quitting and being re-hired after a one-night experience with a new man. Will you tell us exactly what constitutes the legitimate business of the projectionist? I am sure it would be interesting and enlightening.

A Detriment to the Industry

Your employer is one of those who believes in discouraging rather than encouraging competency. He is one of those exhibitors who are a detriment to the indus-

try, and deserve to fail. If they do not fail they succeed in spite of themselves.

Those details which affect the screen results are the business of the projectionist, and certainly no one with the slightest knowledge of motion picture theatre practice would deny that auditorium lighting has a direct and very large bearing upon this. And since it has direct bearing on screen results it is very much the business of the projectionist to understand, at least, the principles of motion picture theatre auditorium lighting.

It may be argued that the projectionist is not consulted on such matters, but this is mostly true because it is pretty well known that the average projectionist, and all the machine operators know little or nothing about it.

The projectionist must understand screen surfaces and the practical application of screen surface principles to results obtained in auditoriums of various sizes and shapes. The projectionist should have an intelligent understanding of the effect of auditorium decoration on screen results, particularly the decoration of the immediate surroundings of the screen. The projectionist must have a very comprehensive knowledge of the operation of motors, generators, mercury arc rectifiers and transformers, of mechanics as applied to the projector of electricity, and all those various problems pertaining thereto as affect his work. Of optics the projectionist must have a very comprehensive working knowledge, and so on down through an extended list.

To the man who argues that it is not necessary for the projectionist know all these things, we ask this question: Can any man handle intelligently and efficiently and secure maximum results from anything that he does not thoroughly understand? To which we might add, for good measure, this statement of fact: The more a man knows about anything which he is to handle, the better results he will be able to obtain from it and the more efficiently will he obtain those results.

Maybe So—Maybe Not

George W. Bingham, of the Widescope Camera Company, contributes the following. Maybe it is so—maybe it is not. We are not yet sufficiently advanced in Mazda to say positively, but our own view would be that while the plan shown might get a clear field it surely would not get a "bright one," within the accepted meaning of that term as applied to motion picture projection. Of course there is possibility of some gain with the oscilating shutter since with the plan shown a wide aperture projection lens would be a necessary essential, and the oscilating shutter would be considerably narrower than could the master blade of a shutter in front of the lens be, and flicker is unlikely with so weak an illuminant. Well, anyhow, we give it space as an interesting idea, which may or may not have value. Friend Bingham says:

I have noticed a variety of suggestions relating to condensers, shutters and tungsten lamps for projection in your recent issues. Spherical aberration does not seem to be well understood. I enclose a sketch of a combination which will show a bright picture, a clear field and will permit the film to stand still at least 15 minutes without any danger of burning.

The filaments must be spread about as shown. The bulb of the lamp must be about ½ inch from the radius of the collector lens, and the face of the other condenser must be not more than 1¾ inches from the aperture.

I will not claim that the different radius are absolutely exact, but nearly so. There are perhaps a million different rays of light, all variable, produced by this combination, several of which are arranged to focus within the projecting lens, and none of them will focus on the film at the aperture.

Consequently, the film does not burn, even with this Kilowatt Lamp set so close. These several focii within the projecting lens accumulated from the wide filaments, completely cover the field, which will be clear and show the full power of illumination. The oscillating shutters shown will save about 25 per cent. of illumination over the usual rotary shutter. (This statement has been tested by the best illuminating engineers in this country) and at the same time shows a better picture when run at a proper speed and in proper adjustment.

Reflector Not Required

A reflector is not required, and should not be used with this set up. Again the rays of light focused within the projecting lens are what make the picture on the screen, and any rays of light which might be focused on or near the film would not increase the brightness of the picture, but with the voltage increased a much brighter picture can be shown, though, of course, with a somewhat shorter life for the lamp. What I am showing is very different from what is in general use today, but it is the result of very much experimenting.

I show a few pencil marks showing the direction of a few rays of light, but this combination will produce a vast number of variable rays of light, but I do not know it all yet. It is a deep problem.

KEEP $10 IN YOUR POCKET

Buying MOVING PICTURE WORLD on News Stands at the new price, 25c. a copy, will cost you Thirteen Dollars a year.

SUBSCRIBE AT ONCE

By sending Three Dollars today you will save Ten Dollars and will always be sure that you will not miss an issue.

In sending your order, please specify your connection with the industry.

MOVING PICTURE WORLD
516 FIFTH AVENUE
NEW YORK

His Change-Over Cue Scheme

Perry G. Walker, Projectionist, Liberty Theatre, Camp Eustis, Virginia, has a plan for change-over signal which he thus describes:

Referring to an article in July 30 issue, which had to do with change-over signals, I desire to set forth my own views.

Nearly always when I receive films the ends are full of punch holes, scratches or other marks. Sometimes there is a strip of paper two to six inches long pasted on the film, the same being intended as cue.

All this I must dispose of before projecting, and in so doing it is, of course, necessaryto shorten the film and make from one to several splices. Others doubtless do the same and it is therefore not hard to account for the many splices in the last few yards of film on a reel.

I am unable to understand why projectionists cannot provide a cue which will not damage the film; also why they cannot have their projection rooms equipped with big-hub reels, even if they have to build up the hubs of ordinary reels to the required diameter.

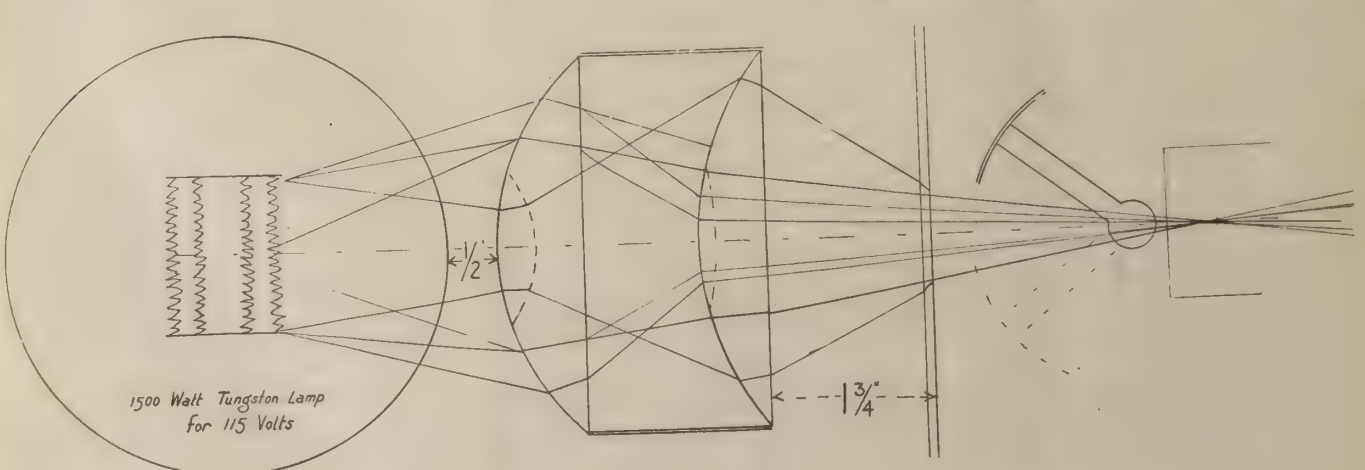
It is no tremendous job. As a rule, however, projectionists do not seem to care a (deleted by censor) what they do to the film owned by some one else, which their brother projectionists must use after they are done with it.

Here is the change-over signal I used. Have two Power's projectors, with 14-inch magazines. Use 2,000 foot reels, with four-inch hubs. As we run double reels, I must, of course, join two reels together, and I amputate all punch holes, scratches and marks, renew all bad splices.

For a change-over signal I shape an iron washer, or a copper penny to fit the curve of the reel hub. In winding the film on the reel, as soon as the tail piece is wound on, I place one of the washers or pennies in at the last picture of the reel. This gives me about two feet in which to change over.

When the End Comes

When the end of the film comes in projecting the washer falls out from the top of the



Columbia

ALTERNATING Current requires Columbia White A. C. Special Carbons—nothing more. Silent, steady, brilliant light without extra equipment

Write for information

NATIONAL CARBON COMPANY
Incorporated

Cleveland, Ohio San Francisco, Calif.

Canadian National Carbon Co., Limited, Toronto, Canada

MACHINES
THEATRE EQUIPMENT
AND SUPPLIES
WRITE FOR CATALOG
ERKER BROS. OPTICAL CO.
ST. LOUIS, MO.

hub, making a noise which can be heard from any point in the room. It does not scratch the film, nor does it in the least throw the film roll out of round. It is a mystery why all projectionists cannot use so simple a thing, instead of ruining the films.

And now a question on lenses. Would there be any gain by using a plano convex collector and a double convex converging condenser lens? I do not see why the plano convex combination is not as good as any. I use 50 amperes D. C. Have a 14-foot picture, with a 120-foot distance of projection.

Am using a 6.5 collector and a 7.5 converging double convex and am getting good results. As to revolving shutter, I use a cardboard blade I made, with the master blade a trifle narrower than the regular Power's shutter master blade. My idea is to gain light. The blades are colored blue and the shutter gives good results.

A Bit Mixed

Well, brother Walker, your ideas seem a bit mixed, but in the main are good. Anyhow you are using your thinker, and that is always good. As to the double convex lens, I know of no advantage to be obtained by using a double convex.

Just at the moment I have not a lens chart at hand, but as I remember it the correct combination for your amperage would be two 7.5 plano convex, though inasmuch as you have a long focal length projection lens a meniscus bi-convex combination would be a bit better.

Just how your 6.5 plano convex collector and 7.5 bi-convex would compare with the correct combination for your amperage I am unable to say, but probably it is not very far off as compared with a plano convex condenser.

Would, however, by all means advise you to follow the lens chart, or better yet, the method recently published in this department.

With your present combination you are merely guessing, and that you 'get good results" proves nothing, unless you get them economically and get as good as you would get with the right condenser combination.

As to Change Over

As to your change-over, it is simple and efficient, but why place it at the last picture.

That is wrong, because the change-over would then be made on the tail piece, and the tail piece should never be allowed to reach the aperture while the light is on the screen.

The shutter may or may not be all right. That you have trimmed down some proves that the Power blade was too wide for your local condition, but have you carried the trimming as far as it should be carried? What tests have you applied to determine this point? The blue on the blades makes no difference at all, in so far as has to do with the light on the screen, but it may prevent the reflection of considerable white light into your eyes, which is good.

Then, also, when you trim down the master blade it is well to understand the possible effect on flicker and the possibility that all blades can be trimmed. You see, brother, the thing is more complicated than it looks at first glance.

NO PROJECTION ROOM
Is Thoroughly Equipped Without a Set of the Lens Charts
PRICE 50 CENTS STAMPS
Order Them Today

Dolliver in Business

We have a very neatly gotten up card from the Western Theatre Supply Company, Inc., San Francisco, Cal., signed L. G. Dolliver, general manager, in which attention is called to the fact that that company has the franchise for exclusive distribution of Simplex projectors in that territory.

The company, so the card says, is establishing a comprehensive service station, and will carry a full complement of Simplex parts.

Dolliver was in New York City for quite some considerable spell. But he quietly folded his tent and departed and all we knew was that he had gone somewhere and entered some kind of business.

And so that is it! Well, he didn't bother saying good-by, but all the same we wish him success in his venture, though we'll bet dollars to hard-boiled eggs that Walter Preddy will keep his joints from getting rusty or his thinker from accumulating barnacles, for Preddy is something to be reckoned with as a business rival, to say nothing of the other live wires in the supply business in the Golden Gate city.

A Young Old Projectionist

Reid H. Ray, Iowa City, Iowa, has the following remarks to make:

I have been a subscriber to the World for five years, but have only busted into our department once. Thought you might like to hear from a young old reader.

My home is in Rock Island, Ill., but I am now attending the State University at Iowa City, Ia. Hold a city license (they call it a "Moving Picture Operators' License") in the former town and have been film inspector for the Modern Woodmen of America for three years.

We have a review room for inspecting the advertising films, and in the projection room I have a Powers Six, projecting as steady a picture as one could wish.

Get along pretty well, with the help of the Handbook and Lens Charts! Have lined up my optical system, and here is my only remaining trouble: Using 5/8-inch White a. c,. special carbons, 55 amperes a. c. through grid rheostat, with two 6.5-inch condensers, spaced 1/4-inch apart. From aperture to condenser the distance is 19 inches (have not data here, but that is my recollection) and distance to shutter from aperture is 8.5 inches.

The trouble is that my carbons flame badly when adjusted to get best spot, and in consequence the condensers break.

What would be the remedy? Less amperage or larger carbons? I call for help.

A Little History

A little of my life history might possibly interest you. The first "movie" I remember was in St. Louis. I went up glass steps to the theatre, where a screaky phonograph played while the picture was on (or off—mostly off) the screen. They had an illustrated song or two on the program.

Six years ago, when I was fourteen, I bought a toy motion picture machine for $15, rigged a motor on it and showed films in our basement, with the aid of a 75-watt Mazada lamp, throw ten feet. Size of picture 3 feet by 2½. Wore out three such machines, and then bought a Selig head (claw movement). Fixed an arc lamp, pulling ten amperes, throw fifteen feet on to a Mirroroid screen. Some class, eh?

Picture was about 3 feet wide. Had the screen made and it looked like a window curtain. Then I sold the Selig and bought an Edison Exhibition Model. Do you remember the big crank and funny pump handle lamp control?

In a year or so I purchased a Powers 6, whcih is still in use. I certainly enjoy work in this line. It is a sort of hobby. I hope some day to meet you and to hear one of your interesting talks on "Projection."

Went into a theatre here this afternoon. Paid 30 cents to see William Farnum in "If I Were King," and Harold Lloyd in "High and Dizzy." Ten reels. Running time, the long space of one hour and forty-eight minutes, or 108 minutes for 10,000 feet! Oh, Boy! Speed is no name for it. With apologies to K. C. B., I type the following:

I WENT into a
PICTURE show today,
And wanted to
See my friends
BILL FARNUM and
HAROLD LLOYD.
THEY were there
BUT I didn't see
MUCH of
THEM, for the
MAN up closer to
HEAVEN than I
RAN his film so fast that
POOR little
ME could barely
KEEP up with the plot.
I AM sure it wasn't
THE man
UP there who was
TRYING to catch a
TRAIN, it must have been the
MANAGER who was in a hurry.
I saw those
TEN reels in just
108 minutes by my
INGERSOLL, and
WHEN the show was
OVER my
EYES were tired and I
DON'T want another
LONG show like that for
THIRTY CENTS.
* * I THANK YOU! * *

15,012 Motion Picture Theatres
In the United States—no more. Use our addressing or list service and save 30 to 50% in postage.
Also lists of State Rights Buyers, Supply Dealers and Producers.
Motion Picture Directory Co.
244 West 42nd Street, New York, N. Y.
Phone: Bryant 8138

Always Interesting

The letter of an enthusiast is always interesting. Your K. C. B. stuff is excellent. It will get many a laugh and many a projectionist will read it with sympathetic feeling as he remembers his own projectors whizzing film through at race horse speed to accommodate a crazy manager's crazy "schedule," which attempts to show three subjects in the time reasonably allotted to two.

As to wishing to hear from a young old projectionist, why I don't give a whatchamacallit what the man's age is. He may be twenty or sixty. The question is has he something to say?

As to the carbon matter, five-eighths carbon should not be overloaded at fifty-five amperes a. c. I am referring your case to the National folks. You will doubtless hear from them soon. Meanwhile be very certain that your lamphouse ventilation is open and free.

Your condenser combination is correct, only the lenses are spaced a bit too far apart. Nineteen inches from center of condenser to film is about right.

Lord, man, yes I remember the crank of the old Edison. It was a whop-dinger allright; also the pump-handle carbon feed. Imagine that sort of rigging with modern amperage!

Los Angeles of Motion Picture Fame

Lincoln High School, Los Angeles, California.

LINCOLN HIGH SCHOOL
LOS ANGELES
OFFICE OF THE PRINCIPAL

March 25, 1920

Mr. H. F. O'Brien,
Westinghouse Electric Co.,
Los Angeles, Calif.

Dear Mr. O'Brien:

About two years ago you installed a motor-generator set for our photo-play lantern. Our lantern is a Powers 6A of the commercial type, and the set furnished was of 5.5 KW capacity. Since then the only care given the set has been the customary oiling, commutator cleaning, etc. As far as repair or trouble is concerned, we should not know we had the outfit. This is about my ideal of any set, and I can assure you we are entirely satisfied with the service it has given.

Very truly,
Martin L. Flackey
Martin L. Flackey,
Head Science Dept.,
Lincoln High School.

LOS ANGELES HIGH SCHOOL
LOS ANGELES CITY SCHOOL DISTRICT
OFFICE OF PRINCIPAL

Los Angeles, California, April 12, 1920.

Westinghouse Electric Co.,

Dear Sirs:

The motor-generator set you installed one year ago has given satisfaction, notwithstanding its use and sometimes abuse by amateur operators.

For high school use a unit should be double fool proof if possible and so far your set is in that class.

Respectfully,
Charles H. Thorpe
Director Stage and "Movie" Activities.

Los Angeles High School
Los Angeles,
California.

Westinghouse Motion Picture Equipment for Studios and Theatres

Westinghouse Electric & Manufacturing Co.
East Pittsburgh, Pa.
Sales Offices in all Large American Cities.

W
WESTINGHOUSE ELECTRIC

Westinghouse

Better Equipment

Conducted by E. T. KEYSER

La Crosse's Rivoli Cost Over Half a Million and Is Quite Some Theatre

THE Rivoli Theatre, on Fourth street, La Crosse, Wis., which cost over half a million dollars and opened its doors to the public Saturday, September 19, is a notable feature of the city. The building is owned and operated by the La Crosse Theatres Company, of which F. L. Koppelberger is general manager.

The main entrance is on Fourth street, with exits on an alley between Third street and Fourth streets. On the Main street side of the building are three fire exits.

Three large decorative entrance doors on Fourth street give access to the main lobby, and to the "T" lobby, which in turn has an exit leading to the sidewalk on Fourth street. The facade on Fourth street is covered with an elaborate marquise.

Good Box Office Outfit

The box office is about two feet from the sidewalk in front of the lobby doors. It consists of an ornamental screen set on a marble counter, with a marble base. There is space enough in the box office to accommodate two cashiers during a rush. National ticket machines and Lightning coin changers have been installed, thus saving time at the window and eliminating confusion.

Leaving the box office one enters the spacious lobby. On the left and the right of this are ornamental poster frames designed in keeping with the artistic decorations.

The lobby has a wainscoting of marble, the upper half of which is decorated in the Adam style. The flooring is of Congoleum and absolutely noiseless. Entering the "T" lobby, which has the same style of decoration at the left, is seen a marble fountain, and at the right ladies' and gentlemen's retiring rooms.

All Seats on One Floor

The lobbies are lighted with lantern design fixtures with three 100-watt lamps in each.

The auditorium is eighty by one hundred and twenty feet, with the entire seating arrangement all on one floor. The house seats fourteen hundred people without crowding and is so arranged that there is not a bad seat in the house, each patron having a good clear view of the screen at all times.

RIVOLI THEATRE OF LA CROSSE, WISCONSIN
This house is controlled by the La Cross Theatres Company and cost over half a million dollars

The construction of the auditorium embodies the newest ideas in theatre building. The orchestra pit is thirty-two inches below the level of the floor proper and has separate exits leading from it to the alley at the rear.

The light for the auditorium is furnished by two huge chandeliers in the center of the ceiling and a five-color, cove lighting system furnishes the indirect light that is used while the pictures are being shown.

Ceiling Is Curved

The ceiling is curved, giving additional height and an atmosphere of spaciousness. The soft, indirect lighting is due to this curved ceiling.

All of the lights in the main auditorium and the stage are controlled from a switchboard in the booth. By dimming one or two of the colors and intensifying others in the coves, there may be effected an entire change in the colors thrown on the ceiling.

Theatre Is Typhoon Ventilated

Uniform distribution of air, with a complete change of atmosphere every five minutes, is assured by the Typhoon system of ventilating, and all air is washed before being forced into the auditorium.

In summer it will be cooled by ice chambers, thereby reducing the temperature to almost any desired degree. An automatic control system insures uniformity of temperature.

Electrically, the theatre is one of the best equipped to be found anywhere, and it is possible to produce any shade of light with a minimum of effort. Both the curtain operating and the ventilating systems are electrically operated.

Two Simplexes in Projection Room

The projection room is particularly well equipped and contain two Simplex projectors, a Fort Wayne generator, a General Electric switchboard.

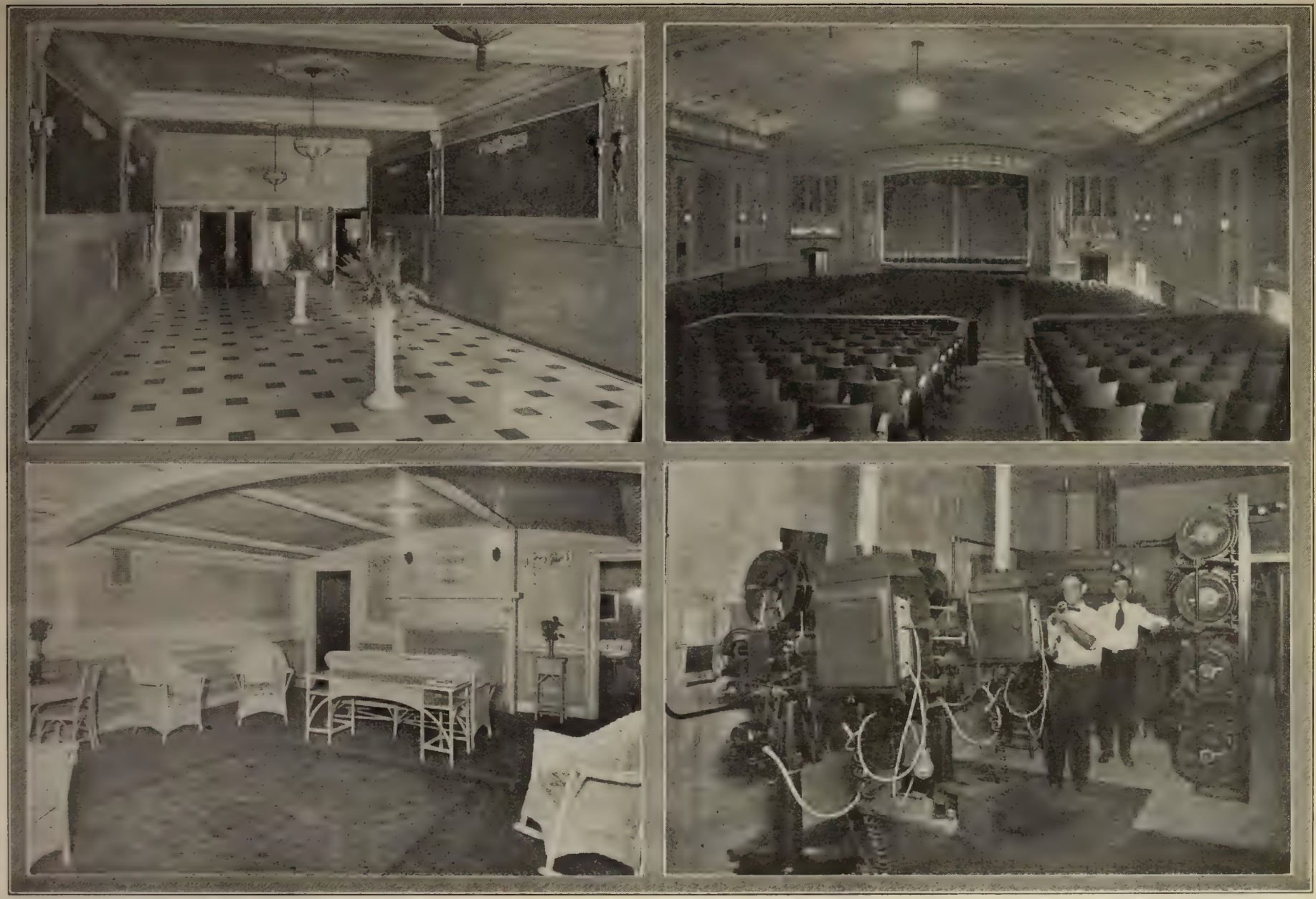
The General Electric dimmer system by which the house lighting system is controlled and the electric curtain operating mechanism are all operated from this room, which is provided with a shower and a lavatory. Charles Larson is the chief projectionist.

The electrical wiring contract was let to Frank W. Pitman of La Crosse. The electric fixtures were manufactured by the Beardsley Chandler company of Chicago and installed by the Electric Supply Company, of La Crosse.

The sheet metal work was handled by Joseph M. Leinfelder of La Crosse, who had complete charge of all the air shafts and the cornice work on the building.

The decorating of the entire building was in the hands of the Odin J. Oyen Company of La Crosse.

The heating plant of the Rivoli was installed by Baker & Niebuhr, local heating contractors.



INTERIOR VIEWS OF LA CROSSE RIVOLI

Lobby with Tennessee marble wainscotting
The ladies' rest room and the lavatory

Auditorium, seating 1,400 *on one floor*
The Simplexized projection room

Bass Guaranteed Cameras

COMPARE PRICES

400 ft. Liberty War model, brand new Universal, fitted with 50 M.M. Tessar F:3.5 lens, 6 magazines, shipping trunk, case for camera, case for magazines, repair kit, extra parts. Bass price.....$450.00

ACT AT ONCE

200 ft. Model Prestwich camera, Tessar F:3.5 lens, perfect running. Price....$125.00

Bell & Howell Panoram and Tilting Top Tripod with flat top to fit any camera. Price $130.00

Brand new Precision ball-bearing tripod with pan and tilting top, leather carrying case with shoulder straps. List, $190.00. Bass price $150.00

Complete stock of Carl Zeiss Tessars 50 M.M., in focusing mount, $45.00; 75 M.M., in barrel, $45.00. Minor Ultrastigmat F:1.9, $75.00. Micrometer mounts made to order, $32.00.

Spectro lights, $90.00. Northern lights, $65.00. Stineman Tanks from $30.00 to $86.00. Everything for making Motion Pictures. Eastman negative film. Write to Motion Picture Headquarters.

BASS CAMERA COMPANY
109 N. DEARBORN ST. CHICAGO

TransVerteR

Automatically supplies only such voltage as arc requires. No waste of current in ballast.

HERTNER ELECTRIC CO.
West 114th Street Cleveland, Ohio

The Best Equipment
Is Advertised in
The Moving Picture World

We do not CUT prices
but quote SENSIBLE
prices for
DEVELOPING—PRINTING
TITLES—TINTING
Cameramen Furnished—All Work Guaranteed
STANDARD MOTION PICTURE CO.
1005 Mallers Bldg., Chicago

How Seattle's Big and Little Picture Theatres Are Heated and Ventilated

WHEN interviewing Seattle exhibitors in regard to their heating systems, the World representative discovered that few managers of big downtown houses knew much about their systems or how much they cost to operate, so he went to see a leading theatrical architect of the city, H. Ryan, who built the Liberty, which is a noted success from the standpoint of theatrical construction, heating and ventilation, and is building the Blue Mouse Theatre for John Hamrick, and has twenty-three other theatres in the Pacific Northwest to his credit.

All the big downtown houses of Seattle, said Mr. Ryan, buy heat from the city steam plant at a cost of about $100 a month to heat an ordinary 1,000 seat theatre. Most of the houses use the vento system in which the air is drawn into the house through heated coils, then passed through a washer—consisting of a fine spray of water which completely fills the chamber through which all the air must pass—then through more heating coils, and so into the theatre. In houses which employ this system of heating ventilation is usually considered in connection with the heating, as the systems are inseparable, since the success of the heating depends upon the complete circulation of the air throughout the house.

In the Liberty

In the Liberty Theatre, which seats 1,800, the pressure system of ventilation is used. This system is also used in the Coliseum theatre, the Greater Theatres Company's palatial 2,500 seat house. This consists in drawing the air into the auditorium by means of fans through various openings in or near the ceiling and drawing it out through outlets near the floor at different parts of the building, so as to cause an equal distribution.

The foul air outlets are so figured that the air does not escape as fast as it enters. This creates a slight pressure over the entire auditorium—hence the name.

The advantages of this system, according to Mr. Ryan, are, firstly: The pressure compels each foul air outlet to work all the time and practically uniformly, while without pressure some would work more strongly than others, thereby robbing the building of air in some places and causing too great a draft in others.

Secondly: It prevents uncleansed air from entering the building at any point, because when a door or window is opened or even many openings are made, there is a rush of air outward, instead of inward. Therefore no air enters the building that has not passed through the washer. This also prevents drafts when doors or windows are opened.

Thirdly: Mr. Ryan gives as a prelude to this advantage his own definition of ventilation. "The art of ventilation is the art of passing through a building the greatest number of cubic feet of air that can be passed through it within a given time without causing unpleasant drafts."

No Unpleasant Drafts

Mr. Ryan has used as high as 55 cubic feet of air to each individual without causing unpleasant drafts. The amount of air per individual depends to some extent on the height of the ceiling, the lower the ceiling the less air required.

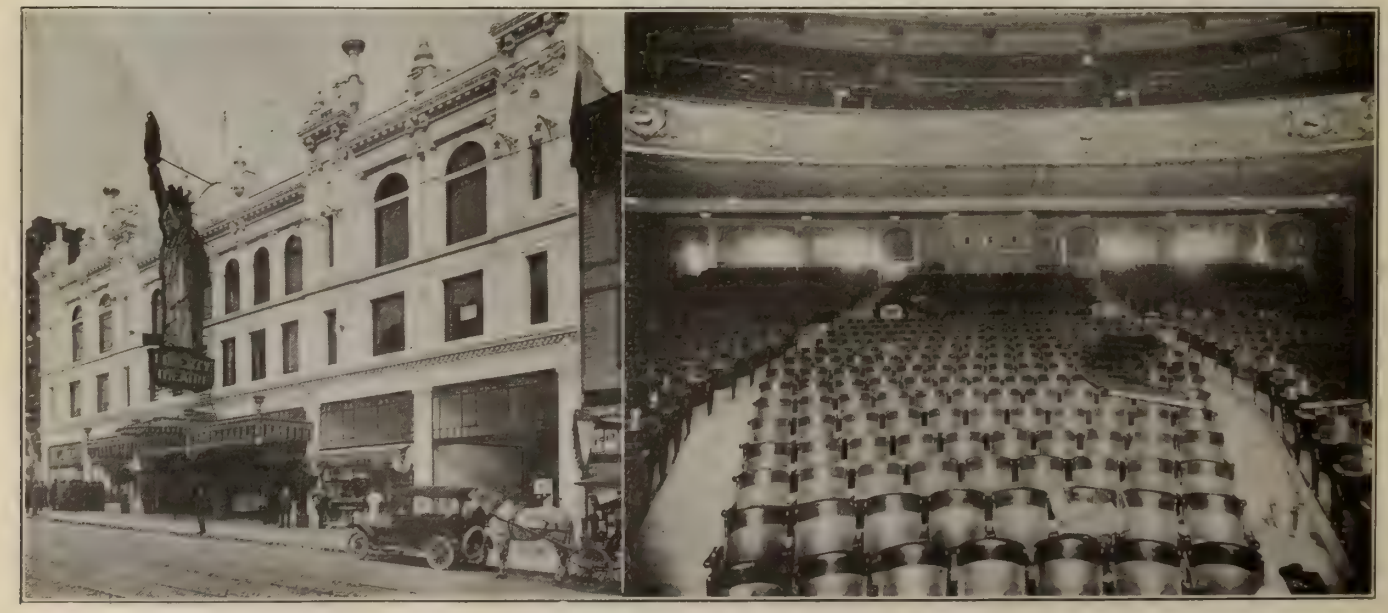
The Liberty Theatre uses 50 cubic feet of air to each individual.

The heating machinery in both Liberty and Coliseum is installed in the basement, but it is possible to put it in the attic. It doesn't matter where you put the machinery, according to Mr. Ryan, so long as you get the air, incoming and outgoing, in the right proportion. No theatre should have less than 40 feet of air per person, he declares.

With the vento heating, Mr. Ryan says, steam is the only method of heating, because hot water radiation is too slow a heat. The latter would demand a whole basement full of coils, while a few coils of the steam are sufficient.

An Important Change

In the Liberty of Yakima, which was opened this season, one important change has been made, which has proved such a noticeable improvement that Mr. Von Herberg and Mr. Jensen declare that all their other theatres must have this feature of



THE LIBERTY OF SEATTLE

This eighteen-hundred-seat house buys its steam from the city heating plant and uses the pressure system of ventilation

First class projection need not be confined to the large, expensively equipped theatres—good pictures are within the reach of the smallest exhibitor.

The G-E Compensarc Permits Arc Adjustment Without Breaking the Circuit

THE G-E Alternating Current Compensarc is a simple, inexpensive device with many of the advantages of more costly equipment.

It saves current.

Because of high power factor and high efficiency, the compensarc will effect current savings that will pay for the outfit in a few months of ordinary operation.

It eliminates flicker.

Variation in the arc current is secured by means of a switch handle on top of the device. The current is adjusted without breaking the circuit, thus eliminating all lamp flicker from this cause.

It will not burn out.

Because of its design, the compensarc cannot be damaged by over heating even if the lamp carbons be left in contact indefinitely.

It is easy to operate.

The compensarc can be installed next to the projection machine within easy reach of the operator. Its design is compact, substantial and simple.

Compensarcs are safe, easy to operate, efficient, economical and reliable.
G-E offices or distributors everywhere.

General Electric Company

General Office Schenectady, N.Y.

Sales Offices in all large cities

35C-57

SPECIAL ROLL TICKETS

Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings: 5,000, $6.00 Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

SPECIAL TICKET PRICES

Five Thousand	$3.00
Ten Thousand	5.00
Fifteen Thousand	6.50
Twenty-five Thousand	9.00
Fifty Thousand	12.50
One Hundred Thousand	18.00

National Ticket Co. Shamokin, Pa.

THE ONLY Fool-Proof Splicing Machine

Not because of its RIGHT PRICE but for the uniform first-class Splice it makes, it is exclusively used in the largest Laboratories.

All parts are Interchangeable.

Price, $7.50 Post-paid

GENERAL MACHINE COMPANY
MOTION PICTURE APPARATUS
359-363 East 155th Street New York City

The Gold King Moving Picture Screen Co.

will ship you a screen on ten days' trial in your own theatre under the condition in which you operate.

Try before you buy and be convinced.
Stock sizes: 9x12—11x14—12x16.

No. 1, $1.00 per sq. foot.
No. 2, .75 per sq. foot.
Stretchers included in the above prices.

327 EAST CALIFORNIA
OKLAHOMA CITY, OKLA.

heating and ventilation. It consisted in omitting the plenum chamber.

In the vento system of heating usually this chamber receives the air after its final heating. In it are dampers, which are supposed to work automatically in admitting warm or cold air to the auditorium, as needed. It has been found that these dampers do not always work, and the stopping of the air in the chamber after it leaves the fans retards the proper flow into the auditorium.

By omitting the plenum chamber and letting the air pass directly from the fans into the auditorium better circulation is obtained. The heat is regulated by a janitor when necessary.

John Hamrick, long-time exhibitor of Seattle, is having the vento system of heating and the pressure system of ventilation installed in his new Blue Mouse Theatre.

In the Smaller Houses

The smaller theatres of Seattle present an interesting comparison as to the various types of furnace heat.

The Society Theatre seats about 500 and is situated in one of the best residential districts in the city. It is heated by its own steam plant and ventilated by a big exhaust fan in the ceiling.

George Ring, the owner, says that if he were building another theatre, however, even though no larger than the Society, he would install the vento system of heating and the pressure system of ventilation, because it would be cheaper both to install and to operate.

"It wouldn't require the installation of so much radiation and it wouldn't waste the warm air by fanning it out before it had all been used," he said. The Society has 93,000 cubic feet to heat and it requires two or three pounds of pressure to heat it.

Mr. Ring uses a good grade of coal, which costs him $12 to $13 a ton. The same grade cost him but $5 a few years ago. Mr. Ring finished the inferview by reiterating that he was sure the direct method of heating by steam was not the best method of heating any theatre, because of the cost both of installation and of operation.

Where the Pipeless Is Strong

The Queen Anne Theatre is heated at present by a stove placed down near the screen, but W. L. Steele, the manager, intends to install a pipeless furnace. The Queen Anne has no balcony, which gives an argument in favor of the pipeless furnace, since that form of heat is not supposed to do so well when there is more than one level to be heated.

The Queen Anne seats 400 and has an air space of 55,000 cubic feet. Mr. Steele considers a pipeless furnace the proper solution to his problem both because it produces its own ventilation and is economical to operate.

Mrs. I. A. Winkler is already a user of a pipeless furnace in the Yesler Theatre, which has a seating capacity of 375, and she declares it is by far the most satisfactory heating equipment she has ever used. She has used a hot air furnace previously and finds the pipeless better for ventilating and much more economical to operate. She has used steam in other theatres, but prefers the pipeless furnace. She argues that to have the house comfortable for evening by steam heat one must build the fire at two in the afternoon, while the pipeless furnace brings the temperature up to 65 or 68 in half or three quarters of an hour.

A Good Word for Hot Water

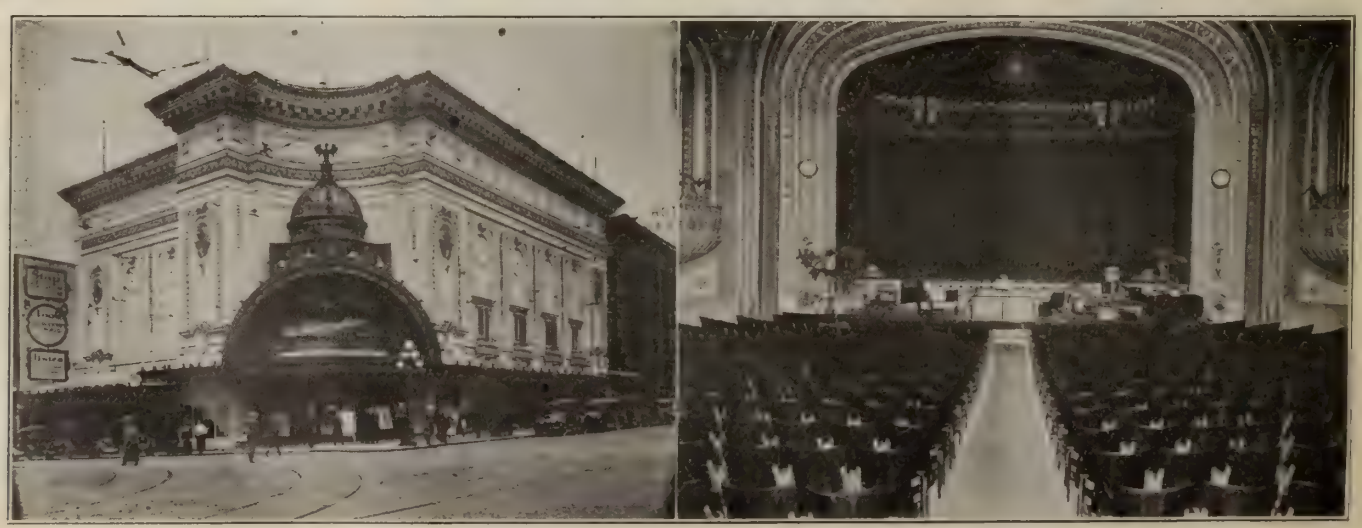
Mr. and Mrs. Donald Geddes operate five theatres in the residential districts. These theatres are heated by steam, hot air or hot water, these affording an opportunity to compare the three methods. They are building a fine new theatre near the University and are installing a hot water system. The College Theatre, heated by hot water, and the Fremont Theatre, heated by hot air, are exactly the same size, 128,000 cubic feet, and $10 less is expended each month for fuel for heating the College than for the Fremont.

Kelsall After Educational Trade

Ray R. Kelsall, manager of the Theatre Equipment Company, of Seattle, being alive to the growing demand for projection equipment for educational purposes, has sent letters to all the leading schools and churches of Seattle and the surrounding territory, announcing a "Pay As You Play Plan" for all equipment.

He calls special attention to the fact that this applies to the new 1921 Powers projector. The letter also calls attention to the fact that leaders of the Church and School Educational Movement by Motion Pictures in Seattle have selected the Powers projector, and gives the names of the buyers of these machines.

Subscribe to Moving Picture World and Save Ten Dollars



SEATTLE'S TWENTY-FIVE HUNDRED-SEAT COLISEUM

This splendid Pacific Coast house also purchases its steam and utilizes the pressure ventilation system

DO IT NOW

Buy These New Lighting Fixtures and Plastic Relief Ornaments

You'll be surprised at the attractiveness which can be added to your lobby or interior by the use of our plastic relief ornaments and fiberolitic lighting fixtures.

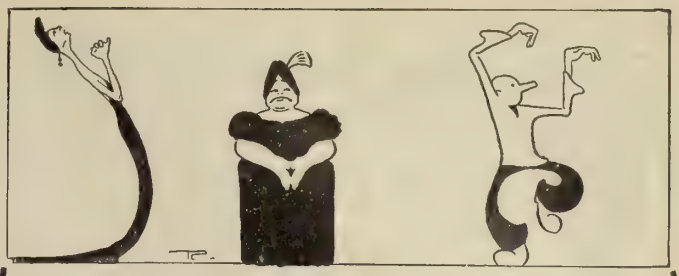
An old run down front can be made to look like a new one at small expense.

BEAUTIFY your house now. Don't wait until your competitor beats you to it.

Write for our catalogue today.

The National Plastic Relief Co.

330 MAIN STREET CINCINNATI, OHIO



Thrills, Anguish, Antics

Oh boy! but they surely do create thirst,
And the old between-the-acts refuge around the corner is no longer available.

DIXIE Cup

PENNY VENDING MACHINES

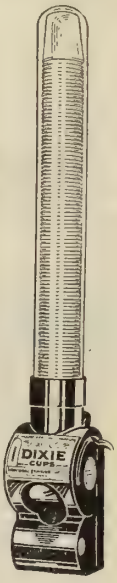
certainly do fill the bill when it comes to relieving said thirst with good, sparkling water.

Good water hits the thirsty man on his dry spot.

Dixie Cup Vendor Service pays its own freight and nets you a good profit.

The best appointed houses use this service.

Investigate



INDIVIDUAL DRINKING CUP COMPANY, INC.

Original Makers of the Paper Cup

220-230 West 19th Street
New York

AKELEY

A Camera of Superior Accomplishments

AGAIN THE AKELEY TRIUMPHS

in a Whirlwind Success

See the
Man o' War—Sir Barton Race

Taken with AKELEY CAMERAS

Released by Educational Film Corp.

Under the Title

"THE RACE OF THE AGE"

"One of the most remarkable portions of the picture is a panoramic shot of the entire race from start to finish that many expert cameramen have hailed as the most remarkable piece of photography that the screen has seen."

"Better view of the race itself than any person actually on the track could have gained."

—Exhibitors Trade Review, Nov. 6, 1920.

AKELEY CAMERA, Inc.

250 WEST 49th STREET, NEW YORK CITY

FILM PRINTING AND DEVELOPING

Negatives and Sample Prints a Specialty

CLAREMONT FILM LABORATORIES, Inc.

430 CLAREMONT PARKWAY

Tel. Tremont 3766-3767

H. J. STREYCKMANS, Gen. Mgr. PAUL RIPLEY, Technical Director

Each Department in Charge of a Well Known Expert

MONSOON

HEATING
VENTILATING
COOLING

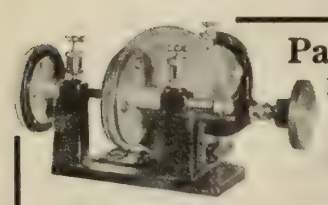
Let the theatre ventilation specialists tell you how —

Send today for Booklet 6

MONSOON COOLING SYSTEM, INC. NEW YORK
BRANCH - 1525 VINE ST. PHILA. PA. 70 W. 45TH ST.

Use
Reco Color Hoods

Fits 5, 10, 25 and 40 W. Lamps
INSTEAD OF DIPPED LAMPS
Infinitely better, more lasting and cheaper in the long run.
Made of natural colored blown glass.
Do Not Fade or Wear Out
Reynolds Electric Co.
2653 W. Congress St., Chicago, Ill.


Pacific Manufacturing and Specialty Co.
109 Jones Street, San Francisco, Calif.
Speed Regulator. Note—Improved Shift; Spot and Flood Lamps; Has Douser; Adjustable Condenser mount. Built for high amperage; Arc Controls; Operates under own power; both opens and closes.
Some Territory open to dealers. Circulars on request.

LA CINEMATOGRAFIA ITALIANA ED ESTERA
Official Organ of the Italian Cinematograph Union
Published on the
15th and 30th of Each Month
Foreign Subscription: $7.00 or 35 Francs Per Annum
Editorial and Business Offices:
Via Cumiana, 31, Turin, Italy

Orders Keep Piling in to the Newman Company

These are busy days for the House of Newman, of Cincinnati. The Howard Theatre, to be opened in Atlanta on or about December 1—one of the finest houses in the South—will be equipped throughout with Newman railings. The stairs to the mezzanine floors, the upper and lower vomitories, the loge boxes, the balcony and the orchestra—all these will be fitted with polished brass railings.

The New Stanley Theatre, now in process of erection at Nineteenth and Market streets, Philadelphia, will be equipped throughout with railings made by the Newman Manufacturing Co.

The contract is somewhat unusual in several respects. All railings are two inches indiameter, and the specifications call for a special statuary bronze finish. The amount involved is close to $10,000, including erection.

The proscenium, loge, side boxes and balcony front are to be equipped with railings. The orchestra will have railings with removable posts or standards. All stairs and vomitories will be fitted with hand rails.

Another Stanley Contract

Another Stanley contract placed with the Newman folks covers ten especially cast display frames to be finished in statuary bronze for the walls of the Nineteenth street entrance. These frames will cost nearly $250 each.

Other recent Newman contracts are for: Philip Green's New Theatre, at 4022 Girard avenue, Philadelphia.—Twelve removable brass posts and floor sockets, velour-covered ropes equipped with end-caps, snap hooks and wall-plates.

Majestic Theatre, Bloomington, Ill.—Two special brass railings for lobby.

Rex Theatre, Clay Center, Kan.—Ticket office rail, brass door and ticket hardware.

New Roosevelt, Chicago, Ill.—Six special copper oxidized frames for posters and photos.

Shearer Won on Election

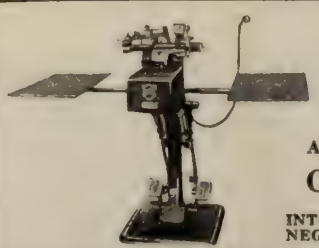
B. F. Shearer, manager of the Western Theatre Equipment Company of Seattle, made hay out of election night by sending letters to all newspapers in the territory announcing that he could furnish them with

PICTURE THEATRE ARCHITECTS
These men can design a good house. Let them plan yours.
·H·W·J·EDBROOKE· *Architect*
·DENVER· ·COLORADO·
District of Columbia
ZINK & SPARKLIN, Inc.
943 Munsey Bldg., Washington, D. C.
Michigan
CHRISTIAN W. BRANDT
1114 Kresge Bldg., Detroit, Mich.
C. HOWARD CRANE
100 Griswold Bldg., Detroit, Mich.
New York
EUGENE DE ROSA
110 West 40th St., New York
W. ALBERT SWASEY, Inc.
101 Park Ave., New York
Pennsylvania
W. H. LEE CO.
Architects and Engineers Theatre Specialists
32 South 17th St., Philadelphia, Pa.

GUARANTEED
Mailing Lists
MOVING PICTURE THEATRES
Every State—total 22,170; by States, $5.00 Per M
1,057 film exchanges.....$7.50
313 manufacturers and studios..... 4.00
368 machine and supply dealers..... 4.00
Further Particulars:
A.F.WILLIAMS, 166 W. Adams St., Chicago

LA VITA CINEMATOGRAFICA
The Leading, Independent Organ of Italian Film Trade
SUBSCRIPTION FOR FOREIGN COUNTRIES **SIX DOLLARS A YEAR**
Advertisements: Tariff on application.
Editorial Offices: TURIN (Italy)—Galleria Nazionale

Running a Picture Show Without the MOVING PICTURE WORLD Is Like Traveling Without a Time Table


STANDARD
FILM SPLICING MACHINE
AN EPOCHAL ADVANCE IN
CINE-EQUIPMENT
INTERCHANGEABLE FOR EITHER NEGATIVE OR POSITIVE JOINING
NEW YORK **BELL & HOWELL CO.** LOS ANGELES
1801-11 Larchmont Ave., CHICAGO

TYPHOONS COOL & VENTILATE
TYPHOON FAN COMPANY 345 WEST 39TH ST. NEW YORK CITY
1044 CAMP ST., NEW ORLEANS, LA. 255 NO. 13TH ST., PHILADELPHIA PA. 64 W. RANDOLPH ST., CHICAGO, ILL.

MIRROROID

UNITED MIRROROID

ANY ONE CAN ARGUE

And give you wonderful sales talk, BUT BEFORE YOU BUY A SCREEN you should be sure that it is a good screen. Go to your nearest dealer or write to us; we will prove to you that a MIRROROID SCREEN is just as essential to good projection as a good projector.

Here is a test—write for our large free Mirroroid sample. Hold it over your present screen. If the results don't startle you, you don't owe us one cent. Is that fair?

Fill out this Coupon. Mail it to us.

Mirroroid Corporation

725 7th Avenue, New York City, N. Y.

Kindly send us details and samples.

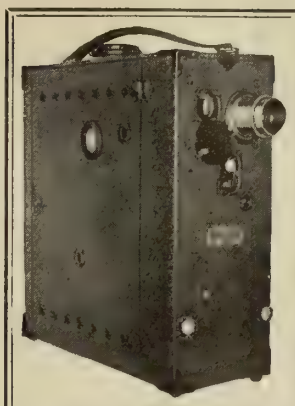
Mirroroid Screens Cement

Nitrogen Lamps Arco-Biograph Carbons

Our projection size is .....throw .....ft.

DAYLIGHT SCREEN

UNITED MIRROROID



Look 'Em Over

Review your films at your convenience in your office or home, or in your projection booth without waiting for your big machine to be idle.

The American Projectoscope

"The Portable Motion Picture Projecting Machine Without an Apology"

This portable projecting machine is not a toy. It is a carefully constructed, practical projector designed for the daily use of the busy manager. Set it on table or desk, plug into any electric light socket and she's ready to go. Takes any standard film, runs forward or backward so any part can be repeated without rewinding.

Take Your "Private Views" When It Suits You Best

Write for our illustrated booklet on the "Portable Picture Projecting Machine Without an Apology."

American Projecting Company

Samuel S. Hutchinson, Pres.

6260 BROADWAY CHICAGO, ILL.

(1302)

BIO

The Perfect Projection CARBONS

The Marks of Quality

ARC BIOGRAPH CARBONS

The Absolutely Dependable Kind That All Discriminating Operators Want

ARCO ELECTRIC COMPANY

EXCLUSIVE DISTRIBUTORS

110-114 WEST 42ND STREET, NEW YORK

CLASSIFIED ADVERTISEMENTS

3c. Per word for situations wanted and help wanted. Minimum $0.50

5c Per word for all commercial advertisements. Minimum $1.00

SITUATIONS WANTED

FILM EXCHANGE EXECUTIVE; 30; experienced booker, salesman and manager; thorough business man and accountant. Good references and bond. Present employed; desire change account disagreement. Box 154, Moving Picture World, New York City.

THEATRE MANAGER; 35; 8 years' experience, pictures, vaudeville, legitimate; thoroughly familiar with booking and advertising. Go anywhere; make proposition. Box 155, Moving Picture World, New York City.

CAREFUL AND RELIABLE CAMERAMAN who takes full interest in his work and has first-class movie and still outfits wishes to connect with company. G. S., 18 Turner Place, Brooklyn. Phone 8136 Flatbush.

YOUNG MAN desires position as assistant cameraman or location man. Particulars. Address Nicholas Ross, 99 Hassan Street, Providence, R. I.

LABORATORY EXPERT—At liberty December 1. Ten years' experience in every branch of the moving picture business, from writing the story to the screen. Experienced in both cold and hot climates; go anywhere in the world; will make a complete picture as good as anybody in the business, from story to screen. Address Expert, care Moving Picture World, New York City.

BUSINESS OPPORTUNITIES

INCREASE SEATING CAPACITY without sacrificing comfort of safety; build or remodel the economical way by checking your architect with the knowledge you can gain from "Modern Theatre Construction," by E. B. Kinsila. 280 pages. $3.00 postpaid. Chalmers Publishing Co., 516 Fifth Avenue, New York City.

FOR SALE—Vacant lot; suitable location for motion picture show. Address Box 456, Spencer, Iowa.

CAMERAS, ETC., FOR SALE

BASS RECORD-BREAKER; a 400-foot De Franne Professional and Field Model. The super-value camera with a Tessar F: 3.5 lens. Slightly used. BASS CAMERA COMPANY, Moving Picture Apparatus Headquarters, 109 N. Dearborn Street, Chicago, Ill.

STERN OFFERS three Schustek Printers complete with motors at $225.00, each worth $500.00. David Stern Company, Chicago, Ill.

EQUIPMENT FOR SALE

OPERA CHAIRS from war camps, booths, machines and entire equipments furnished at half original cost. Write your requirements. J. P. Redington, Scranton, Pennsylvania.

FOR SALE—Several used Simplex; first-class condition; cheap for cash. With or without motor drive. Webster Electric Co., 719 9th Street, N. W., Washington, D. C.

NEW EDISON Road Projectors, $700; De Vry, $200; Home Projector, $150; New, $200; Acme Projector, $150; Simplex, motor-driven, $250; Power's 6-A, $250 to $300; Motor-Driven, Twin Arc Movie Lamps, $60; Camera, $45 to $300; Tripods, $5 to $125. Ray, 326 Fifth Avenue, New York City.

BARGAIN—Martin Rotary Converter (used), 60-Cycle, 3-phase, 7.5 K. W.; complete, with panel switchboard. Excellent condition. Costs, new, $865. Quick sale, $425. Full details on request. Monarch Theatre Supply Co., 228 Union Avenue, Memphis, Tenn.

FILMS, ETC., FOR SALE

FOR SALE—"Gloria's Romance," 40 reels, featuring Billie Burke; "Perils of Our Girl Reporters," 30 reels; "Seven Deadly Sins," 37 reels; "Social Pirates," 30 reels; "Lafayette, We Come," 6 reels, featuring E. K. Lincoln; also 17 "Mary Pickford" single-reel specials, with paper; large selection of serials, features, comedies, travelogues, educationals; excellent condition. Guaranty Pictures Co., 130 West 45th Street, New York City; 11th floor.

FILMS FOR SALE

FOR SALE—Five-reel features with posters, slides and photographs in any quantity desired. Central Film Company, 729 Seventh Avenue, New York City.

STRAND COMEDIES featuring Billie Rhodes and Elinore Field; excellent condition, with posters. Ten dollars each. The Rosary, seven reels; perfect condition. Noxall Film Company, 729 Seventh Avenue, New York City.

THEATRES WANTED

THEATRE WANTED in town of 5,000 or more. Will lease or buy. State particulars in first letter. L. O. Davis, Hazard, Kentucky.

MISCELLANEOUS

MOTION PICTURE PIANISTS AND ORGANISTS!—The Intermezzo Exquisite, DVORAK STRAIN, by Xipsi Lonz, will help your cue work. Postpaid, 35 cents. No stamps; send money order. Palto Supply, 271 Palo Alto, Cal.

ONE LOT OF PAPER AND ADVERTISING ACCESSORIES ON "THE STILL ALARM," "THE MAD LOVER," "THE LIBERATOR" and "THE HAND OF VENGEANCE." WILL SELL AT COST FOR QUICK ACTION. PEARCE FILMS, 608 Canal Street, New Orleans, La.

NOTICE.—STOCKHOLDERS OF UNITED PICTURES PRODUCTIONS CORPORATION. As a stockholder of above company I am seeking to organize a Stockholders' Committee for the purpose of having a thorough investigation into the affairs of the organization of the corporation and its subsequent financial difficulties. All interested parties will kindly communicate either with me or with my attorney, Mr. Gustavus A. Rogers, 66 Broadway, New York City. (Signed) Mortimer Lowy, 19 Clinton Street, Newark, N. J.

stereopticons for showing their election returns.

As a result he was snowed under by requests for the machines. He rented all of his own stock and drew on that of other companies.

Washington Film Supply Company Grows Rapidly

Harry M. Crandall is planning the separation of the business of the Washington Film Supply Company and the Exhibitors' Co-operative Film Exchange, now under the management of Abe Dresner, with quarters in the Mather Building. The business of the former has grown to such an extent as to require all of Mr. Dresner's time.

Under the management of Mr. Dresner the Washington Film Supply Company has taken on such lines as the National carbons, Gold Fibre Screens, Powers projection machines, automatic ticket selling machines, motor generators, electric light bulbs, tickets, and, in fact, everything that a theatre may need, even to seats.

Picture Theatres Projected

TRAFFORD CITY, PA.—F. M. McBridge, 531 Cavitt avenue, has plans by S. C. Richards, Masonic Building, Braddock, Pa., for one-story brick moving picture theatre, 40 by 96 feet, to be erected on Cavitt avenue, to cost $13,000.

WINDBER, PA.—Windber Lumber Company has contract to erect two-story and balcony theatre, 60 by 150 feet, for Windber Theatre Corporation.

ANDERSON, S. C.—Strand Theatre will be remodeled and seating capacity increased.

AMARILLO, TEXAS.—Lee and Hayden Humphries and M. N. Twadell will erect theatre at 403 Taylor street, with seating capacity of 1,000.

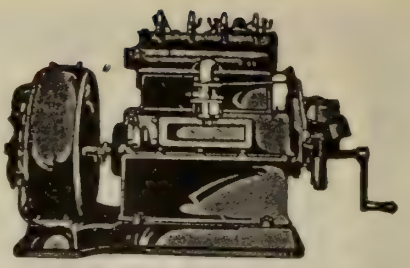
AMARILLO, TEXAS.—J. Levy has plans by J. C. Berry & Company for brick and tile theatre, to cost $150,000.

GRANDVIEW, WASH.—C. E. Farrell will erect theatre, to cost $30,000.

EAU CLAIRE, WIS.—Schneider Construction Company, Farrell and Madison streets, has contract to erect theatre for Coliseum Company, to cost $15,000.

CHENEY, WASH.—Liberty Theatre has opened under new management.

KENOSHA, WIS.—Milwaukee syndicate has purchased site at 316 Main street for erection of theatre. Address John Keating.



4 K. W. Electric Generating Set

60 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker. Portable type with cooling radiator all self-contained.

Send for Bulletin No. 30

UNIVERSAL MOTOR CO.
OSHKOSH, WISC.

"NEWMANLITES"

The Flare Light That Made Night Photography Possible

USED BY MOTION PICTURE PRODUCERS AND CAMERAMEN WHEREVER PICTURES ARE MADE.

Manufactured by

I. C. NEWMAN CO., INC.

Manufacturers of
MOTION PICTURE FIRE, LIGHT AND SMOKE SPECIALTIES
320 BROADWAY NEW YORK

"THE BIOSCOPE"

The Representative Weekly Journal of the British Film Industry

Of special interest to all who buy or sell Films.

OFFICES:
85, SHAFTESBURY AVENUE
LONDON, W. I.

Specimen copy free on request.
Foreign Subscriptions: One pound ten shillings (gold).

National Electric Ticket Register Co.

Manufacturers of Electric Ticket Issuing Machines for Moving Picture Theatres and Restaurants. Sold direct or through your dealer.

NATIONAL ELECTRIC TICKET REGISTER COMPANY
1511 North Broadway
St. Louis, Mo., U. S. A.

AMERICAN
Fotoplayer
(Trade-Mark Registered)
The Musical Marvel Write for Catalogue
AMERICAN PHOTO PLAYER CO.
1600 Broadway New York City

ROMAYNE STUDIOS

CULVER CITY, CALIF.

Open and closed stages and equipment for rent to companies coming to produce in Los Angeles. Write or wire for terms.

LUCAS BELIEVES

That service plus quality is a necessary item in the successful operation of all business enterprises. That we have made good with our slogan is amply proven by the tremendous and rapid growth of our organization during the past few years.

EVERYTHING FOR THE THEATRE

OUR BIG 180-PAGE CATALOGUE COMPLETELY ILLUSTRATED IS YOURS FOR THE ASKING

LUCAS THEATRE SUPPLY CO.

HARRY K. LUCAS, General Manager

ATLANTA GEORGIA

WANTED

Manager to take full charge of Motion Picture Film Laboratory. State experience and qualifications.

Box 149

c/o Moving Picture World, 516 Fifth Ave.
New York City

In Answering Advertisements, Please Mention the

MOVING PICTURE WORLD

Everything for the Theatre

We carry a complete line of accessories for the up-to-date Moving Picture Theatre, and can fill all orders immediately.

Carbons	Oil	Perfume
Condensers	Screens	Fire Extinguishers
Lugs	Poster Frames	Ventilating Fans
Tickets	Reels	Motors, etc.

We Can Save You Money

Give Us a Trial.

Write Today for Our Latest Circular.

AMUSEMENT SUPPLY COMPANY

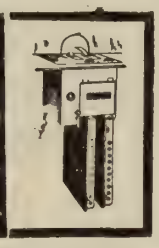
We are the Oldest Supply House in the Motion Picture Trade

220 SO. STATE ST., CHICAGO, ILL. 2d Floor Consumers Bldg.

STOP LEAKS AND LOSSES

THE AUTOMATICKET SYSTEM STOPS BOX OFFICE LEAKS & LOSSES ASK US ABOUT IT

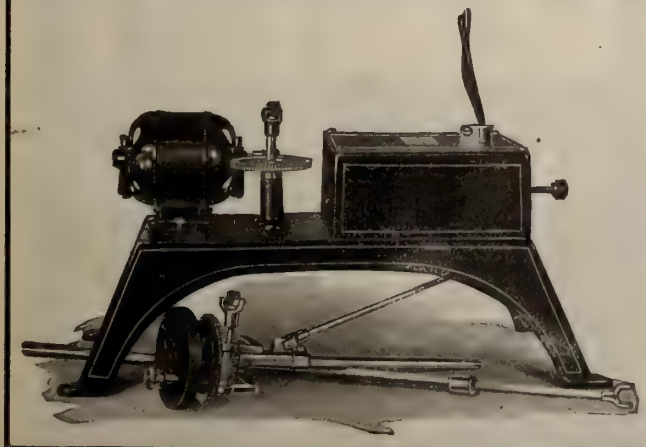
AUTOMATIC TICKET SELLING & CASH REGISTER CO. 1780 BROADWAY NEW YORK



PROJECTING THE GREATEST PICTURE ON EARTH

PORTER installs SIMPLEX PROJECTORS, Special Lenses, Robin Electric Speed Indicators at 44th St. Theatre, N. Y., and Crescent Theatre, Brooklyn, for D. W. GRIFFITH'S "WAY DOWN EAST"

B. F. PORTER, EXCLUSIVE EQUIPMENT, 729-7th AVENUE, NEW YORK



Peerless

AUTOMATIC ARC CONTROLS

are feeding the carbons on the projector lamps of over 500 of the nation's leading theatres.

No hand feed arc CAN produce the clear, even and constant volume of light on the screen that the PEERLESS maintains ALL the time.

An indispensable article of booth equipment in the theatre that values and demands perfect projection.

Write for booklet.

Manufactured by

THE J. E. McAULEY MFG. CO.

34 N. JEFFERSON STREET CHICAGO, ILL.

Export Distributors

HOWELLS CINE EQUIPMENT CO., 729 7th Ave., New York

PALISADE FILM LABORATORIES, INC.

Opposite West 129th St. Ferry Morsemere 621, PALISADE, N. J.

QUALITY and SERVICE

F. DOUBLIER, General Manager

The Pioneer of Motion Picture Industry

O. W. BIARMER, Special Representative

220 West 42nd Street Telephone Bryant 768

Mile after mile of

EASTMAN FILM

is exposed and developed each month at the Research Laboratories, so that through continuous practical tests we may be sure that the quality squares with the Eastman standard.

Eastman Film never has an opportunity to be anything but right.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

SPEER

Directo Hold-Ark

and

Alterno

Projector *Carbons*

Place an order with your nearest dealer at once and learn why projectionists all over the country are so satisfied with the results produced by SPEER PROJECTOR CARBONS.

SPEER CARBON COMPANY
ST. MARYS, PA.

EAGLE ROCK FILM

The Quality Raw Stock

**Right Photographically.
Maximum Service in the
Projector.**

Made by

THE EAGLE ROCK MANUFACTURING CO.
Verona, New Jersey

L. GEVAERT & CO.
ANTWERP, BELGIUM
MANUFACTURERS OF

GEVAERT

RAW FILM STOCK

POSITIVE

NEGATIVE

COLORED POSITIVE
(U.S. PATENTED)

UNITED STATES DISTRIBUTOR

LOUIS DESTENAY
HOOVEN BLDG
117 W. 46TH ST., NEW YORK CITY
PHONE
BRYANT 1642

Simplex

GREAT BRITAIN'S THEATRES SIMPLEXIZED in 18 MONTHS!

(EXCLUSIVE OF LONDON)

In the Face of Twelve Competitors

90% of These Installations Replaced Machines of other Makes.

And here are a few British Houses where "Simplex" have been installed—

Acton, The Globe.
Attercliffe, Royal Theatre.
Aldershot, The Empire.
Banbury, Picture House.
Barton-on-Humber, Oxford Hall.
Barnoldswick, The Alhambra.
Benwell, The Cinema.
Birkenhead, The Coliseum.
Birmingham, The Villa Cross Picture House.
Birmingham, Picturedrome.
Birmingham, The Futurist.
Birmingham, La Scala.
Birmingham, the Empire, Dudley.
Birmingham, Picture Hall, Dudley Hill
Birmingham, Palace, Erdington.
Birmingham, Grand, Handsworth.
Birmingham, Picture House, Har-
Birmingham, The Grand, Old Hill.
Birmingham, Birchfield Picturedrome, Perry Bar.
Birmingham, Pic'drome, Selly Oak.
Birmingham, Rink, Smethwick.
Birmingham, Picture House
Bishop Auckland, Eden Theatre.
Blackpool, King Edward Picture
Blackpool, The Waterloo. [Palace.
Blackpool, Tivoli Theatre.
Bow, Palace.
Burnham-on-Sea, The Electric.
Brighton, Duke of York's.
Brighton, The Court.
Brighton, The Palladium.
Bristol, The Gem.
Brixton, Palladium.
Brixton, Pavilion.
Burnley, The Coliseum.
Cambridge, Victoria.
Carnforth, The Kinema Theatre.
Chatham, Imperial Picture House.
Chiswick, Cinema Royal.
Charing Cross Road, Super Cin-
Clacton, Operatta House. [ema.
Clapham Junction, Imperial.
Cleethorpes, Empire.
Colchester, The Hippodrome.
Croydon, Hippodrome.
Croydon, The Scala.
Dalston, Amburst Hall.
Derby, Whitehall Cinema.
Dover St., Castle Film Co., Ltd
Dunston-on-Tyne, Imperial Hall.
Durham, Trimdon Colliery, Royal Cinema.
Edgware Road, Blue Halls.
Egremont, Lyceum.
Famous Lasky Film Service.
Forest Gate, Queen's.
Garston, The Empire.
Gateshead, Ravensworth Picture
General Film Renters. [House.
Golahawk Road, Park Cinema.
Grimsby, Premier Picture House.
Grimsby, The Savoy Pic. House.
Hammersmith, Blue Halls.
Hammersmith, The Broadway.
Haywards's Heath, The Heath
Hepworth Picture Plays. [Theatre.
Hereford, Kemble Theatre.
Hexham-on-Tyne, Queen's Hall.
Highbridge, The Picture House.
Holloway, Marlborough Theatre.
Holloway, The Grand.
Hull, The Cleveland.
Hull, Monica.
Hull, Picture House.
Hull, National Theatre.
Lancaster, The Palladium.
Leyton, Picture House.
Lewisham, Electric Theatre.
Liverpool, The Park Palace.
Llandudno, Palladium.
Luton, Palace.
Macclesfield, The Premier.
Manchester, Palladium.
Manor Park, Coronation.
Margate, Clifton Cinema.
Margate, The Cinema de Luxe.
Middlesboro', Scala.
Middlesboro, Pavilion.
Mile End Road, Pavilion.
Newhaven, Kinema.
North Finchley, Grand Theatre.
North Shields, Comedy Theatre.
Peckham, Queen's Hall.
Peckham, The Hippodrome.
Pendlebury, The Picture Palace.
Piccadilly Circus, Palais de Luxe.
Plymouth, The Gaiety.
Preston, Theatre Royal.
Provincial Cinema Theatres, Ltd.
Ramsgate, King's Theatre.
Ravensthorpe, Pavilion.
Regent St., New Gallery.
Redruth, Palace.
Rhyl, Cinema Royal.
Selfridge and Co., Ltd.
Shepherds Bush, Silver Cinema.
Shepherds Bush, Palladium.
Sleaford, Corn Exchange.
Southampton, Picture House.
Southend, Strand.
Southport, Palladium.
Standard Film Co., Ltd.
Strand, Strand Cinema.
Stratford, Borough.
Swansea, Theatre Royal.
Tamworth, Grand Theatre.
Taunton, Lyceum.
Trans-Atlantic Film Co.
Tunbridge Wells, Kosmos Cinema.
Tyldesley, Carlton Picture House.
Ventnor, Bijou.
Winning, Esh, Pavilion.
Winsford, The Magnet Picture
Whitley Bay, Coliseum. [House.

Scotland:—

Aberdeen, Star Palace.
Coatbridge, B. B. Cinema.
Dundee, Shand's Picture House.
Dundee, Stobswell Cinema.
Forfar, Reid Hall Cinema.
Glasgow, Cranston's Picture
Glasgow, B. B. Cinema. [House.
Glasgow, Wellington Palace.
Glasgow, Casino Ltd.
Glasgow, Charing Cross Cinema.
Greenock, B. B. Cinema, Ltd.
Greenock, La Scala.
Kilmarnock, Empire Picture House
Kilsyth, King's Cinema.
Kilwining, Picture House.
Paisley, Palace Picture House.
Rothsey, Theatre de Luxe.
Rothsey, Palace Cinema.
Rothsey, Empire Theatre.
Saltcoates, Countess Picture House
St. Andrew's, Cinema House.
Whiffet, Garden Picture House.
Wishaw, Picture House.

Ireland:—

Cork, The Gem.
Dublin, La Scala.
Limerick, Coliseum.

MERIT ALWAYS WINS

THE PRECISION MACHINE CO. INC.
317-29 East 34th St.—New York

THE ALLEN

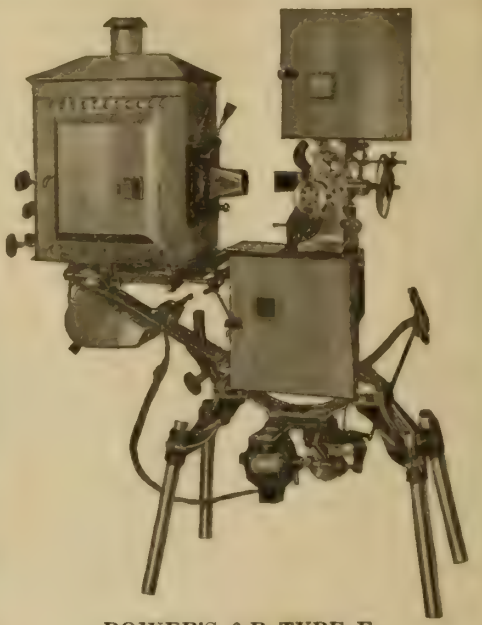
Vancouver, B. C.

NEWEST THEATRE

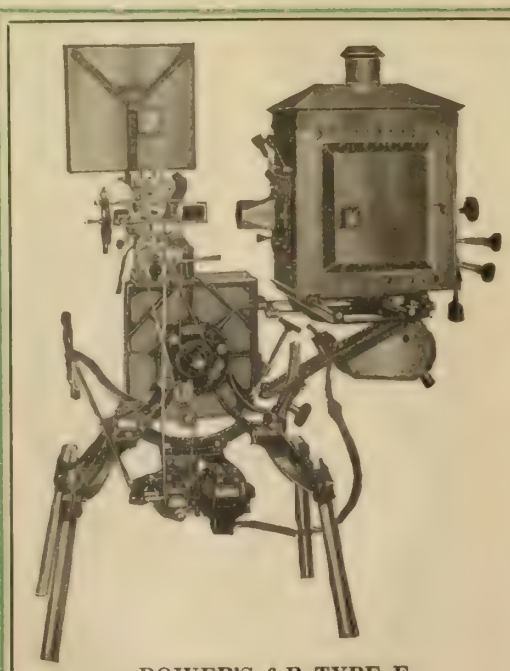
OF THE

ALLEN CIRCUIT OPENS WITH

THREE POWER'S PROJECTORS



POWER'S 6-B TYPE E



POWER'S 6-B TYPE E

Evidence of POWER'S Leadership Again Substantiated.

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.